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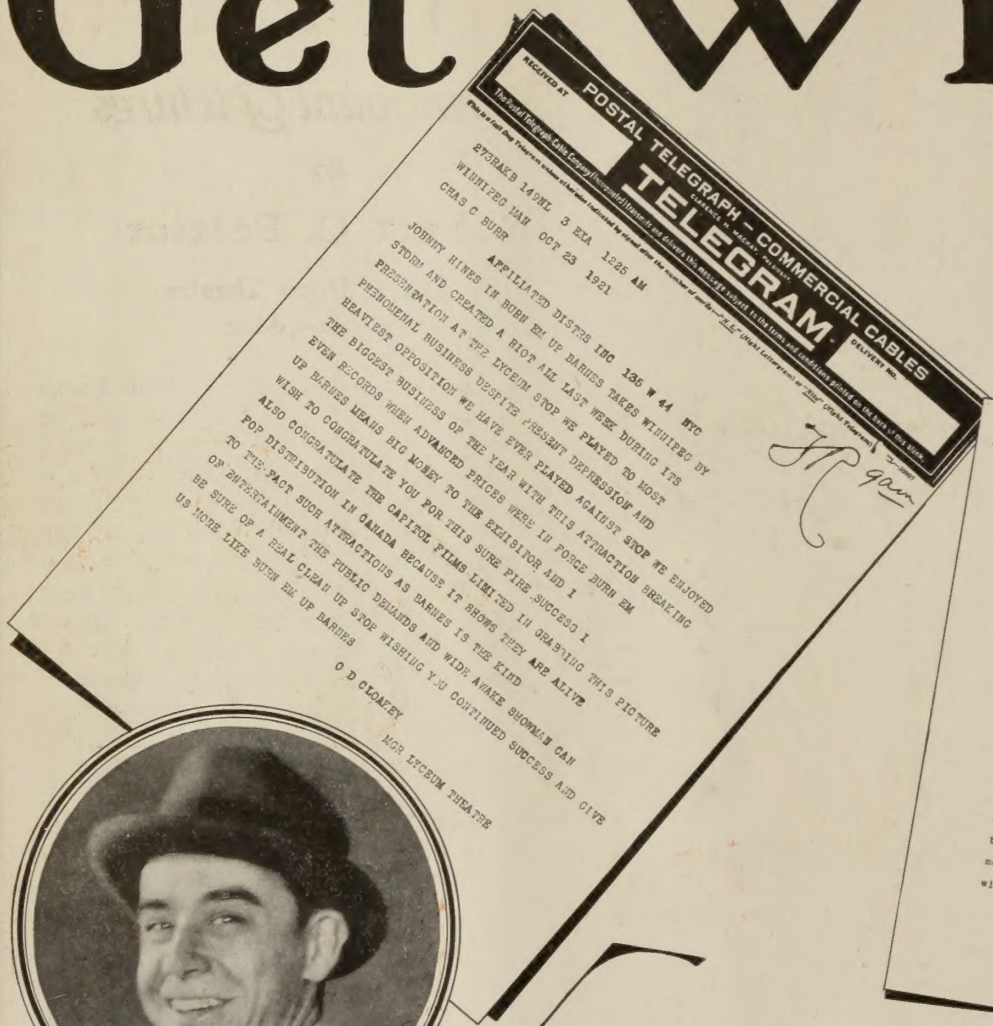
Vol. 53 No. 5

Get Wise !

The second Johnny Hines feature will be sold at the same price as the first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WINNIPEG MAN OCT 23 1921

CHAS C BURR

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JOHNNY HINES IN BURN EM UP BARNES TAKES WINNIPEG BY STORM AND CREATED A RIOT AIL LAST WEEK DURING ITS PRESENTATION AT THE LYCEUM STOP WE PLAYED TO MOST PHENOMENAL BUSINESS DESPITE PRESENT DEPRESSION AND HEAVIEST OPPOSITION WE HAVE EVER PLAYED AGAINST STOP WE ENJOYED BIGGEST BUSINESS OF THE YEAR WITH THIS ATTRACTION BREAKING EVEN RECORDS WHEN ADVANCED PRICES WERE IN FORCE BURN EM UP BARNES MEANS BIG MONEY TO THE EXHIBITOR AND I WISH TO CONGRATULATE YOU FOR THIS SURE FIRE SUCCESS I ALSO CONGRATULATE THE CAPITOL FILMS LIMITED IN GRABBING THIS PICTURE POP DISTRIBUTION IN CANADA BECAUSE IT SHOWS THEY ARE ALIVE TO THE FACT SUCH ATTRACTIONS AS BARNES IS THE KIND OF ENTERTAINMENT THE PUBLIC DEMANDS AND WIDE AWAKE SHOWMEN CAN BE SURE OF A REAL CLEAN UP STOP WISHING YOU CONTINUED SUCCESS AND GIVE US MORE LIKE BURN EM UP BARNES

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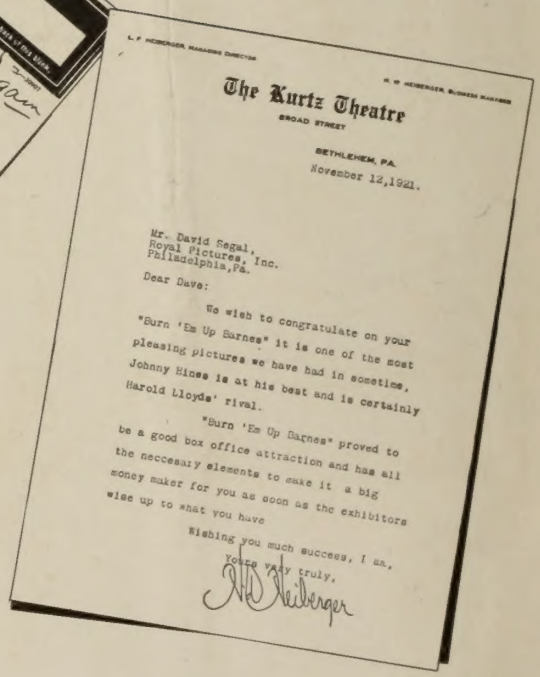
MGR LYCEUM THEATRE


L. F. HEIBERGER, MANAGING DIRECTOR

H. W. HEIBERGER, BUSINESS MANAGER

The Kurtz Theatre

BROAD STREET

BETHLEHEM, PA.

November 12,1921.

Mr. David Segal,
Royal Pictures, Inc.
Philadelphia,Pa.

Dear Dave:

We wish to congratulate on your "Burn 'Em Up Barnes" it is one of the most pleasing pictures we have had in sometime, Johnny Hines is at his best and is certainly Harold Lloyds' rival.

"Burn 'Em Up Barnes" proved to be a good box office attraction and has all the neccessary elements to make it a big money maker for you as soon as the exhibitors wise up to what you have

Wishing you much success, I am,

Yours very truly,

H W Heiberger

We hope you all make a million!

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50561

WHY I SHOW

Paramount Pictures

By

Robert G. Peltier

Proprietor Bijou Theatre
Mt. Clemens, Mich.

I have often been asked why I show Paramount pictures at the Bijou Theatre. The answer, to me, is a very simple one. As long as I have been in the show business, and it is rounding out nearly 25 years at this time, I have always made it a point to cater to the demands of my public. If I didn't I would have been in the showman's graveyard long ago. If an exhibitor doesn't show good pictures his public will tell him about it. We have made it a point at the Bijou Theatre to get just as close to the public as possible, and one of the methods we use is a standing invitation to the people of Mt. Clemens to call us on the telephone at any time for any picture information they want. Therefore the telephone in our offices is buzzing most of the time.

For the past few months I have made it a point to tabulate the number of queries from prospective patrons on what we were showing, together with whatever comments they might have to make. **I discovered at the end of a three months period that a little more than 90 per cent of the telephone inquirers were winding up their conversation with our employes by asking, "Is it a Paramount Picture?"**

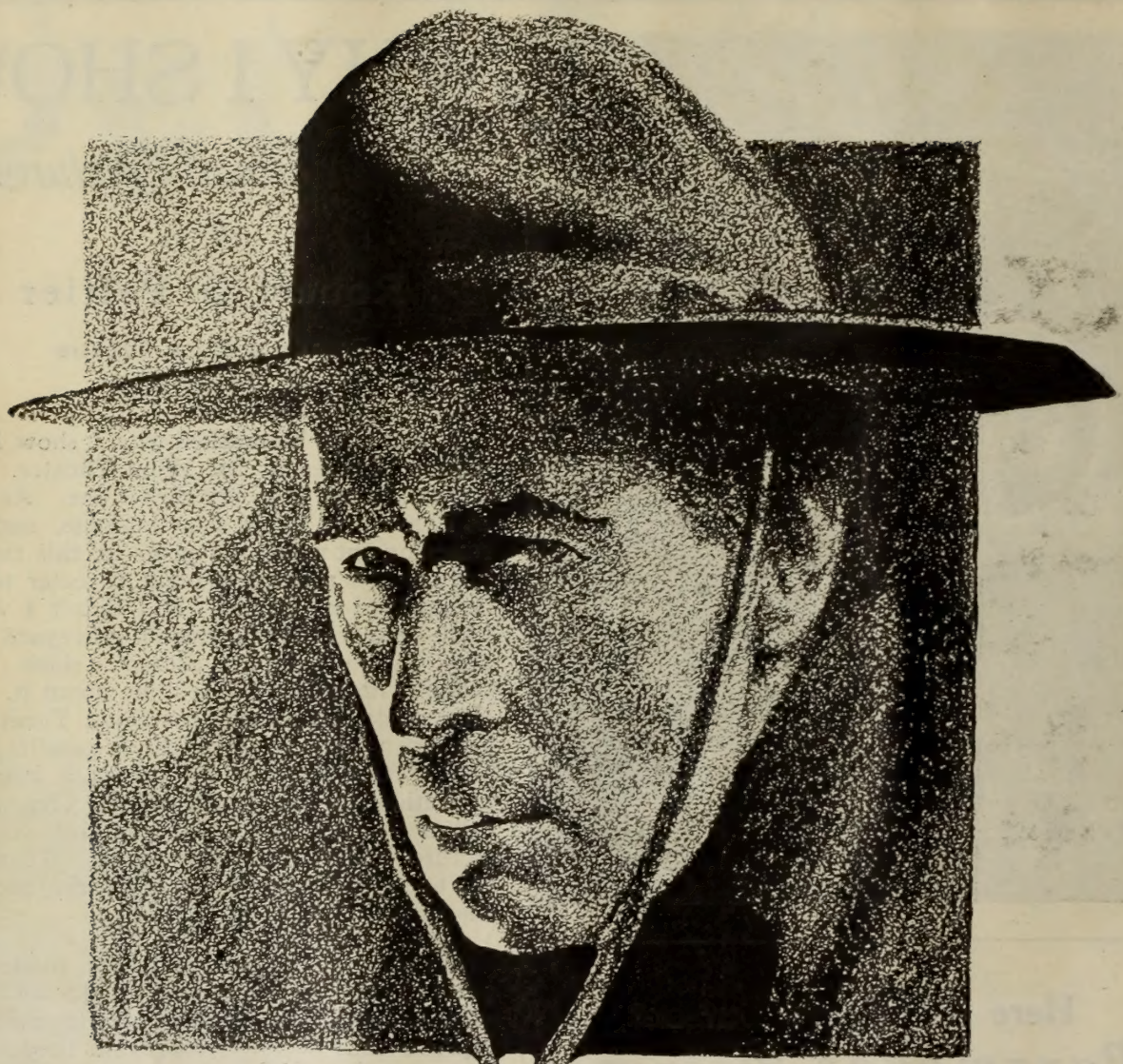
The name "Paramount" means something to me besides good, reliable pictures at all times. It means that my audiences are partly created in advance. If I never was convinced before, that telephone tabulation set me to thinking. If 90 per cent of the people that called our theatre were interested in knowing whether the day's offering was a Paramount picture or not, then the product must have a firm hold on the public mind.

A good showman can never allow himself to get into a rut and succeed. I believe that an exhibitor should constantly keep up with his public's wants. Because I keep my hand over the pulse of a good percentage of the people the Bijou Theatre caters to is the reason why I am showing Paramount pictures.

Here Are Some Current *Paramount Pictures*

CECIL B. deMILLE'S "The Affairs of Anatol"
GLORIA SWANSON in "The Great Moment"
"THE SHEIK," with Agnes Ayres and Rudolph Valentino
A George Melford production
"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production
GEORGE LOANE TUCKER'S "Ladies Must Live"
WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"
ELSIE FERGUSON and WALLACE REID in "Forever" ("Peter Ibbetson")
A GEORGE FITZMAURICE production
ELSIE FERGUSON in "Footlights"
WILLIAM deMILLE'S "Miss Lulu Bett," with Lois Wilson, Milton Sills, Helen Ferguson and Theodore Roberts
WILLIAM S. HART in "Travelin' On"
A William S. Hart production
BETTY COMPSON in "The Law and the Woman"
CECIL B. deMILLE'S "Fool's Paradise"
JACK HOLT in "The Call of the North"
THOMAS MEIGHAN in "A Prince There Was"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.



William S. Hart

in

"WHITE OAK"

BY WILLIAM S. HART

"IT is the most thrilling picture in which William S. Hart has appeared in all the twenty-five years he has been before the public."

New York Telegram

"IT is all excitement, outdoors and action, with danger by bullet, knife, fire and rope hovering over every reel, and love splashed through the theme with a heavy brush."

New York Journal

A WILLIAM S. HART PRODUCTION

Adapted by Bennet Musson

Directed by Lambert Hillyer
Photographed by Joe August, A.S.C.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Christie Comedies

EXIT QUIETLY

Featuring

BOBBY VERNON With VERA STEADMAN

Exhibitors Trade Review Says:—

"Bobby Vernon's rapid shifts from one character to another in this comedy are funny, and his exits and reappearances will offer many laughs. This is a comedy of the better class, and it would make a corking short subject for a house in the residential section."

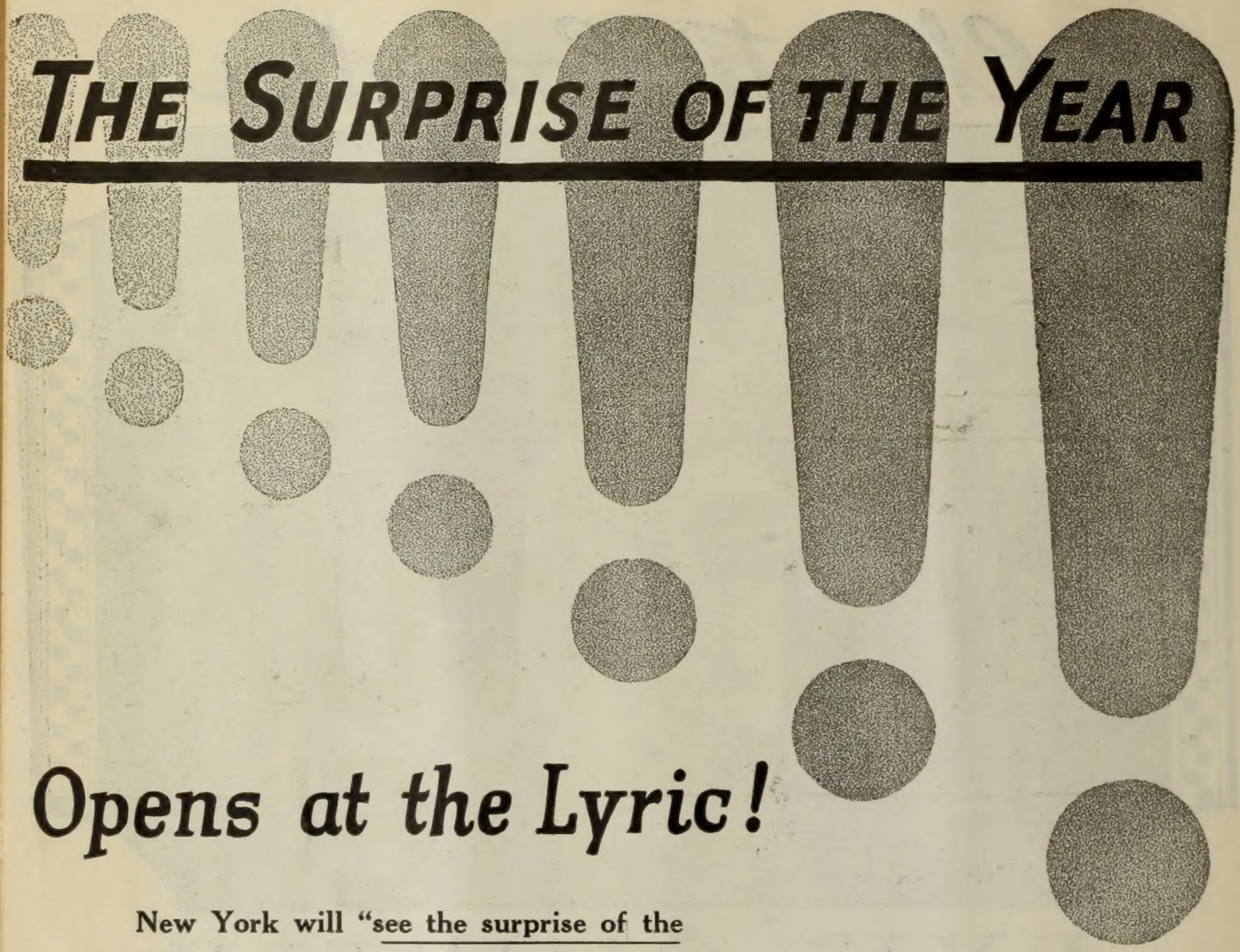
One of Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President



Opens at the Lyric!

New York will "see the surprise of the year" on Monday evening, November 28th, at the Lyric Theatre, 42nd Street and Broadway—the theatre that has housed every big success of the current screen year.

"Our Mutual Friend" is a big picture for the biggest theatres everywhere — for it brings to your theatre all the power and prestige of "the better movie" plus the sure-fire entertainment elements of romance, mystery, thrills and characterization that "the perfect movie" could be expected to have.

Look over your dates now and be certain of catching "the surprise of the year" for your house.

CHARLES DICKENS' *Famous Novel becomes* "The Perfect Movie"

OUR MUTUAL FRIEND

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	78 Broadway	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Ave.	New York City
Cleveland	607 Film Exchange Bldg	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	124 Golden Gate Ave.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

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CO-OPERATION

"I Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

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presents a picturization of

REX BEACH'S

famous Alaskan railroad novel

"The IRON TRAIL"

Directed by

R. William Neill

Scenario by Dorothy Farnum

Photography by Ernest Haller

Cast includes

WYNDHAM STANDING

THURSTON HALL

REGINALD DENNY

and

ALMA TELL

Have you made this test?

DISTINCTIVE PRODUCTIONS, INC.
presents

George Arliss

in

"DISRAELI"

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

C. E. JENSEN, PRESIDENT
J. L. GOTTSTEIN, VICE-PRESIDENT

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Greater Theatres Company, Inc.

DIRECTION JENSEN AND VON HERBERG
GENERAL OFFICES:
LIBERTY THEATRE BUILDING

Seattle, Wash., November 8.1921.

Operating:
California
Liberty
Strand
Rex

Mr. Chas. E. Moyer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Moyer;

We all love praise. So it was with a great deal of pleasure and satisfaction that I stood, nightly, in our lobby and heard the compliments and enthusiastic praise from our patrons who had just witnessed the performance of George Arliss in "Disraeli". "Give us more of this kind of pictures"; "a finished production"; "Arliss is perfect"; and so on.

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test. Had a big opening Saturday and Sunday and the picture built every day. On Friday, the last day, we had a line out until after 10 p.m. waiting to get in.

Yours sincerely,

H.B. Wright

H.B.Wright,
Manager, Strand Theatre.

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test.

"A Distinctive Production"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
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IN AMERICA'S MOST POPULAR STORY. EACH
LOVED BY ALL FROM FIVE TO EIGHTY-FIVE

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Ted Lewis and His Band Will Be On Hand

(Courtesy of "Greenwich Village Follies")

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Dance Music by Louis Fisher's Band of 50

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BY REX TAYLOR
SCENARIO BY LEWIS ALLEN BROWNE
DIRECTED BY W. P. S. EARLE

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A SOUND PRODUCTION

"A PASTEBOARD CROWN"

Adapted from the novel by
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CAST:

ELEANOR WOODRUFF
DORA MILLS ADAMS
ROBERT ELLIOTT
JOHN HOPKINS
EVELYN GREELEY
J. H. GILMOUR
GLADYS VALERIE
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81 Fulton Street

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Lewis J. Selznick offers you another of those wonderful attractions starring the Princess of Comedy
CONSTANCE TALMADGE
in "A PAIR of SILK STOCKINGS"
Directed by Walter Edwards
From the play by Cyril Harcourt
A KICK IN EACH FOOT

THE SURPRISE OF THE YEAR

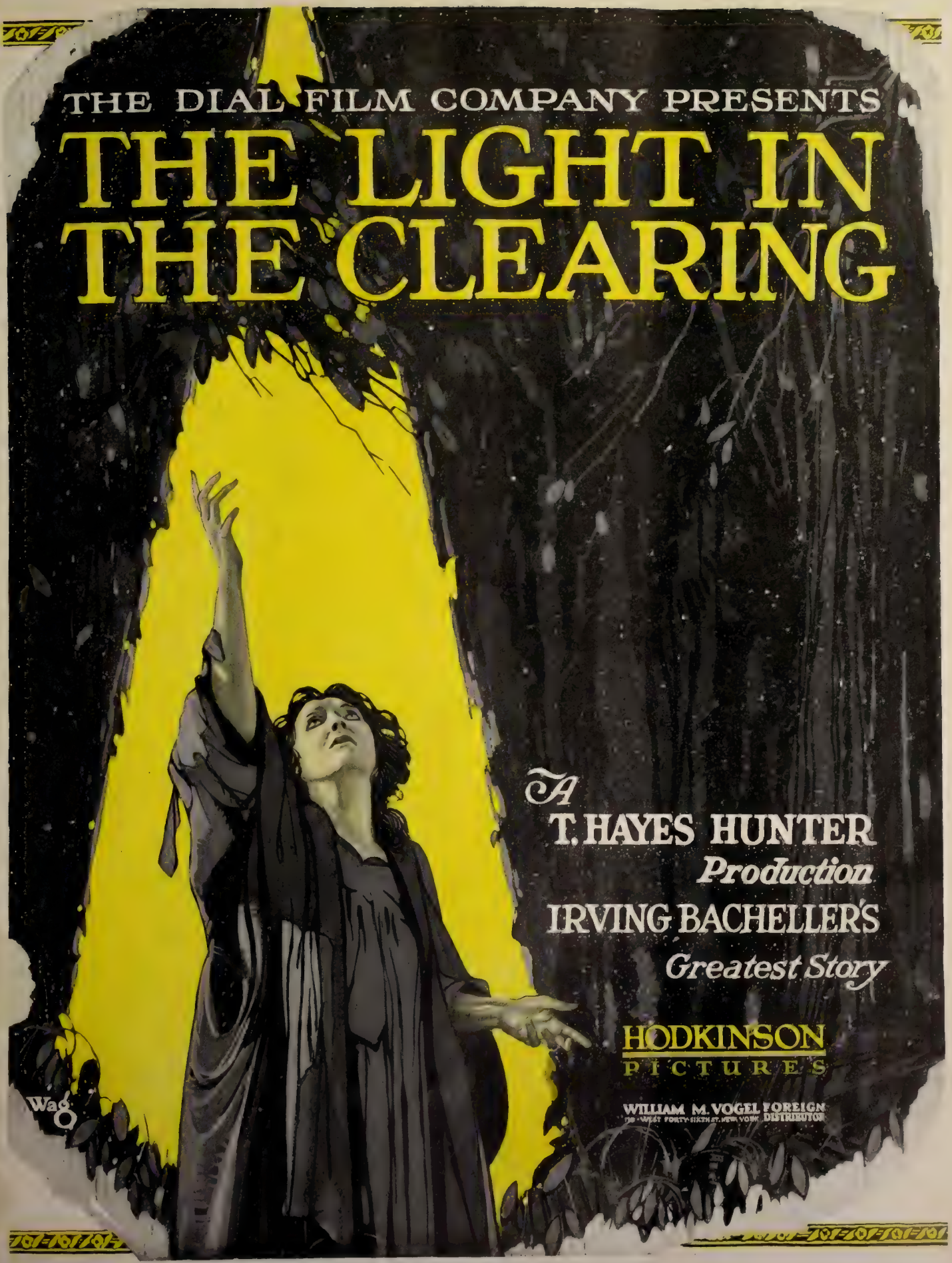
It Has Everything!

It has everything, thrills, mystery, romance—splendor of setting, and acting that is a revelation—all blend in "Our Mutual Friend" to make "the perfect movie."

No wonder it captured Los Angeles, gained the right of presentation at New York's big Lyric, and has aroused the interest of the biggest first runs everywhere.

Never in picture history has a production been presented with such elements of class plus the mass appeal of a master story told by the king of story-tellers just as he himself would have pictured it.

It is your opportunity for the year's clean-up plus the gaining of reputation and prestige for your theatre that will never die.



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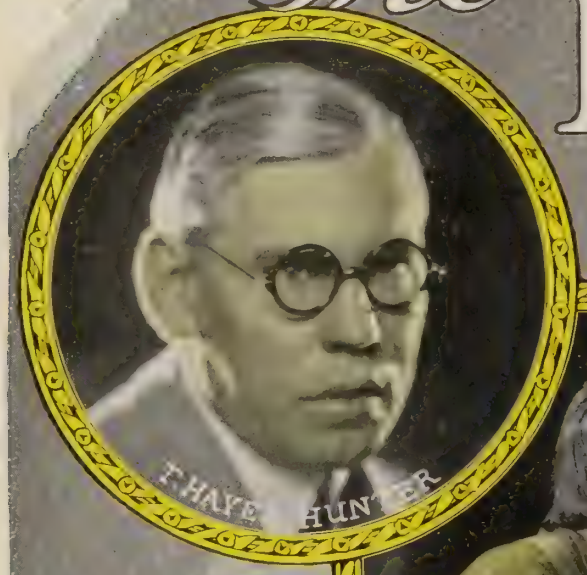

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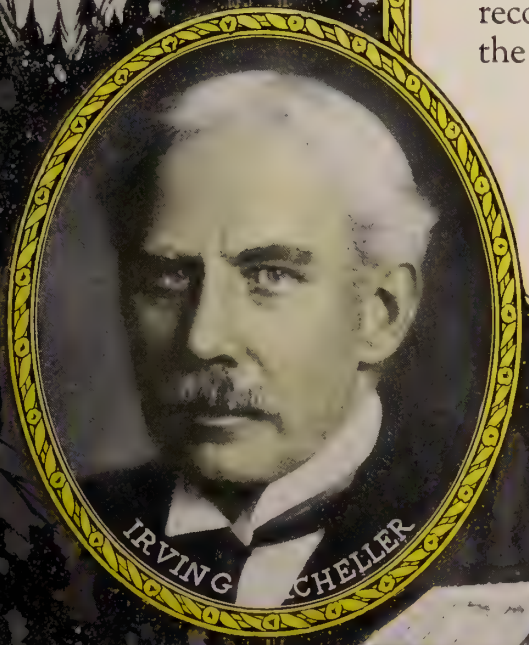
THE CLEARING

"'The Light in the Clearing' shone upon many things and mostly upon those which, above all others, have impassioned and perpetuated the spirit of America."

Irving Bacheller.

With a hand inspired by the spirit of Irving Bacheller's wonderful story, T. Hayes Hunter has adapted it to the screen -- a living, throbbing portrayal of human life, so tense, so gripping that it will go into the records of this industry as one of the greatest productions ever made.



It's a **HODKINSON**
SELECTED PICTURE

·THE DIAL·FILM·COMPANY·
Presents

"The LIGHT IN THE CLEARING"

T. Hayes Hunter's unerring directorial mastery is exemplified again in the cast to which he entrusted the difficult character work called for by "The Light in the Clearing"

Seldom has the screen witnessed so finished a performance as that given by Eugenie Besserer as "Roving Kate"--a portrayal of anguish and defeated hopes that will stir the hearts of any audience.

From all box office angles "The Light in the Clearing" is a great production.

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INCORPORATED

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Read what the newspaper critics said—

"Wonderfully played, bewitching love story."—Los Angeles Record.

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"Attractive offering, remarkable atmosphere."—Los Angeles Herald.

"Charming in its fidelity to the character-drawing of Dickens, funny characters, suspense, hatred for the villains of the piece."—Los Angeles Times.

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Famous Novel becomes

"The Perfect Movie"

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HARRY CAREY
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Directed by Robert Thornby
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"'THE FOX' just closed the most successful run since 'Reputation.' Longest lines in our history to open and picture built up all week and did the cream of the business against 'Lord Fauntleroy'—''Way Down East'—'Queen of Sheba' and the Dempsey Fight in opposition houses and Shrine Circus at the Arena. First Western to go over in this house. Give us more of the same."
—William Cutts, Mgr.
Book it today and have your own
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from the story by
Wilbur Daniel Steele
Staged by
Charles J. Brabin

A worthy addition to this list of specials-

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
ZANE GREY'S
The LAST TRAIL
QUEEN OF SHEBA

A picture with an absolutely new idea

READ WHAT NEW YORK CRITICS SAY OF - - -

FOOTFALLS

"Footfalls" is remarkable not only for the excellent acting of Tyrone Power, but because it is unlike anything ever screened before - - *New York Mail*

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Direct from its Broadway Run at the Park Theatre

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[De Luxe]

Dated December 31st and out December 23rd

Will come out as in the past—full of interesting features and special articles.

The main feature will be a beautiful rotogravure section printed on heavy paper—carrying photographs of leading stars and directors.

A special advertising rate will be effective for the rotogravure section.

Copy must be in for the big Christmas Number by **December 10th.**

MOVING PICTURE World

The Oldest Trade Paper in the field

The Public Will Enthuse Over

CHARLES (CHIC) SALE

living seven different characters

in

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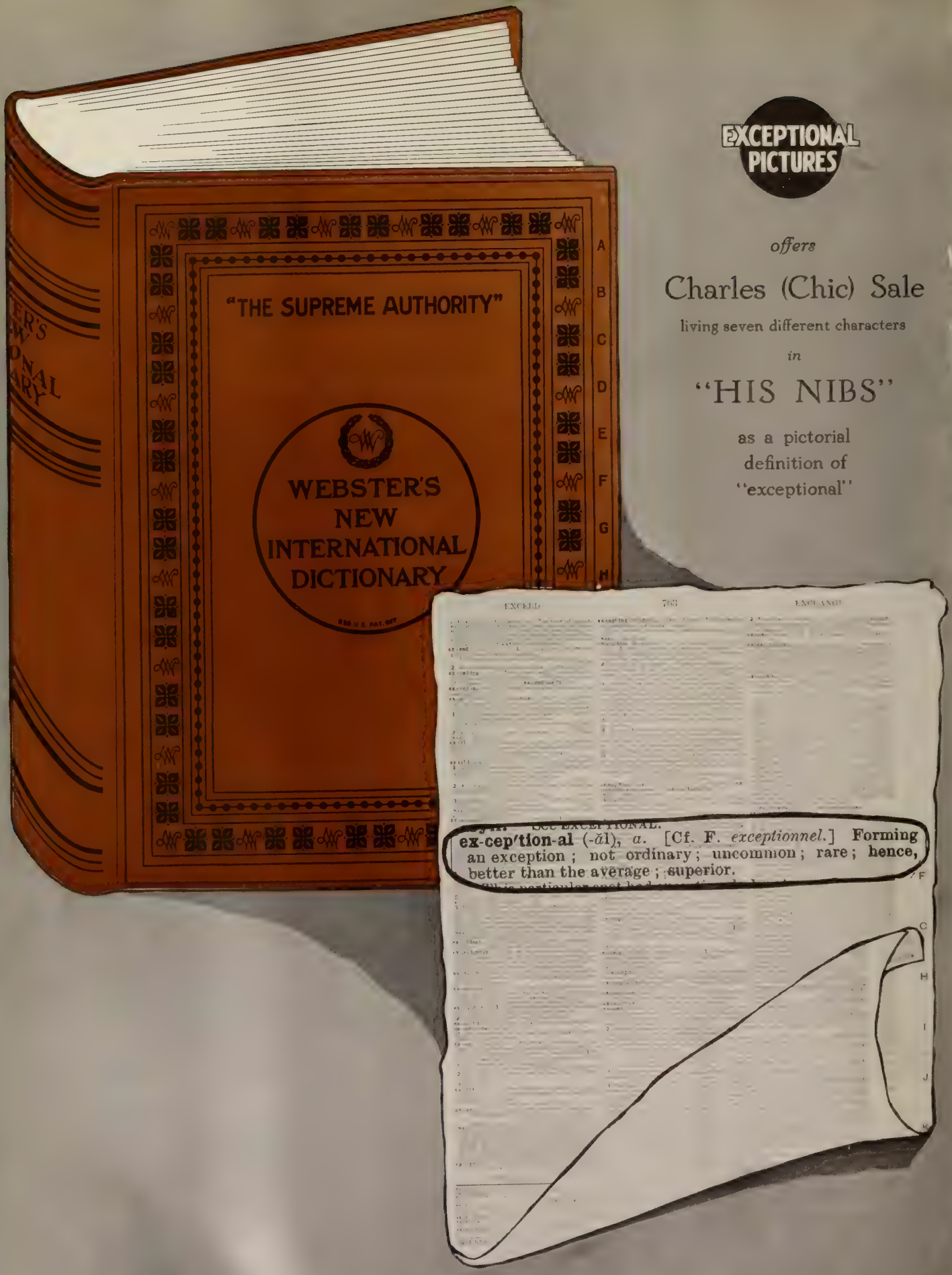
Exceptional Pictures assures
the exhibitors and State Right buyers
that the public is quickly learning about
the first motion picture of Charles (Chic) Sale
through a nation-wide publicity campaign
and has as one of
its most important factors
full page advertising in
The Saturday Evening Post

Independent buyers or exhibitors
are not overlooking the opportunities
offered in this unusual production—
unanimously conceded by every expert
in motion pictures to be
a SURE-FIRE ATTRACTION and
100% ENTERTAINMENT

behind which is
one of the greatest publicity campaigns
ever instituted
for an independent feature

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

"HIS NIBS" believes
in advertising



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offers

Charles (Chic) Sale

living seven different characters

in

"HIS NIBS"

as a pictorial
definition of
"exceptional"

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The new PALMER STORY SERVICE brings it to your studio door

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For particulars write to the PALMER STORY SERVICE

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124 West 4th Street Los Angeles, California

You'll book this one if you want the best

A Drama of a lover's faith, a mother's trust and a father's suspicion, "The Sin of Martha Queed" must be reckoned as a truly big audience picture.

Every element that combines to make a good photoplay and a successful attraction is here presented to a superlative degree.

It is a poignant love drama with a tremendously big heart appeal which can only be described by one's emotions.

Superbly directed by ALLAN DWAN it stands as one of his finest achievements, made doubly valuable to the exhibitors by the flawless work of an all-star cast, including

MARY THURMAN	NILES WELCH
JOSEPH J DOWLING	FRANK CAMPEAU
EUGENIE BESSERER	GEORGE HACKATHORNE
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MAYFLOWER PHOTOPLAY CORPORATION

AN ALLAN DWAN PRODUCTION

THE SIN OF MARTHA QUEED

Written and Directed by Allan Dwan

Distributed by ASSOCIATED EXHIBITORS INC.

through Pathé Exchange Inc.

THE SURPRISE OF THE YEAR

They'll Like Your Theatre Better

What a treat for the whole family you'll offer when you present Charles Dickens' "Our Mutual Friend."

For father, mother, sister, brother—an evening of rare entertainment and a feeling of whole-hearted satisfaction that will add prestige untold to your house.

They'll like your theatre better after seeing "Our Mutual Friend."

For they'll associate with your theatre the wonderful screen production that faithfully reproduces the charm and strength of their favorite author in the picture that the fans will call "the perfect movie."

CHARLES DICKENS'

Famous Novel becomes

"The Perfect Movie"

OUR MUTUAL FRIEND

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	78 Broadway	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Ave.	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	124 Golden Gate Ave.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

"If You Are Showing Miss This! A Picture

A picture so out of the ordinary we want you to see it before booking. Look over the reviews of the trade experts. There's not a dissenting voice

OUT OF THE ORDINARY

"If you are showing the good ones, don't miss this. It registers definite entertainment value. It will go over because it is out of the ordinary and offers a distinct variation from the usual run of photoplay entertainment. It gets away from routine and contains a definite appeal, not only in the performance of the Belgian police dog star, but also for the scenic beauty and the unlimited amount of it that it represents. You can go the limit in promises in defense of its pictorial value, and rest assured every shot will bear you out.

"Talk about Strongheart, this unusual dog, and tell them they'll be sorry if they miss seeing one of the most intelligent animal performances ever seen on the screen, or anywhere, for that matter.

"H. O. Davies' latest production has never been surpassed for beauty of backgrounds or virile atmosphere. The exterior shots are truly worthy of all the prominence and praise accorded the most beautiful scenics that have been recorded. And in this connection excellence of photography almost exceeds itself in reproducing the natural beauties.

"Hal G. Evarts has the knack of injecting realistic and virile atmosphere in his writing. 'The Silent Call' stands on its own merit as an entertainment out of the ordinary and a picture that has almost unlimited appeal, just because it gets away from the usual run of stories.

"Strongheart, the Belgian police dog, is an astonishingly intelligent animal, unbelievably well trained. It may sound ridiculous, but this animal is certainly blessed with facial expression that many a real he-actor may envy. Strongheart is a really pathetic figure when he return to his hole of a home in the rocks and finds his wolf bride and his young dead. And his chase after a man who has been his constant tormentor and the subsequent death of the enemy is only one of the thrills."— *Wids.*

A REMARKABLE PICTURE

"'The Silent Call' is remarkable for the opportunities it gives a more-than-remarkable police dog to take the center of the stage and hold the attention of the audience. The fact that the story told in the film is interesting would make an attraction in itself. But coupled with an interesting story and excellent photography is the almost human intelligence displayed by the dog. The breath of the great outdoors and the 'Call of the Wild' are all through the picture, and it holds the attention all the way through. There are thrilling moments crammed with the suspense that picture lovers crave. A story of the frozen North that is interesting to the *n*th degree. A remarkable dog story. A good love element without any distressing sex situations. A picture suitable for the young and old alike."— *Exhibitor's Trade Review.*

NOVEL, HUMAN, VIVID

"A novel, human and highly entertaining picture has been produced by H. O. Davis in which Strongheart, the celebrated Belgian police dog, is the central figure. The dog's performance is nothing short of marvelous, and the story, adapted from Hal G. Evarts' 'The Cross Pull,' is a stirring tale of the wild lands of the Northwest. There is an excellent supporting cast, headed by John Bowers. The direction, locations and the other details of production are of the same order of merit. 'The Silent Call' should prove a strong drawing card for any class of theatre."—*Moving Picture World*

MARVELOUS PICTURE

"A picturesque dog—a marvelous array of impressive background through which the action is perfectly blended—make up a picture that compels attention because of its rugged appeal and the call of the open spaces. There is force and sweep to this eloquent Western. You follow the picture with keenest suspense. The rugged exteriors demand it. There is a climax that is quite startling—a rugged document. As good a dog story as ever filmed on the screen."

Motion Picture News.

CLASS OF ITS OWN

"A picture that deserves a place of its own among motion pictures. It has as star a Belgian police dog, so intelligent that there are special close-ups showing his facial expression. He was trained for the Belgian police and understands direction as well as a human being, the remarkable part of it is that he seems to feel the joy or sorrow he expresses. Another point for the picture is the magnificent country in which it is laid. The high Sierras, with their snow-capped mountains and great trees. Kathryn McGuire and John Bowers are excellent as the dog's master and the girl he loves. The picture is beautiful pictorially and thoroughly interesting. Strongheart is the best dog actor ever seen on the screen."—*New York Morning Telegraph.*

H. O. DAVIS *presents*

A Laurence Trimble and Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released On the Open Market!

the Good Ones, Don't Unsurpassed!" — *Wids*

National Trade Showing

Wednesday, Nov. 30 at All First National Exchanges

This is such an extraordinary picture. There are such unusual exploitation angles and such opportunities to put this picture over in a big way that Al. Lichtman has personally offered prizes to the theatres putting over the best exploitation stunt. Send photographs of your lobby or clippings on special stunts to Al. Lichtman, 6 West 48th Street, New York City. Contest closes March 1st, 1921.

EXPLOITATION PRIZES TO THEATRES

$150.00.....First Prize
$100.00.....Second Prize
$50.00.....Third Prize

"The Silent Call"

The most remarkable dog story ever screened

From the Saturday Evening Post story, "The Cross Pull," by Hal G. Evarts; Directed by Laurence Trimble; Adapted by Jane Murfin.

Available to All Exhibitors!

The Prince of Wales Busts a Button!

Laughing at

H. M. S. Renown
At Sea--Lat. 14.5 N., Long. 161 W.

Dear Mr. Hepworth:

We showed "Alf's Button" to the Prince of Wales, his staff and ward room officers. The success of the picture was pronounced.

His Royal Highness stopped me on the quarter deck and said:

"Convey my hearty congratulations to Mr. Hepworth on this clever production. I laughed enough to burst a button myself."

Will G. Barker,
Official Cinematographer
to His Royal Highness.

FIRST NATIONAL PICTURES

THE FUNNIEST PICTURE YOU EVER DID SEE!

Your Audiences Are Ready Made

Millions of persons read this story in the Cosmopolitan Magazine, and were thrilled by it.

They will want to see it in pictures, and they will tell their neighbors about it.

It was written by an internationally famous writer, Fanny Hurst, author of "Humoresque."

And you have a beautiful star, who can act.

Hobart Henley Productions

presents

HOPE HAMPTON

in

"STARDUST"

Suggested by Fannie Hurst's famous story

A First National Attraction

FIRST NATIONAL PICTURES

KING VIDOR *presents*

"Love Never Dies"

The Picture of Love Everlasting

For every man and every woman who knows love and knows the forces that seek to destroy it.

Romance and Thrills

One of the most beautiful romances ever filmed, and yet a picture filled with thrills, including one of the most startling train wrecks screened, and a battle for life in swirling rapids in which two men plunge over a waterfall.

Only a cast as fine as this could achieve so big a picture

Lloyd Hughes	Madge Bellamy
Joe Bennett	Claire McDowell
Frank Brownlee	Winifred Greenwood

Adapted from Will N. Harben's famous novel, "The Cottage of Delight"; Directed by King Vidor; Photographed by Max Dupont.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market Available to All Exhibitors

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 3
1 9 2 1

The Subject Won't Down

A YOUNG, well equipped and extremely intelligent man who has made the production of moving pictures his career, was talking to us the other day about conditions in our business and before we had proceeded far he was talking censorship.

This is a subject that we would be glad to forget, but wherever we turn in the picture field censorship pops up like a threatening jack-in-the-box and nothing has served to put the lid on it. It is necessary to talk of censorship and keep on talking of censorship until we drive it back into the dark morass of ignorance and bigotry from which it sprang.

It is essential that each man and each woman in the picture business should become thoroughly acquainted with the actual effects of censorship. The young producer furnished one phase of this and we have received another from Mr. Charles E. Whittaker, just returned from a stay of some months in Europe.

The young producer pointed out in bitterness of soul that censorship by its very presence stunted the development of ideas for the screen. It serves as a ball and chain to the creative mind, hobbling it and robbing it of its freedom and facility.

"I can see," he said, "no future for the drama of the screen if we are dwarfed by censorship. No development of the creative faculty is possible without a complete freedom of expression. The mind approaches the task of production with the dismal feeling that rules, regulations and restrictions are more important than story value and human interest. We are given a fabric filled with holes and are invited to make of it at great expense a garment that will be worthy and which will at the same time fit all mankind from the cradle to decrepitude. Sex appeal, without which none of us, not even censors, would be here today, is spoken of as disreputable. Improper sex appeal we don't want, but clean, wholesome and legitimate sex attraction is nothing to be ashamed of."

Now for the suggestion of Mr. Whittaker. He holds that censorship is so difficult to abolish once it arrives on the statute books that it would be well for us to adopt the English system which provides for the issuing of two kinds of license certificates, one called A (adult) and the other U (universal).

The U certificate is given to pictures which all ages may view and the A certificate to those, which while not morally improper are unsuited to youthful audiences. He cites as an example Robert Hichen's "The Fruitful Vine," a story dealing with childlessness. Tolstoi's "Resurrection," which he adapted, is also cited as being a picture entirely for adults.

The system is interesting and could be called identifying. We present both of these phases of censorship for your information.

Arthur James

Trial by Luncheon for First National Marked by Long Hours of Heavy Oratory

Prosecuting Attorney Argues His Case Before a Jury, with No Judge and No Defendant Present

THE Theatre Owners Chamber of Commerce gave the second of its great series of examination luncheons at the Hotel Astor on Tuesday. It began at one o'clock with a square meal and, thus sustained, the sturdy membership stood for five hours of heavy oratory from the industry's high priced orator, James J. Walker, who rode in attack upon First National and all its works.

In all the afternoon one affidavit was produced. The rest was the same sort of oratory for which the quick-thinking, adroit, clever and finally wearying Walker is now celebrated. It was to have been a heckling party for J. D. Williams, general manager of First National, just as it was a heckling party for Adolph Zukor, president of Famous Players-Lasky early in the Summer. On that occasion Mr. Zukor, as a plain but far from simple business man, was more than a match for the employed attorney despite Walker's best efforts.

But on both occasions a good time was had by all present, as Walker always puts on a good show, sprinkled with comedy, abounding in sarcasms, ironies, gag slang and rollicking stuff known to the trade as snappy.

The object of the meeting was to put First National under investigation and to provide entertainment for the guests, making at one and the same time a rip-roaring Roman holiday for all concerned.

Its preliminaries were about like this: C. C. Griffin told William Brandt, president of the Chamber, that J. D. Williams would like to take advantage of the open forum for a discussion with Sydney Cohen or maybe it was Griffin that wanted it. In any event Brandt was obliging and offered on behalf of the organization to let the mill be pulled off in their place at the Astor. Letters were, therefore, exchanged and Williams agreed, provided his exhibitor delegates didn't mind having First National's business affairs aired on the clothes-line before the world at large.

They subsequently requested Williams to do no such thing, and he so advised President Brandt. The members, consequently, had to see Hamlet with the Hamlet left out, but Brandt in well chosen words—and by the way, he is fast turning into a first class presiding officer—introduced Sydney Cohen, who introduced Walker.

To go back a moment it must be noted that Mr. Moe Mark agreed to take a month off and listen to all complaints against First National of whatever kind or sort, but that was passed over quickly. It would have spoiled the show and there wouldn't have been a nickel's worth of publicity in it.

It was announced that 100,000 (or was it 100,000,000?) letters and telegrams had been sent to Washington in behalf of the five per cent. tax repeal, but there was no mention, not a word or a syllable was uttered, about the fact that the repeal of the five per cent. tax bill was due to William A. Brady, Saul E. Rogers and Jack Connolly with the cooperation of J. D. Williams and of certain exhibitors whose names will be given to the trade just as soon as they give the word.

In the same room where Adolph Zukor was ripped and berated a few months ago, on Tuesday he was lauded to the skies. But the praise of Zukor was in contrast to the rest of the program, for it was to be a thirty-two reel fight feature with comedy high lights, and so it was.

Moe Mark's Offer to Investigate All Complaints Is Passed Over Quickly

Theatre Owners Chamber of Commerce Members Listen to Allegations and One Affidavit

Walker said a great many things about First National, attacking Mr. Williams and Harry Schwalbe, its treasurer, and sneering at Mr. Lieber, its president; but the only affidavit he produced was from H. A. Gundling, of Chicago, who swore that the Chicago manager, R. C. Seery, struck him for saying he was like poison and was contemptible. It was announced that the man had been paid $537 out of $600 he had deposited, the rest being deducted for pictures not yet run, but he had sold out by that time. Walker attacked the sub-franchise contract at one point as the greatest menace of the business and then at another point said it wasn't worth the paper it was printed on and that nobody had been sued for breaking it.

He confessed he had been an advance man for First National when he travelled round the country attacking Famous Players-Lasky.

He charged that a Buffalo exhibitor had paid $125 for Buster Keaton pictures until after he got a franchise and that then he had to pay $350. Felix Feist stuck a mean pin into this by arising and explaining that the $125 price had been fixed before the pictures were made and that when the exhibitor actually saw them he realized their cost and voluntarily raised the price to $300, which was subsequently raised to $350, as he was using them in three theatres.

Walker apologized and said he was glad to be set right and then announced that Marcus Loew had paid $600 before he was franchised and $800 afterwards for a picture, but Mr. Feist, again using the mean pin, said he had personally handled that contract and that Mr. Loew had been paying $600 for two theatres, whereas the $800 price was made because he used the picture in three theatres.

This ended most of the talk about prices, but Walker plunged into figures about star values and asked the press to be gentle with this part of his remarks. In deference to his request we will.

The prosecuting attorney for the trial by luncheon then read a letter from Warsaw, Minn., which charged that the territory was being invaded by Mr. Saxe in violation of definite agreement. The attorney also announced he had a "trunkful" of complaints, but failed to give the measurements of the trunk.

In his closing speech, or rather somewhere in the closing hours of his speech, the orator announced "we'll get 'em without going in their office," and that "they," apparently referring to First National exhibitors, "will be asking you to come around."

He spoke of the fact that Joseph Schenck had the power to refuse to let franchise holders have the Talmadge pictures, but here again the smiling Mr. Feist repeated Mr. Schenck's unqualified pledge to the delegates to the First National Get-Together Convention that the Talmadge pictures would go to the franchise holders.

That man Feist was the cuss of the party. He had a handful of pins and busted three of the prettiest balloons that were in evidence at the circus.

A condemnatory resolution was passed despite the fact that only one side was presented and that with a lone and lonesome affidavit.

High Spots in the Week's News

The tax repeal victory has been won. Both the Senate and House of Representatives have passed the revenue bill in its final form with the 5 per cent. film rental tax eliminated and 10 cent theatre admissions exempted from taxation. With the signature of President Harding the measure will become a law.

* * *

Paul Brunet, Pathe's president, declares that lower admission prices are absolutely essential before a complete recovering will be experienced by the exhibitors of the country. He points to the readiness with which the public absorbed Pathe's recent bond issue, as an indication of the investing public's belief in the stability of the company. The last $750,000 was taken up in less than two weeks.

* * *

Tax collection figures made public by the commissioner of internal revenue at Washington, D. C., indicate that the theatrical business is on the boom.

* * *

Well posted men in Washington, D. C., believe that at least six months will elapse before a permanent tariff measure is enacted. Congress intends to adjourn on November 22 until the beginning of the regular session on December 5. The finance committee of the Senate is likely to remain in the Capital to work on the tariff measure.

* * *

The Stanley Enterprises files its answer to the charges of the Federal Trade Commission, denying them and explaining the purchase by Famous Players of $2,000,000 in notes, part of which was paid for in Famous Players stock, as a money-raising project necessary for the expansion of the Stanley Enterprises.

* * *

A representative of the New York State Motion Picture Commission is visiting theatres in the northern part of the State to see if the law is being complied with.

* * *

The New York Supreme Court sustains the action of the censors in refusing a license to Goldwyn for "The Night Rose." This is the first appeal of a distributor from the action of the censors. Gabriel L. Hess contended for Goldwyn that the commission might have ordered some deletions instead of condemning the picture as a whole.

* * *

Reformers succeed in clamping down the Sunday-closing lid in Quebec and further recourse to the courts is denied opponents of the action.

The trial of a taxi service by St. Louis film exchanges works out very satisfactorily. The rates are slightly more than parcel post rates, but the service is from one to three days quicker on a round trip basis.

* * *

The forty-fourth annual convention of Baptist churches passes resolutions severely roasting motion pictures.

FAIRE BINNEY
Featured in James Oliver Curwood's drama, "The Girl from Porcupine." Released by Arrow.

* * *

Exclusive Chevy Chase, Washington, D. C., suburb, is to have a picture house.

* * *

Screen will aid in the annual movement to persuade folks to "shop early" around Christmas. News weeklies are preparing reels for release about the middle of the month.

* * *

F. C. Dally, secretary of the Anti-Blue Law League, tells the A. M. P. A. that the menace of the Blue Laws cannot be overestimated.

* * *

Thomas H. Ince has inaugurated a world survey of motion pictures to learn exactly what the public wants. A questionnaire will be submitted to editors throughout the world and their replies carefully tabulated.

* * *

Senator Henry Cabot Lodge declares that gun play in films tends to breed a martial spirit "by making shooting at other people appear to be a spirited and exciting form of activity." His statement was in connection with his acknowledgement of a souvenir revolver given him by Harry Carey.

Marcus Loew's new State Theatre in Los Angeles opens to an audience of more than 1,000 invited guests and some 1,800 paid admissions. Fred Niblo, as master of ceremonies, introduced Governor Stephens and Mayor Cryer, who spoke briefly.

* * *

Allan Rock and Miss De Sacia Mooers lose their application to the New York Supreme Court for a receiver over a motion picture, "The Blonde Vampire," which, they allege, has been delayed in production.

* * *

George E. Kann is named to head Goldwyn's foreign sales forces.

* * *

United Artists executives leaving this week to open offices in Australia were Geoffrey Nye, Mr. and Mrs. Mack Whiting and John O'Donoghue.

* * *

A unique ceremony makes Richard Barthelmess "one of the family" of Associated First National Pictures, Inc.

* * *

As one of the closing features of the week's convention of Paramount district managers, officials of the company on November 17 entertained the visiting managers and home office department heads at a dinner.

* * *

Cecil Hepworth is authority for the statement that American films will soon meet hard competition in England.

* * *

Eleven local get-together meetings of Associated First National franchise holders are scheduled before the end of November.

New Jersey Exhibitors Fight Blue Laws

Forty-two members of the M. P. T. O. A. of New Jersey and national M. P. T. O. A. executives met November 18 and decided to take to the public the battle for Sunday shows. Among those present were Sydney S. Cohen, James J. Walker, Charles L. O'Reilly, John Manheimer, R. L. Woodhull, Louis Blumenthal, Jacob Fabian, William Brandt and J. S. Stern.

Just now theatres in Trenton and Asbury Park are closed as a result of the activities of Blue Law folk, who plan a movement for a statute in the legislature in January.

Tax Repeal Victory Now Definitely Won, Brady Lauds Industry for Unified Front

THE tax repeal victory has been won. Both the United States Senate and House of Representatives have passed the revenue bill in its final form with the 5 per cent. film rental tax eliminated and 10-cent theatre admissions exempted from taxation. With the signature of President Harding the measure automatically becomes a law.

The rental tax repeal will save the industry at least $6,000,000 anually. It is regarded as a tremendous victory for the National Association of the Motion Picture Industry, whose officials led the tax repeal campaign, appeared as spokesmen for the industry at many committee hearings both public and private and labored indefatigably many months to win the necessary support of senators and congressmen.

In the face of opposition which many times threatened to throw the repeal clause into the scrap heap, William A. Brady, president of the National Association, and Saul E. Rogers, chairman of the taxation committee, worked unremittingly to win and their efforts were materially aided by the executives and employes of many company members of the National Association and by Jack S. Connolly, Washington representative.

A United Front

Never in the history of the industry has there been so vigorous and united an effort put forward to achieve an important legislative result. With a unified front the industry's spokesmen presented their arguments for the tax repeal systematically and without conflict of statement. Their impressive marshalling of the facts and their success in keeping those facts constantly before the nation's lawmakers were largely responsible for the final victory.

"I consider this the greatest single achievement since the inception of the National Association six years ago," said President Brady upon learning of the final action by Congress. "The success of the association's efforts after months of conscientious endeavor forcibly demonstrates the effectiveness of co-ordination within the industry. Without such co-operation and co-ordination the tax repeal could not have been won. It required a united front. And this campaign was characterized by the most effective team work I have ever witnessed.

"In Washington during the entire campaign we were treated with the deference and respect due to the representatives of a great and important industry. Senator Smoot and many other able members of Congress stood staunchly with us in the fight and to them is certainly due the thanks of the entire industry.

"It has been a privilege to be identified with this victory, which means so much to the business. Words but inadequately convey my appreciation of the services so ably rendered by Chairman Rogers, Jack Connolly, many officials of our company members and last but not least the splendid work of the staff of the association's New York headquarters.

Trade Papers Helped

"To the trade papers and their editors the grateful appreciation of the industry is due for their valuable work, both editorially and in their news columns, in keeping the progress of the taxation repeal before their readers and urging every man in the industry to do his bit in placing the issue squarely before members of Congress. Without their support the fight could never have been won.

"To the company executives and field representatives throughout the country who responded so promptly to our suggestions of how they could best help in the campaign I want to express on behalf of the National Association a sincere appreciation of their valuable aid."

Chairman Saul E. Rogers was deeply gratified at the outcome of the campaign.

Rogers Points to Result

"This is a tremendous victory for organization," he said. "By presenting a unified front in which every branch of the business as represented in the National Association appealed through its authorized spokesmen to the nation's lawmakers, our request was that of an entire industry seeking relief from an excessive and unreasonable tax burden. That the character of our appeal was impressive is evidenced by the action of the House and Senate. It is a splendid example of the effectiveness of a unified effort, which in this instance, was 100 per cent. perfect.

"The tax repeal will play an important part in the return of the industry to normalcy. Coming at this time, when any material help in this direction is vital, the repeal of the 5 per cent. rental tax should greatly stimulate the feeling of optimism which is so essential in the readjustment period through which the industry is now passing. I am naturally gratified to have been identified with this successful campaign, which means so much to the industry as a whole."

History of the Battle

The progress of the repeal legislation furnishes an interesting chapter of film legislative history. When originally the ways and means committee of the House of Representatives refused the industry's plea for relief from its excessive taxation burden, President Brady and Chairman Rogers centered their campaign upon the finance committee of the Senate, to which the revenue bill was referred after adverse action by the House. The industry's spokesmen succeeded there in winning the support of many influential members. Senator Reed Smoot of Utah particularly espoused the cause of the picture interests and from that time on ably championed the industry's appeal for the rental tax elimination. In addition to personal appearances of President Brady and Chairman Rogers before the finance committee members, Mr. Rogers filed an able brief setting forth the arguments on which the industry based its request for relief.

In the Senate finance committee the first preliminary victory was won. Foremost among the finance committee members who supported the industry's appeal were Senators Smoot of Utah, William M. Calder of New York, William P. Dillingham of Vermont, Robert M. La Follette of Wisconsin and Howard Sutherland of West Virginia.

The action of the finance committee was ratified by the Senate and then the amended bill went to the conferees of both Senate and House for consideration. Again the repeal amendment was sustained. On Monday the House passed the tax revision bill by a vote of 202 to 141, thereby reversing its previous action so far as the sales tax repeal was concerned. The Senate passed the measure in its final form on Tuesday, November 22, and the victory was won, because it has been a foregone conclusion that President Harding will sign the revenue bill.

Charles E. Whitehurst Has Become Producer

Plans are now under way by Charles E. Whitehurst, head of the Whitehurst Theatrical Interests of Baltimore, operating the Century, Parkway, Garden, New and Peabody Theatres, to enter the producing end of the moving picture business. Associated with him in his new enterprise will be Milton Kirschfield, Frank Keeney, of New York, and others.

The old Biograph studios are to be used by Mr. Whitehurst and his associates, it is understood. The star of the first picture may be Virginia Lee, Louise Glaum, Mildred Harris or Betty Blythe, and there is a probability that the leading man may be Lionel Barrymore, according to Mr. Whitehurst, who says that the new company is able to chose from among those stars.

"The Price of Honor," is the title of the first picture which will be put out by Mr. Whitehurst's new company. Work will be started immediately upon the completion of a few more details and the first production should be finished within six weeks, barring unforseen contingencies.

Sir Gilbert Parker Replies to Critics of Moving Pictures and Cites Hard Facts

Answering the attack of Burton Rascoe in the current number of The Bookman, Sir Gilbert Parker presents a view of the screen that is important. For the benefit of the industry we reproduce it in full as follows:

IT is easy to throw stones. Anyone can do it. It is an industry not an art. The article in The Bookman of November in which motion pictures are attacked describes motion pictures as an industry not an art, and the author throws it about like stones. His sweeping would-be destructive assault will not injure motion pictures. If the writer had permitted himself further knowledge and more careful consideration he would have avoided some of his bitter pessimistic statements. Pessimism is the easiest resort of the mind shocked by what it sees with too much vividness and realism. One result of the late war was to make everyone anxious, and some it has made tragically pessimistic. That I think is so with the author of the article in The Bookman.

Most people will agree with him as to the large number of bad films. It is apparent to all with what he calls a "mental flicker" but how few careful-minded people will agree with his general conclusions! In the earlier part of his article he condemns all who produce motion pictures. They are called "a commercial and speculative enterprise and nothing more," "a cheap and gaudy piece of merchandise;" and we are told that if they were all "censored off the face of the earth, . . . the only effect upon the intelligence and art of the country would be one of lasting benefit." And what a poor opinion of the people of his own country is shown in this: "It was and is the mirror of the aspirations of a peculiarly unimaginative, repressed, and mentally starved people, a people who have in the overwhelming main been taught to value only a devitalizing and despiritualizing material success, arrived at by a curious duality of ethical teaching and practice."

Appreciates America's Greatness

I look around me, and I see the American people, great in commerce and industry, leading the world in applied science with a gift for vast organization; a people so dominant that it has admitted a million immigrants a year and absorbed them and made the mass of them good Americans; a nation that has never been defeated in war; which has a social life of magnificent fineness and vitality; a national scheme of existence of rare merit in comparison with all other nations, and with a gift of imagination which even the most critical foreigners admit; and these are called "unimaginative, repressed, and mentally starved." Could a foe of the American people say worse?

Then the writer becomes explicit regarding the "reputable authors" who have at times yielded to the importunities of the movie producers. These are the sort who "have either ostensibly or actually taken the attitude that there is no help for the situation, that the movies are an institution by illiterates, of illiterates, and for illiterates, and pocketed the easy money." Isn't it sweeping and dark-spirited and harsh on people like Rex Beach and Rupert Hughes, Mary Roberts Rinehart and Gertrude Atherton, Ralph Connor (a Presbyterian minister) and Zane Grey, James Oliver Curwood, Samuel Merwin, and other "reputable authors" who have given their books to the film and written original stories for the film stage? And as for England, look at Sir James Barrie and Edward Knoblock, Somerset Maugham and Arnold Bennett, Robert Hichens and Elinor Glyn, Henry Arthur Jones and Pinero, most of whom have written direct for the screen stage, and all of whom have given their books and plays for adaptation. Also Maeterlinck and D'Annunzio. These are people who debase themselves by losing all sense of honor or of art and "pocketing easy money."

Must Have a Theme

We are also told that American writers are planning their new books with a view to screen production. Oh, gentle kindly critic, what a simple faith in "the reputable authors" of the English-speaking world! I am a British author. Ten of my books have been filmed, and let me say that the author of the article in The Bookman is wrong when he says that not one scenario has been produced in this country for a motion picture with a significant idea. Here is his charge: "In every instance where good novels and plays and short stories have been drawn upon for movie material, the ideas have been distorted and sentimentalized out of all recognition." Could anything be more out of touch with fact! The first thing a first-class motion picture producer asks is, "What is your theme?" He wants a "significant idea." He insists on it. I am speaking of the great firms—Lasky, Goldwyn, Metro, and others. It is the theme they want primarily and before all. Is there no significant idea in one of Barrie's plays—in "What Every Woman Knows" and "Sentimental Tommy," two first-class films, the former of which was produced by William De Mille, formerly a dramatist of note and the son of a dramatist, with whom is associated at Lasky's Thompson Buchanan and Elmer Harris, both dramatists, and Douglas Douty, former editor of "The Century" magazine? At Goldwyn's is Rupert Hughes, now producing his own films, and Clayton Hamilton, a lecturer of English literature in Columbia University, and others of note. Rita Weiman has written for both Glodwyn and Famous Players. And these are all selling their souls for "easy money!" Two films done from books of mine were successes last year and this year—"The Right of Way" and "Behold My Wife!" (done from "The Translation of a Savage")—and the public will agree that they were faithful reproductions of the main idea of both books and were altered very little. Indeed it was the public

Lieber Answers Walker's Oratorical Attack

THE following statement has been received from Robert Lieber, president of Associated First National Pictures, Inc.

"It would seem from the phone calls coming into our offices from the trade press regarding the meeting held yesterday by the Theatre Owners' Chamber of Commerce, in which Senator Walker made an oratorical attack upon this company, that a statement by us has become necessary.

"This company has held, and still holds, that its relation with its franchise holders is a matter of individual action between them and ourselves. We have a full realization of the seriousness of this obligation and we shall continue to handle any complaints properly presented to us, with the full measure of consideration that they deserve. This position, originally expounded by the executive officers, was unanimously upheld by the delegate meeting of our franchise holders in Chicago. As far as we are concerned, we consider this phase of the matter a closed incident, as far as a public discussion goes.

"We do wish to make the statement here and now that sooner or later everyone connected with this industry—whether exhibitor organizations, trade papers, distributor and producing organizations, or other component parts—will realize that the business as a whole is not to be helped by destructive measures and destructive tactics that some men find as their only stock in trade."

Distinguished Novelist Says it Is Easy to Throw Stones, and Anyone Can Do It

which decided what the end of "The Right of Way" should be, for the Metro made two endings, a happy and a so-called unhappy ending—that is, the ending of the book—and the exhibitors insisted on the book ending. I only mention this to substantiate my point. I can indicate a hundred films within my own knowledge where there is a main idea carried out with power and simplicity and fidelity to the author's text. What about the plays that have been dramatized? Have they all been mangled? We know they have not. Was "Madame X" mangled?

Statements Contradictory

After a long and malevolent attack—no doubt honest—on the motion pictures, the author of the article says: "American motion picture producers have shown excellence in only two fields, that of satiric and farce comedy, and in exploiting the beauty and health, the freshness and naiveté of American girlhood." This is in strange contrast to "a collaboration of hack fictionists, illiterate continuity writers, vainglorious directors, simpering flappers, and strutting pomade addicts," of which he speaks in his earlier paragraphs. In the first part of his article he says: "The outlook, indeed is dim. Everything makes not only for the statically uncompromising condition of the average man but for his actual debasement. . . . His narrow and material predilections are not only recognized for what the are; they are systematically exploited and debauched."

It is plain to be seen that the writer cannot be judged fairly by his own statements. They are contradictory, badly argued, and dangerous—dangerous to people who do not know the motion picture world and who regard it as a "sink of iniquity." He says that no distinguished actors or actresses have joined the film-stage. What about John Barrymore, Elsie Ferguson, George Arliss, the Farnums, Pauline Frederick, William Faversham, and in England Matheson Lang and many others. Is the film world so barren of artistic talent? At the end of his article, after stating that there is no art in the American motion pictures, he says: "The German films, 'The Cabinet of Dr. Caligari' and 'The Golem,' and various French and Italian projects show a tendency abroad to grasp the particular problem of the movies and to evolve an art form peculiar to that medium." Does anyone who saw Dr. Caligari" think it shows more art than "Broken Blossoms" or "The Whispering Shores" by Cecil B. De Mille? It shows some wonderful effects in lighting and distance, but no more than such men as the De Milles and Griffith and others know.

The author is rather hopeless of his own country, but I am not. I have given a year of my life at Hollywood studying the film industry. No one influences my judgment. It is independent. I will say this without fear of being proven wrong, that the life at Hollywood compares most favorably with life in all places where industry and art are at work, and I am convinced that even now motion pictures are an industry and an art. Penrhyn Stanlaws, an art illustrator of fame, is now with the Famous Players, and that he would be in a concern which is only an industry does not bear consideration.

Zukor Was Right

I agree with the author of the article, and I have said it often enough, that seventy-five per cent. of the films are bad, and that the proportion of masterpieces is small, but how old is the film industry? It dates back not more than fifteen years, and what is expected in that time? It was Mr. Zukor, I think, who first proposed the five-reel film, and he was laughed at for his vision; but he was right. It is only a few years since close-ups were first used, and motion pictures have been developing with marvelous skill and power in the recent past. One need not look for too much all at once. This new industry and art has gone wonderfully ahead since the day of the nickelodeons. I am convinced of this, that the chief film producers are as earnest in making good films as any writer or any critic or any citizen of the country. But no sneers must be hurled at film producers because they want money to develop their work. Money is needed for both industry and art.

After all it is the public that decide and if the public demand better pictures they will get them. I repudiate wholly "the fourteen-year-old intelligence" of the average attendant at the films. I look round me at the motion picture theatres and ask myself if the average intelligence is fourteen years. I am deeply convinced it is not. A phrase is so easy to make and so few phrases are honest in fact. It's like that phrase "too old at forty," while the greatest achievements in the world have been made by men well over forty. I have small faith in phrases. As a rule they are manufactured for effects of wit and brilliancy. Looking back at my year at Hollywood, I can say with truth that I am convinced that producers of the better sort—and all producers in the theatres and music halls are not of the better sort—are anxious to produce good artistic films. Take the last two great successes: "The Three Musketeers" and "Little Lord Fauntleroy," are they not clean and good in presentation? Have they not ideas, and are not those ideas presented on the screen? Is it to be supposed that Edward Knoblock, a famous playwright, would lend his name—he a dramatist and an authority on French history and costume—to a piece of "hokum?" He did not, and "Little Lord Fauntleroy" is as legitimate on the film stage as in the book or Mrs. Hodgson Burnett would not have allowed it to be produced. Douglas Fairbanks invested an immense sum in this picture, against the advice of many who said costume films will not pay, and his vast risk has paid him well as all the world knows. To his credit he has made two great films in one year, "The Mark of Zorro" and "The Three Musketeers," and Mary Pickford, a rare and most talented actress of the film, has never produced an unworthy picture. Modesty and earnestness and fine ambition are the dominant characteristics of these people, and Rupert Hughes' last film, "The Old Nest," is a guarantee of high purpose and domestic truth.

Good Films Increasing

I can see in the past year a marked increase in good films, and the great film producers mean to give them and are now trying hard to do so. I know the inside and outside of the chief studios

As For the Battle of Jutland

TO really picture a battle at sea and make it so plain by animated drawings supplementing actual battle ships in action that the every day man can understand it—this is an achievement. The Battle of Jutland which Educational has secured is now in three reels but from material in hand could be made longer. The precise length will depend on the decision yet to be made known to the trade, possibly in the advertising pages. The startling effects secured in the animated work are accentuated by the actual scenes of the great battleships and cruisers in action and the total forms an interesting novelty. At the Rialto Theatre, New York, this week the picture evoked prolonged applause.

A. J.

Attempt of Quebec Board to Censor Is "Like Elephant Painting a Miniature," Says Newspaper After Absurd Mistake

A REAL sensation has developed in the Province of Quebec over the action of the Quebec Board of Moving Picture Censors, Montreal, in condemning a new print of "The Birth of a Nation" when the feature had previously been officially approved by the Quebec board. The decision of the censors at Montreal in banning the fresh print resulted in the interesting situation of having both an officially approved print and a condemned print of the same picture in the city at the one time. Exchange officials declare that the prints are identical. The new print was offered for censorship in the formal manner because the D. W. Griffith production is still going strong in the Province and a new film was needed.

The reason given by the Quebec censors in condemning the second print of "The Birth of a Nation" was that the story was "immoral," the official decision of the board being: "Immoral, and race prejudice." This is the same censor board which first condemned "Way Down East" and then passed it recently.

"Bedlam in all its glory never achieved anything so triumphantly crazy as this condemnation," declared the Montreal Daily Star, in taking up the issue. "It is time for another clean sweep to be made: The public are simply being fooled by a tyrannical body of nincompoops, whose fitness for their job is on parallel with that of an elephant to paint a miniature. Let us have a change. Nothing could be possibly worse"

The funny part of the situation is that the exchange company could have made use of the new print if it had not been sent to the censors, as the old print is still in Montreal and is said to be identical with the new film. The original print used still has the approval of Quebec censors attached. This badge consists of a strip of film showing a board certificate which is inserted in the picture immediately after the introductory titles.

The Quebec board consists of a former French Count, who was in Canada only a short time before he secured his appointment to the board chairmanship, a former coal dealer, it is said, and a woman.

of Los Angeles and Hollywood and I firmly state that there is as high an average of intelligence and wholesome living and commendable conditions to produce good artistic work as in any other section of artistic life. One bad case goes into court and a cry goes up that the whole industry and art are tainted, but that is not said when some alarming and degrading event occurs in social life. An individual case must not be taken as the estimate of the whole, or how long would the world last? If as the author of the article asserts, "the fourteen-year-old intelligence" in a state of arrested development with its "sinister burden of prejudices, taboos, neuroses, and superstitions" is responsible among other things for "the laws for the minorities and specifies the sort of education the succeeding generation shall have," then I think it is not so bad a fourteen-year-old intelligence, for there are good laws and there is a very good system of education in this country. If there are good laws and a good system of education I refuse to believe that in a country which has these things the film industry is on the downward path.

Films Help To Educate

Who frequent the films? The best average minds of the country. Who attend the films shown in schools and Sunday Schools? The best religious minds of the country, not debased or degraded intelligences. Who are ministering in motion pictures to all these people? The film producers who are giving the public increasingly good films. Pessimism is a disease, optimism is a virtue, and I am on the side of virtue where the films are concerned. The state and the public are those who decide what films may be produced, and no glowing articles in magazines can make the public believe that the film world is either short-lived or is on the way to doom. It cannot and will not destroy a taste for the speaking stage, but it develops a dramatic sense and motion pictures have given education to the masses. It is not through the plays done on the film stage. They make up about one-third of the whole evening's entertainment; there are shown also interesting pictures in animal and scientific life, in geography and in the costumes and customs of countries. I am a fairly well educated man, but I have learned much from the films. It is too easy learning, is it? Well, is it better to learn easily or not at all? Let us have faith. The film industry and art has come to stay. Believe in it and help it, encourage it and improve it, but in improving it do not impulsively and ungraciously belittle it. Suppose a film costs a million dollars—that goes out in work and eyes and goods, and if it makes five million dollars that reaches the public again in due time. The film producers are not fools. They will give the public what it demands, and in the end the public is always right. They find out the truth and they live up to it.

The film world is a world in the making; give it a fair chance and it will justify itself. Men like Charlie Chaplin, a genius, are getting away from slapstick comedy and farce, as "The Kid" plainly shows; and Charlie Chaplin is proving he is a master-actor in comedy which includes pathos and wit and humor. Douglas Fairbanks also is moving steadily upward. Both are producers as well as actors—give them and give the whole film world a living opportunity. This immense business is a part of the people's life; help it by fair criticism, uphold it with faith and hope. It has come to stay.

Exchange Managers to Break Up Network of Michigan Date Thefts and Bicycling

A SPECIAL session of the Detroit Board of Motion Picture Exchange Managers was called this week to take immediate and drastic action to curb what is described as a "veritable net-work of date thefts and film bicycling in Michigan," particularly in the western part of the state, with Grand Rapids as the principal offender.

The exchange managers in preparing for active warfare on this practice, which has only partially subsided after various attempts to break it up within the past five years, announce that a permanent department of scouts, whose business alone will be to keep in close touch with film shipments and their destinations, will be established at once.

It is estimated that the theft of days and the bicycling of film in Michigan is costing the exchanges approximately $100,000 annually in revenue, and it is figured, therefore, that the expense of a department solely to put a stop to the violations will be an economical measure. It has not yet been determined just how the department will function, a committee now being at work to determine minor points in the plan.

Leniency which has characterized the action of the exchange managers in the past, when absolute cases against offenders were brought in, together with sworn affidavits, will no longer be the rule, according to Jess Fishman, president of the exchange managers. Mr. Fishman says that every case hereafter will be prosecuted to the limit.

Brunet Says Depression Has Hit Bottom; Exhibitors Must Reduce Admission Fee

Pathe Exchange, Inc., Bond Issue Eagerly Purchased Indicating Investors Confidence in Film Industry

THE American investing public has indicated its confidence in the general policy, the conservatism and the present management of Pathe Exchange, Inc. by the quickness with which it has absorbed the bond issue of the distributing organization, recently made through Merrill, Lynch & Co. Paul Brunet, of Pathe, in an announcement this week, stated that the entire issue had been purchased, and that the last $750,000 had been taken up in less than two weeks.

In making this announcement Mr. Brunet reflected Pathe's confidence in the present, as well as in the future. With quick assets of more than 385 per cent. of its total liabilities, Pathe Exchange, Inc. never was in a more favorable financial position, according to Pathe announcement. It is unfettered by contracts made during the war boom period for high priced productions, and with high priced stars. Now, with conditions generally slowly improving, Pathe conservatism has placed the company in a very enviable position, ready to meet the demand for any product desired by the public, as indicated by the exhibitor.

Must Lower Prices

While conditions show a turn for the better, which naturally will bring bigger returns to the box offices of America's exhibitors, Mr. Brunet cites that lowered admission prices are absolutely essential before a complete recovering will be experienced by the exhibitors of the country.

Many millions of dollars in theatre operating costs aside from film rentals, which have already been greatly reduced, according to government tax reports, must be eliminated, Mr. Brunet says, before the public can benefit by smaller admission prices.

The Pathe head scorns the belief that the American public is losing interest in the silent drama. In fact, he says, the cinema has more potential followers today than ever before, but hundreds of thousands of these people can only be brought back to the theatre by admission prices that will be in accord with their diminished pocketbooks.

"No Embarrassing Contracts"

Mr. Brunet in his statement said: "Pathe is very proud of its present financial condition. Its quick assets are now more than 385 per cent. of its total liabilities.

"Even before the beginning of the period of business depression, we employed extreme conservatism in that we refrained from making long term producer contracts for elaborate and expensive features, until today we stand in the position of having no embarrassing contracts of that kind. Thus our contingent liabilities are practically negligible.

"Being thus unfettered, we surely are in the best financial position imaginable for adjusting our future output in strict keeping with the demands of the exhibitor.

Finances Are Good

"Not only that, but contracts for big stars and producers during these times certainly should be written at figures that are very much different than the figures these same stars and producers would have been contracted for during the war boom period.

"Our financial affairs are in the best condition they ever have been, and we are most emphatically in position to make and carry out contracts for any product that our customers indicate their patrons demand.

"While we do not look for any tremendous betterment in general conditions, it is our opinion that the depression, so far as the exhibitor is concerned, has just about hit bottom and we are sure to witness a gradual improvement. That improvement will be more noticeable in localities where the exhibitor himself has taken drastic steps in so adjusting his operating costs as to enable him to establish an admission price well within the buying power of his public.

Show Reduction in Rentals

"When I refer to exhibitors' operating costs, I do not refer alone to film rentals, because the government tax figures have already reflected a very considerable reduction in film rentals. Furthermore, even though film rentals, as a cost of operation, were removed entirely, it could not replace the loss of business many exhibitors have sustained during the last three or four months.

"There are today, however, theatre operating costs aggregating a couple of hundred million dollars annually that exhibitors did not find necessary, a few years ago. It is the cost of such items which keeps up admission prices and which the average motion picture fan does not feel he can afford to pay for today, even though he is a more ardent picture enthusiast than ever before.

"The picture business always has been a gigantic success because it was so well within the means of the poor people, and even the poor people could afford admission prices of twenty-five and fifty cents during the boom period of 1918, 1919 and early 1920. But they cannot afford those prices today and if we would include in our patronage those multitudes, we must keep our admission prices within their buying power."

THEODORE ROBERTS REGISTERS VARIOUS MOODS IN WILLIAM DE MILLE'S PRODUCTION FOR PARAMOUNT,
Left to right: Surprise; Dejection; Anger; Contentment; Suspicion

Stanley Enterprises File Answer to Charges of Federal Trade Commission

A FRANK discussion of the activities of the Stanley Booking Corporation and the Stanley Company of America marks the joint answer filed with the Federal Trade Commission by those concerns and by Jules E. Mastbaum, their president, in the formal complaint against the Famous Players-Lasky Corporation and others.

Declaring that at the time of its organization Famous Players had in its employ many stars whose pictures were in great demand by exhibitors throughout the United States, the answer says: "We are in ignorance of its internal management and know only by rumor of its composition and legal history. We do not know what percentage of the revenue from films is derived from particular showings, nor do we know which are the key cities of the United States, although we do know that it is important for pictures to have proper showings in important cities."

Money Needed for Expansion

Approval of the Federal Trade Commission was given to the agreement between the answering respondents and Famous Players, it is asserted, and the Stanley enterprises at all times have endeavored to keep within the law. The answer denies "that Stanley Company of America combined or conspired together or with Famous Players-Lasky Corporation, Mr. Lasky or Mr. Zukor, or any one else, to secure control of the motion picture industry in Eastern Pennsylvania, Western New Jersey and Delaware.

"We cannot tell what the intention of Famous Players-Lasky Corporation was when it made a contract with us by which it purchased from $2,000,000 of notes, part of which it paid for in stock of Famous Players-Lasky Corporation. We do know what was in our own mind. The expansion of our business required large sums of money, and the investing public was not sufficiently familiar with the values of picture enterprises to make it possible for us to get money from that source.

"We had been successful in our business and the producers of moving pictures were familiar with that success. They therefore had confidence in our enterprise, and were willing to lend us money.

Zukor Was Invited

"We preferred to make an agreement with Famous Players-Lasky Corporation because it produced many of the best and most popular pictures. We did not, however, bind ourselves to buy any pictures from Famous Players-Lasky Corporation, nor did we attempt to bind it to sell any pictures to us. It is true that Mr. Zukor became one of eleven directors of our company, not because he asked to become such, but because we requested that he do, feeling that the advice of a man as familiar with the business as he was would be of great value to us. Unfortunately, he has rarely had the time to attend directors' meetings.

"We have denied that there was any conspiracy or combination between Famous Players-Lasky Corporation and ourselves. There was an agreement which was exhibited to the representative of the Federal Trade Commission and approved of by it as an entirely proper and business-like agreement. It did not result in any exclusive showing of Paramount pictures or of Paramount-Artcraft pictures. On the contrary we show pictures of many producers. The pictures handled by Famous Players-Lasky Corporation are given no preference over others in our houses, except such preference as they are entitled to by reason of their merit and the terms on which we are able to secure them. We have not felt compelled to buy pictures that we did not consider meritorious, nor to buy pictures which we could not secure on terms that seemed to us proper terms.

Deny Coercion

"The fact is that there was an overproduction of pictures for a time and there were not enough houses in the district to consume all the pictures offered. This is not because our theatres could not use them. There are in the district many other houses, including theatres in which first runs are exhibited, and we never have attempted to interfere with or influence the booking of pictures outside of our own houses."

The respondents also deny that they acquired any theatres by coercion or intimidation, or have attempted to coerce or intimidated any one into giving exclusive rights to book pictures for their theatres. "The contracts which the Stanley Booking Corporation has for booking pictures," it is declared, "had been entered into entirely as a matter of free will and of the desire of the contracting party to be associated with us in order to secure the benefit of the experience which we have gained in the industry, and the advantages that accrue from the well-established practice of co-operative buying."

Situation in Philadelphia

It is denied that Stanley owns or operates every first run house in Philadelphia, a number of such houses not controlled by the respondents being cited by name. The respondents also deny the jurisdiction of the commission in this case, so far as they are concerned, asserting that they are not engaged in interstate commerce and so are without the purview of the trade commission's authority.

This is the last answer to be filed on the complaint against Famous Players. A date on which an oral hearing will be given will be set by the commission in the near future.

New Complaint Charges Saenger Company with Stifling Competition

Unfair methods of competition, designed to stifle, suppress and unduly hinder competitors, are charged against the Saenger Amusement Company in an amended complaint which has just been issued by the Federal Trade Commission.

Among the charge made by the commission are that "the respondent, within the last year before the commencement of this proceeding, with the effect of stifling, suppressing and unduly hindering competition in the purchasing, leasing and licensing of moving picture films in interstate commerce, has made threats to certain moving picture film exchanges that unless they accepted terms made by respondent for the lease, sale or license of such moving picture films, the respondent would cause exhibitors of moving picture films to refuse to lease, handle or procure the license of the moving picture films of such film exchanges; and that, pursuant to such threats, the respondent did in fact cause exhibitors to refuse to lease, handle or procure the license of the films of such exchanges."

Alleges Broken Contracts

The complaint also charges the company with causing contracts for exhibition of different films made between certain exchanges and certain exhibitors to be canceled or broken by exhibitors. It is also charged that such contracts were also caused to be broken by exchanges, among them being contracts for first exhibition of certain films, canceled after the exhibition of the films were announced and advertised by exhibitors, "whereupon the respondent, or parties connected with it, advertised and displayed the same in advance of the date so advertised and announced by exhibitors."

The commission's complaint further charges that by threats of withdrawing patronage, the respondent compelled exchanges to cease supplying films to competing exhibitors. It is averred the Saenger company has compelled exhibitors to book through its agency by threats of cutting off the supply of films, and that, further, it has systematically induced employes of competitors to leave their employment by offering employment with the respondent.

An answer to the charges is to be filed with the commission by December 10.

Dorothea Herzog Becomes Editor of Movie Weekly

Dorothea B. Herzog, formerly a publicity representative and more recently a reviewer for one of the trade papers, has been promoted to the editorship of Movie Weekly. Miss Herzog joined this publication last February as an associate editor and her promotion comes after months of live-wire editorial and interviewing work.

Among Miss Herzog's best known articles, in addition to her Movie Weekly contributions, are a series of four motion picture articles run in Munsey's Magazine dealing with different phases of the industry.

Supreme Court Sustains Censors' Ban on Goldwyn Picture, "The Night Rose"

WHAT is regarded as a victory in a way for the New York State Motion Picture Commission was recorded in the Appellate Division of the Supreme Court on Friday last when that body handed down a decision sustaining the action of the censor commission in refusing a license to the Goldwyn Distributing Corporation for a picture called "The Night Rose," on the ground that it would "tend to corrupt morals and incite to crime." This is the first appeal made by a distributer from a decision of the commission.

Before arriving at its decision the learned justices of the Appellate Division had viewed the picture in question, in order to determine whether as Gabriel L. Hess, attorney for the picture corporation, had contended, that the commission might have ordered the deletion of certain parts of the picture instead of barring it as a whole.

The decision, however, in part says: "The picture in question having been exhibited to the court as part of the return of the writ of certiorari order, we have reached the conclusion that the determination of the commission refusing a license for release of the picture should be confirmed, with $10 costs and disbursements to the respondents, upon the ground that, in the words of the statute, 'it is of such a character that its exhibition would tend to corrupt morals and incite to crime.'"

It was contended on the argument of the motion by Mr. Hess that the picture was made nearly a year before the commission was created, that it was a perfectly justifiable drama of the evils of corrupt politics, and that its suppression meant a loss of something like $200,000 to the Goldwyn corporation. He denied that there was any open or even suggested act of impropriety by the heroine in the picture.

Four Universal Exchange Managers Win Right to Travel or Draw $2,000 Bonus

FOUR Universal exchange managers will accompany Carl Laemmle to Europe next June, when the Universal president makes his annual trip across the Atlantic to study film conditions abroad. The sales managers will go as a reward for efficient service and so they may benefit from a first-hand knowledge of the moving picture business in other lands.

They will be on tour for six weeks, visiting London, Paris and other places, all at the expense of the Universal Film Manufacturing Company. In case any of the selected four managers do not desire to make the overseas trip, they will be entitled to draw on Universal for $2,000 as a cash bonus for their efficiency.

Mr. Laemmle's offer is a result of a Universal determination to have 100 per cent. representation in the United States and Canada. It is planned to assure showings for Universal pictures in every community, every week, whether it be a city or a cross roads.

The representation drive is being conducted under the direction of Harry M. Berman, general manager of exchanges. He says the Universal representation is on the up-grade and that next summer should see 100 per cent. representation for all of the Universal output, including Universal-Jewel productions, Special Attractions, westerns, century and Star Comedies, serials, International News Reels and other short subjects.

Sidney Garrett at Last Arrested As Co-Defendant with Arthur Beck in Vario Films Suit for $25,000

AFTER months of patient waiting Deputy Sheriff John P. Murphy, armed with an order of arrest issued by Justice John M. Tierney, several months ago, on Tuesday last took into custody Sidney Garrett, the English author. Garrett was taken to the office of Sheriff Knott in the Hall of Records, where he was soon released on furnishing $10,000 bail.

Garrett is co-defendant in a suit brought by the Vario Films, Inc., through its vice-president, George W. Newgass, to recover $25,000 advanced to Garrett and Arthur F. Beck, and for damages for alleged breach of contract. When Justice Tierney issued his order many months ago it called for the apprehension of both Garrett and Beck, but for some unexplained reason Garrett, who was in this country at the time, was not disturbed, whereas Beck was taken into custody and released after he had languished several days in Ludlow street jail, until the bail of both men was reduced from $25,00 to $10,000, and on furnishing the latter sum Beck was released.

"Loan" Involved

Newgass as vice-president of the Vario Films, Inc., in his complaint, alleges that he entered into an agreement with Garrett to acquire the right to distribute in foreign countries a certain motion picture to be produced by Garrett, and after the agreement was made Garrett, it is alleged, said he needed $25,000 to partly defray the expenses of producing, and that this sum, or "loan," as Newgass calls it, was advanced to Garrett, but only after the Arthur F. Beck Serial Productions, Inc., and its president, Arthur F. Beck, had been brought into the arrangement, and arranged to turn over to the plaintiff as a sort of collateral the production, "Trailed by Three," which was held out to Newgass as "free and clear of all incumbrances" and the property of the Beck concern.

It is charged by the plaintiff that none of the provisions of the agreement that was perfected with Garrett and Beck were carried out, and that they were never intended to be carried out in good faith by either. In fact, the complaint emphatically charges both men with having perpetrated fraud and deceit on the plaintiff, for the purpose of enticing the plaintiff into making the deal. It also charges that the statements of Garrett and Beck concerning the picture, "Trailed by Three," were untrue, and that the $25,000 "loan" to Garrett and Beck has not been repaid despite demands made on them.

Buffalo Projectionists Annual Ball Big Success

The fourteenth annual ball of Moving Picture Operators' Local 233 of Buffalo, N. Y., was held on the night of November 10 at the Eagles' Home and was a great success. The event started at 9:15 with a program of pictures which included a pre-lease showing of "Conflict," the latest picture starring Priscilla Dean. At 11 o'clock the dancing was started to the dreamy tunes of Tepas' Musical Stars and every fifth dance was a specialty one.

The feature of the evening was the Rainbow Dance. A ball five feet in diameter, covered with hundreds of small mirrors, was suspended near the ceiling in the center of the room and as the music started the hall was darkened and four spotlights were focussed on the ball. As it slowly started to revolve the flashing thousands of spots of various colored lights was a beautiful sight.

$250,000 Movie Company Recently Incorporated

With a capitalization of $250,000, the Times Plaza Theatre Corporation, located in Brooklyn, was the largest motion picture company incorporating the past week and filing the necessary papers in the Secretary of State's office at Albany. The directors of the company included Frank Scotto, H. A. Kasselbart and Ralph Spero, all resident of Brooklyn.

The five other companies forming for the purposing of entering the motion picture business in New York State, included the Visual Symphony Productions, $20,000, with Dudley Murphy, Rose Rosenberg, of New York, and David Silverman, of Brooklyn; Forbell-Crawford, Inc., $10,000, Charles H. Forbell, Arthur Crawford, Joseph T. Brown, New York; Genius Film Productions, $10,000, Stella Burke, Sylvia Schwartzman, C. E. Isaacs, New York; L. L. Hiller Enterprises, $10,000, L. L. Hiller, B. H. Bernstein, Paula Scherer, New York; The Legend of Sleepy Hollow, $500, Carl S. Clancy, Ira C. Ramsburg and P. H. Smart, New York City.

A young feminine Winnipeg admirer of Monty Banks, upon learning the news that the comedian had injured his arm in an automobile accident in Los Angeles, sent him what she calls a prairie prescription to save him doctor's bills. The prescription reads as follows: "Take nine shots and boil in one cupful of milk from a young roan cow, with a white star on his forehead. Mix this with ashes of four ounces of hair cut from the back of a black dog, burned on a brass fireshovel. Then add four grass hoppers' legs powdered fine and keep in a cool place."

SCENES FROM CHARLES DICKENS' "OUR MUTUAL FRIEND." RELEASED BY WID GUNNING, INC.

Sunday Closing Lid Is On in Quebec; Further Recourse to Courts Refused

THE Sunday-closing lid has been clamped down in Quebec at last as a result of continued prosecution of theatre proprietors over a period of many months by a self-appointed "Committee of Citizens," made up of a number of preachers and "morality experts." On November 14 the Division Court at Quebec handed down a decision quashing the appeal of the exhibitors from a judgment of the lower court in which they were ordered to close their theatres on Sundays. Further, the Division Court denied the right of further appeal to the Court of Appeals in Quebec or to the Supreme Court of Canada, so that court proceedings are now at an end.

As a result of this appeal judgment the "Committee of Citizens" organized a deputation which waited on the mayor on November 17 to demand that he order the theatres to close on the following Sunday and to point out to him that "the validity of the law has now been established" and to call upon him "to carry out the provisions of the law." The committee also issued a statement in which the threat was made that any person attending a Sunday show in Quebec would be prosecuted in future. It was declared that, to date, only the theatre proprietors had been prosecuted for Sunday performances but the warning was given that the law renders those who attend a Sunday show guilty of a violation of the statutes as well as the theatre managers.

Quebec City is the second city in Quebec Province in which the uplifters have forced Sunday closing. The other city is Sherbrooke, where the exhibitors have been hounded for years. In Montreal, Hull, Three Rivers and other cities of the Province, the picture theatres enjoy big Sunday business without interruption.

"Shop Early" Is Request Screen Will Soon Make

The screen will play an important part in seeking to avoid the last-hour-rush of Christmas parcels through the mails. All the news reel companies are co-operating with the Post Office Department in its appeal to the public to do their Christmas shopping early and to mail packages as far as possible in advance of December 25.

The National Association of the Motion Picture Industry, through its News Reel Commitee, has pledged its aid to Postmaster General Will H. Hays to assist in the campaign to induce early mailing. The news reel companies are now working on special screen stories showing the great strain to which the postal employes are put by the eleventh hour rush of gifts. These pictures will be released next week on the news reels and shown on screens throughout the country until the middle of December.

Charles Ray Is Enjoying First Visit to New York

"Welcome to our city" was the way New York expressed itself upon the arrival this week of Charles Ray on his first visit to the East. The famous star, possibly the only first rank personality of the films, who, previous to this week, had never been in the eastern metropolis, was introduced to the city by Arthur S. Kane, his close friend and business associate, who joined the star in Chicago to accompany him on the last lap of the journey from Los Angeles.

In addition to Mr. Ray and Mr. Kane, the party which arrived on November 23 consisted of Mrs. Ray, Richard Willis, general manager of the Ray Productions; Albert A. Kidder, his legal advisor, and George Rizard, his chief cameraman. Mr. Ray is making his headquarters at the Arthur S. Kane offices during his contemplated two week stay in the city. In addition to the discussion of business matters, Mr. Ray will make certain scenes for a future First National production while in New York.

SCENES FROM "THE RISE OF ROSCOE PAINE," STARRING IRENE CASTLE. THE PRODUCTION WAS DIRECTED BY EDWIN L. HOLLYWOOD FOR RELEASE BY HODKINSON.

Marcus Loew Opens His State Theatre in Los Angeles; Players Put on Act

ON Saturday, November 17, Marcus A. Loew's new State Theatre, on the corner of Seventh and Broadway, the busiest corner in Los Angeles, opened its doors for the first time, to an audience made up of more than a thousand invited guests, and some 1,800 paid admissions.

The foyer of the new amusement house literally overflowed with floral tributes to Mr. Loew from friends and business associates. You never saw so many flowers—in bunches, in vases, in baskets, in great big jars, all over the place, and the Los Angeles Theatre Association sent a floral "piece" that was big enough to cover the whole side of an ordinary room, to say nothing of the artistic way it was gotten up and the beautiful blending of the colors the flowers.

Moving pictures were made of the decorations before the crowd began to come, but the big "suns" and "arcs" were left on duty to "shoot" the stars and other photoplay folk as they came in. Most of the invitations were sent to the players and other film people of the colony, and the center section of the house presented many familiar faces to the screen fans in the audience.

The house is big and beautiful and restful, from the comfortable seats, each with its little ventilating mushroom underneath, to the luxurious ladies' lounging rooms, equipped with all sorts of conveniences, down to dainty little ash trays.

The decorations of walls and ceilings are in splendid taste, and the indirect lighting system throws a soft glow over the entire house. Thick and luxurious carpets cover the aisles, stairs, foyer and waiting rooms.

A special program was presented on opening night. First the orchestra, conducted by Don Philippini, occupied the stage while rendering a double overture, and during the appearance of Mme. Suzanna Lehman, soprano soloist. Following this an International News Reel was shown to give the orchestra members time to get into their places in the pit. Then a number of vaudeville acts, and a film record of the opening of Loew's State Theatre in New York.

The real opening of the Los Angeles State Theatre, however, began at this point. Fred Niblo, as master of ceremonies, made a little speech telling of other Loew theatres he assisted in opening. He introduced Governor Stephens and Mayor Cryer, both of whom made welcoming addresses. The Governor once operated a small store on the very corner where the present theatre now stands.

After these speeches Mr. Niblo announced a surprise act entitled "The Death of Salome." Buster Keaton enacted the role of Salome, and his burlesque of the famous dancer of olden times was easily the funniest act of the entire show. Eddie Cline reclined on a comedy throne in the character of the king before whom Salome danced. Buster's costume consisted of his usual comedy make-up adorned with a belt of whisk brooms, brushes and an alarm clock dangling in the back.

Ruth Roland sang a song; Walter Hiers tested the stage and found it safe for the elephant act that has been booked for future presentation; Al St. John showed us how he could circle around on the stage on his bicycle; T. Roy Barnes did a monologue; Ora Carew spoke a piece; Herbert Rawlinson played a ukelele; Buck Jones twirled a rope; Larry Semon told a joke; George Beban ditto; Robert Edeson and Snitz Edwards gave an exhibition of ventriloquism; Jackie Coogan eulogized the magnificence of the new theatre, and said a girl named Carmen lived next door to him, which remark drew an anxious, "Oh, Jackie, be careful!" from Mr. Niblo.

A spotlight searched out Constance Talmadge in the audience, and from her traveled quickly to Alice Terry, George Ade, Harold Lloyd, Lewis Stone, Viola Dana, Douglas MacLean, Theodore Roberts, May Allison, Gloria Swanson, Bayard Veiller, Alice Lake, Anita Stewart, Raymond Hatton, Enid Bennett, Thos. H. Ince, Tom Mix, Robert Ellis, Carter de Haven, and many others, who rose and bowed, to the intense delight of that part of the audience, at least, that had paid admission.

Bert Lytell introduced Mr. Loew, who said he had thought that the Los Angeles State Theatre was but "another theatre" to him, but that he had got a thrill that he was not likely to forget soon when he found that the new theatre was a personal thing—in the affection of his personal friends, the testimonials of his well-wishers, and the kindly demonstrations on every side. It is not just "another theatre."

The picture feature, Bert Lytell's "Trip to Paradise," was omitted on that night, because it was after one a. m. before all the speeches had been made, and the stars in the audience had been presented, and the people began to drift out one by one and in bunches, and those who wanted to wait for the "Trip" decided they had better go, too. But it was a big night.

Baptists Roast Films

Moving pictures were roasted to a turn last week during the forty-fourth annual convention of Baptist churches. Severe criticism of the pictures, in which it was charged that almost every vice and crime is displayed on the screen, was expressed by the social service committee. The committee made an extended report, and urged a thorough "clean up" of the industry.

Will Payne Joins Realart On Coast

Latest in the list of famous authors who are flocking to Hollywood is Will Payne, noted novelist and short story writer. Mr. Payne has sold one of his stories to Realart and last week arrived in Los Angeles to confer with Supervising Director Elmer Harris over the details of its adaptation.

Fred Myton, who is to prepare the scenario, will work in close co-operation with the author.

Tax Collections Show Increased Business in Theatres

INCREASED business in the theatres of the country is indicated by figures just made public by the Commissioner of Internal Revenue, showing the tax collections for the month of September.

Admission taxes collected during the month amounted to $6,122,383, as compared with $5,926,818 during the preceding month and $7,364,353 for the month of September, 1920. For the first three months of the current fiscal year, admission taxes totaled $17,872,175, as compared with $20,707,094 for the corresponding period last year.

Collections from the tax on films rented and leased totaled $315,151 in September, as compared with $538,292 in August, while the tax on seating capacity amounted to $135,727, as compared with $365,412.

A total of $631,702,411 was collected from all sources during September, of which more than $500,000,000 was from 1920 income taxes, the third instalment of which fell due on September 15. In addition to the admission and film taxes, the moving picture industry contributed toward a number of other taxes, and will be interested in the following collections: $10,434,949 from freight shipments, $1,418,271 from express packages, $8,540,336 from personal transportation, $804,039 from seats, berths and staterooms and $2,275,439 from telegraph and long-distance telephone messages.

Censorship Representative Is Visiting Theatres to See If Exhibitors Heed Law

VISITING Syracuse, Oswego, Hudson, Amsterdam, Schenectady and Troy, Ansel W. Brown, head of the Albany bureau of the New York State Motion Picture Commission, spent the past week in an effort to locate films which are being shown without the seal or permit of the commission. At the conclusion of his trip, Mr. Brown declared that without exception the managers of both picture theatres and exchanges showed "the fullest co-operation."

In Schenectady, Mr. Brown found two films in one of the houses which had been received that morning from an Albany exchange and which were without the required seals. There had been no attempt on the part of the management of this house to run the pictures, said Mr. Brown who further explained matters by saying that when he entered the house the man in charge of the operating room spoke of having received the two films without seals, and informed him that the manager had instructed him not to run the pictures at any cost.

It is Mr. Brown's plan to continue his work of inspection along the main line of the New York Central clear through to Buffalo. In some of the larger cities, he will probably be required to spend three or four days, and possibly longer, if he makes the rounds of the outlying houses.

Mr. Brown's mode of procedure in visiting the theatres is invariably the same. After presenting his pass, which entitles him to admission, he generally proceeds directly to the operating booth, where he watches the running of the pictures, as well as examines any films which may be on hand. Later on, he locates the manager of the house and goes over the law with him.

Little activity is necessarily manifest around the Albany office of the Commission, Mr. Brown being the only one occupying the room, and his duties require his being out of the city the good part of the time. Later on it is expected that filing cases will be installed in this office and records which are the duplicate of the New York bureau will be kept there for use when occasion requires.

Plan Picture House for Exclusive Chevy Chase

Chevy Chase, Washington's most exclusive suburb, is to have a picture theatre early next year, according to plans of the Chevy Chase Amusement Corporation.

The amusement company has secured a site on Connecticut avenue, between McKinley and Northampton streets, practically in the center of the suburb, and will begin construction about December 1. The new theatre will seat 1,150 persons, 800 of whom will be accommodated on the orchestra floor. In addition, there will be a dance hall above the theatre proper, which will accommodate 500 persons.

Many Months Will Elapse Before Permanent Tariff Measure Is Enacted

POSSIBLY six months will elapse before a permanent tariff measure is enacted, according to leaders in Congress, who realize the futility of attempting to rush this measure through as was done with the revenue bill. While the revenue bill can be amended at any time without great difficulty, the amendment of a tariff law is a more complicated problem, and it is intended to have the new tariff act as sound and waterproof as possible so as to make its amendment unnecessary for some time to come.

Acting upon the assumption that considerable time must elapse before the tariff measure can be completed, the Senate has adopted the House bill extending the life of the emergency tariff law providing increased rates of duty on certain agricultural products, but has amended that measure so that the rates will be operative until otherwise provided by law. The original intention was to limit it to February 1, but it was brought out on the floor of the Senate that the adoption of a permanent tariff bill by that date was practically impossible.

While Congress intends to adjourn on November 22 until the beginning of the regular session on December 5, it is probable that the Senate Finance Committee will remain in Washington to continue its labors on the tariff measure.

JOHN BARRYMORE
in "The Lotus Eaters," a First National Attraction.

St. Louis Film Exchanges Establish a Taxi Service

St. Louis film exchanges have solved the shipment problem in at least a part of their territory. About a month ago a taxi service was installed between St. Louis and Fredericktown, Mo., and it has already demonstrated its feasibility. The rates are slightly more than parcel post, but the service is from two to three days quicker on a round trip basis.

The company sends two trucks out of St. Louis on the film service daily, while six trips for passengers are also made. The film cars leave at midnight and noon. Returning they leave Fredericktown at 4 a. m. and 4 p. m. Films that leave at noon are back in the exchange the next day at 9 a. m.

A $500 bond guaranteeing service has been posted by the taxi company. In addition, it pays the exhibitor $50 for any week day show and $75 for a Saturday or Sunday performance he loses because of any fault of the company. It also pays the exchange rental for the film on lost shows.

Fight Carnivals

An agitation has sprung up in Ontario against traveling carnival companies and a resolution has been prepared which will be presented to the Ontario Government, asking for the enactment of legislation to prohibit the operation of carnivals in Ontario. Exhibitors are heartily in support with the movement. The carnivals were first permitted to operate under patriotic auspices on a percentage basis, but during the past year or two it has been found that the carnivals take a lot of money out of a community.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

GEORGE RANDOLPH CHESTER, an important man in the world of letters, sets a wholesome example in his announcement of his present and future picture policy. He says: "I have never written an unclean line nor put an unclean thought into a picture and I never propose to." There have been fiction writers of great reputation whose success began with the introduction of polite smut into their stories. Magazines builded their circulations high on sale of their sordid wares. Chester has proved that smut is not essential to novel writing and he carries his cleanliness into his screen activities. We congratulate the screen on Chester and Chester's principles. They are at home in this industry.

Censorship is stupid in all countries and our good northern sister, Canada, is suffering as much as we are under it. In this issue there is published an account from the Province of Quebec which presents a case in point. "The Birth of a Nation" was passed by the censors there and because of its popularity an additional print was required. This was duly submitted for license as a matter of form but the board of censors promptly forbade its showing. It was, apparently, all right to show one print but two prints were wrong. The copies of the picture were identical. The Montreal Star in a scathing and justified treatment of the situation shows the real spirit of Canada. It is pointed out that the three members in Quebec are a former French Count, a coal dealer and a woman. We assume that the woman was placed on the board to give it tone and distinction. Of all the vagaries of the censors this is possibly as amusing and as distressing as any.

Henry Ford's newspaper has discovered that there are three distinct branches of the moving picture industry, namely: the Production, Distribution and Exhibition branches. Later it will discover that we use a screen and projection machines 'n' everything.

It discovers also that Famous Players-Lasky is the biggest individual theatre owner. The only fault to find with this discovery is that it isn't so.

No less a man than Charles H. Sabin, head of the board of directors of the Guaranty Trust Company, the largest institution of its kind in the world, has made public the result of his careful investigation of conditions in the business and industrial life of the United States and he reports that we are fast returning to a normal status, with business on the rebound from its post war depression.

This is good news from a source that really is authoritative. Our own business shows signs everywhere of a full speed ahead program and every indication of a pre-war prosperity. We believe the year in which we are now entered will surprise the pessimists and put to flight the gloom brewers of the industry. The public is responding more and more to good pictures and there never were so many very good pictures as now. The political disturbances of the business grow less and less important and we are in a phase of a decline of interest in the hue and cry. Oratory and sensation are of such fleeting import that the substantial showmen are attending to their own businesses, realizing that though politics in our business has its allure and its fascinations it is neither nourishing nor sound and it is a great waster of time.

All along the line the normal men are refusing to be inflamed by half truths and demagogic speeches by hired orators. They have work to do and they are doing it.

Harold Lloyd Puts it Over

THE Sailor Made Man is the name of it and Harold Lloyd is the star of it. Lloyd and the rest of it are continuous fun, well presented, most amusing and a thorough, complete and satisfying entertainment. In all the screen's efforts toward comedy there are only a limited few offerings which can be classed as all funny. Mr. Chaplin's recent offerings are of this grade and the Sailor Made Man is also. The action is on land and sea and the mysterious Orient—somewhere in it—is used as a background for much drollery. The picture is expensively made and it looks it. It has warships and yachts and palaces and one well equipped harem, together with native villages and villagers around and through which the action revolves, catapults and somersaults its way on waves of laughter. Having seen this Associated Exhibitors offering during Thanksgiving week we found added reason for being thankful.

The attention of exhibitors is especially directed to this picture as a box office number that can be cashed in upon heavily.

ARTHUR JAMES.

MABEL JULIENNE SCOTT
Who is gaining praise for her excellent work in Universal's "No Woman Knows"

Gunning Arranging Eastern Showing of Dickens Film Which Pleased West

Keen interest has been aroused by the announcement that Wid Gunning is arranging a big pre-release showing in a New York legitimate theatre of "Our Mutual Friend," the latest special in his list of big pictures for this winter.

This will be the first Eastern showing of this picture. It has already been seen by Los Angeles, where it was tried out for a week and scored one of the most striking successes in that city of many pictures. The Los Angeles reviewers declared it one of the masterpieces of the year, especially remarkable in that it did not attempt to out-Dickens Dickens, but gave a truthful interpretation of his masterpiece.

The appeal of "Our Mutual Friend," it is said, is by no means confined to the many thousands of readers of Dickens' great story. The picture is said to stand out as an example of what can be done by producers who put brains and hearts as well as money into their pictures. Nor is it one of those pictures which lose all of their punch in the delicacy of their treatment. In his thrills, romance, excitement—a first class murder mystery which turns out all right in the end, a strong love theme and a hundred stirring situations.

Mr. Gunning, who was associated with George Loane Tucker and with Lois Weber, has worked for months on this production in the same manner as on the remarkably successful production, "The Miracle Man," to transfer the true atmosphere of Dickens to the screen. That he has succeeded beyond the greatest anticipations of those who have watched him, is evidenced in the delight of those who have seen "Our Mutual Friend."

Following the trial showing in Los Angeles, Frederic Northb Shorey, of the Los Angeles Times, declared:

"Silas Wegg and his 'weal and hammers,' Noddy Boffin, the Golden Dustman with his suddenly acquired fortune, and beautiful and capricious Bella Wilfer are living again at Clune's Broadway this week. Those lovers of Dickens who have not seen Mary Carter in her portrayal of the daughter of patient 'Rumty' Wilfer have missed a rare one, for seldom is it possible to see a literary classic so faithfully reproduced on the screen as is done in 'Our Mutual Friend.'

"The scenes are those of Dickens, the atmosphere is Dickens, the plot is that of the greatest fiction writer of the last century.

"One of the most exquisite pieces of acting is done by the portrayer of Mr. Venus, the articulator of skeletons, and temporary co-plotter of Wegg, the literary man with the wooden leg. And Wegg, himself, seems almost to have stepped from the streets of London, as Dickens doubtless saw him many times, upon the screen, to play his avaricious part, until he is finally disposed of in the garbage wagon.

"Although there is a star (Mary Carter, new to us all), the play is built around the book rather than the star, and the star part is no more conspicuous than the part would naturally demand. The villanous Rogue Riderhood, the dolls' dressmaker, the quarrelsome Wilfer family, all are made to live again as naturally as Dickens, himself, would have done it, had he had a hand in the production.

"As an example of the best that can be done in the way of the adaption of a classical novel to the films, 'Our Mutual Friend' is recommended to the film buccaneers, of which Los Angeles has had some notable examples."

Other cities were equally enthusiastic in their reception of the picture, declaring that for sheer screen appeal, irrespective of its famous authorship, it would surely please any showman and his audience.

The exploitation department of Wid Gunning, Inc., is planning an intensive campaign before the New York showing. Extensive billboard space will be used, especially in the subway and elevated stations. A spectacular newspaper advertising campaign is being planned. Practical tie-ups with merchants, a feature of every Wid Gunning campaign, are being arranged. A special window card is in course of preparation and there will be a number of novelties.

It is expected that the date and place of the New York showing will be announced in a few days.

Historic Abbey Used as Site for New Film

One of the most interesting historic sites in England was secured for the cloister and country-house exteriors in "Love's Boomerang," which J. S. Robertson has just finished in England for Famous Players-Lasky British Producers. This is Beaulieu Abbey, in the county of Hampshire, the country residence of Lord Montague, which dates back to 1203 when it was founded by King John as a Cistercian monastery.

For centuries the Abbey was a place of sanctuary and flourished under the patronage of practically every sovereign of England. The last king to visit it was Henry VIII. in 1509 and on the suppression of the religious houses in 1538 ordered its surrender and decreed that the site and buildings should be granted in fee by letters patent to Thomas Wriothesley.

New House Record with Acord Serial

The best three days' business for some time is the report of Manager Zottman of the Girard Avenue Theatre, Philadelphia, as a result of the exploitation with which he heralded the opening of "Winners of the West," Universal's "thrills-from-history" serial, starring Art Acord.

Passes to Children

Zottman did two things to attract attention to the serial. He issued 1,000 passes to the school children in the vicinity of his theatre. He also offered a diamond ring to the youngster writing the best 300 word essay on the days of '49, that period in American history around which the serial was written.

He played the second episode on three successive days. The first day found the theatre crowded. The second day was an absolute sell-out, and the third day was almost as good. This was the first time a serial had been shown in the Girard Avenue Theatre, Philadelphia in six years.

Foch Compliments Pathe News on Fast Work on Picturing His Cleveland Reception Same Day

Marshal Foch's compliments have been transmitted to Emanuel Cohen, editor of Pathe News. The occasion which inspired this highly prized courtesy was the banquet at Cleveland to the Marshal and his staff, following the great public demonstration earlier in the day. During the progress of the banquet the complete Pathe News motion picture report of the scenes of Cleveland's public reception the same day was screened in the banquet room. At the start, the Marshal's face was a study of mingled amazement and delight. It was the first time he had seen himself on the screen since arriving in America.

At the conclusion of the showing, Marshal Foch requested the "privilege" of a few words with the Pathe News representative, to whom he said:

"I have enjoyed your pictures immensely. But I am bewildered. I cannot understand how it was possible to present them on the screen so speedily, following the events photographed."

The Marshal smiled at the remark of one of the local guests at the banquet that Paul Brunet, president of Pathe, evidently was an active member of the committee which had received him on his arrival in this country, and continued:

"I desire to send my compliments to the editor of Pathe News on account of the thoughtfulness and energy manifested in the showing of these pictures here tonight."

Marshal Foch's bewilderment seemed to increase on being informed that Pathe News had performed the same feat upon the occasions of his public reception in Kansas City, Indianapolis, St. Louis and Chicago, where patrons of the picture houses were enabled to enjoy the screen report on the evening of the same day that had produced the public demonstration.

To Show for Elks

Roy Churchill, branch manager in charge of the Kansas City office of R-C Pictures, has arranged to furnish a number of R-C productions for exhibition at the annual Christmas show given by the Elks of Topeka for the poor kiddies of that city.

Miss Du Pont as She Appears in a Scene from "False Kisses," Her Latest Universal Release

Expects Success with Coming Film

The flattering reception, "The Foolish Age," received from exhibitors throughout the country, has already established little Doris May as a star of great popularity, according to Charles R. Rogers, general manager of distribution for R-C Pictures, and that organization looks forward to even greater success with her next production, "Eden and Return," which will be released December 25.

"Stardust" at the Kentucky

"Stardust," Hope Hampton's most recent starring vehicle for First National, was released November 21. A pre-review showing of the film upon the occasion of the opening of Co. Levy's new theatre, The Kentucky, at Louisville recently, drew forth munificent praise from the newspaper critics as well as the public, so much so in fact, as to result in the picture being held for a second week

R-C Official Pleased with Its Bookings So Far Recorded for R-C Month—Big Films Listed

Returns from branch offices throughout the country during the first two weeks of November, which has been dedicated by R-C Pictures to its president as R. S. Cole Month, indicate that the campaign covering that period will be by all odds the most successful in point of bookings in the history of the organization, according to Charles R. Rogers, general manager of distribution.

"We are intensely gratified," assented Mr. Rogers, "by the deep personal interest many of the exhibitors are showing in R. S. Cole Month. They are seizing the opportunity to show not only their high regard for many of our releases, but also their respect for Mr. Cole personally and the high business principles for which he stands.

Three Big Pictures

With Pauline Frederick, Sessue Hayakawa and Doris May not to mention productions made by William Christy Cabanne and L. J. Gasnier, playing in many of the big key points and in the more remote sections as well, R. S. Cole Month also signalizes the release of three of the most important subjects ever distributed by the R-C organization.

They are "The Lure of Jade," starring Pauline Frederick, released November 13; "Possession," the sensational French production, produced in Europe by Louis Mercanton, to be released November 20, and "Silent Years," a Gasnier production with an all-star cast, to be sent forth on November 27. This group constitutes one of the most imposing groups of productions ever released by an independent company in a single month.

Had Fine European Record

Miss Frederick has seldom had a vehicle of such high dramatic power as "The Lure of Jade," according to the criticisms of R-C executives who recently inspected the production at the home office. The story was adapted from the novel, "Houses of Glass," by Marion Orth, and reveals intimate glimpses of navy life in the naval bases of the Pacific Coast.

Colin Campbell was the director and in the cast are such well-known players as Thomas Holding, Arthur Rankin, Hardee Kirkland, Leon Bary, Clarissa Selwynne, L. C. Shumway and others.

"Possession" comes to this country with a fine record achieved in all the big cities of Europe, especially in France, where it was produced by the leading director of the republic, Louis Mercanton. It is based upon the novel, "Phroso," by Sir Anthony Hope and, like most of the Hope stories, is rich in clean-cut romance and adventure, particularly the latter.

In the cast are Malvina Longfellow, American actress of considerable note, who appeared with Otis Skinner in his stage presentation of "Kismet," and then went abroad to win distinction in pictures; Reginald Owen, famous British actor; Max Maxudian, Raoul Paoli and others.

"Silent Years" is based upon the novel, "Mam'selle Joe," by Harriet Comstock, and was produced by Gasnier. It is a drama of the St. Lawrence River valley and depicts a gripping story of life among a group of rugged folk who are quick to love and hate. One of the most brilliant casts of the year appears in "Silent Years," the players including Pauline Starke, Tully Marshall, Rose Dione, the French actress who appears as Jo Morey; George M'Daniel, George Seigmann, Will Jim Hatton, Jack Livingston, Kate Toncray, Jean O'Rourke, Lillian Rambeau, Jack Mower, James O. Barrows and Ruth Ashby.

Lasky Sees Need for Better Films

Returning from New York this week, Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, brought several interesting announcements and made a number of statements that are pertinent and important. One of the most important, perhaps, being as follows:

"While everyone in the industry," said Mr. Lasky, "is most optimistic regarding the coming season, it has become more than ever evident that patrons are growing daily more and more discriminating and harder to attract to motion picture theatres. Unquestionably it is up to the producers if it is hoped to maintain the present and past ratios of attendance. In other words, good pictures—better pictures—must be produced, for upon the quality of productions literally depends the very life of the industry."

Reid and Kid McCoy Stage Prize Fight

With the filming of the prize fight scenes in which Wallace Reid and Kid McCoy engaged in a championship bout for the middleweight title, "The Champion," Read's latest Paramount picture, was completed.

The picture was adapted from the stage play written by A. E. Thomas and Thomas Louden, which served as a successful vehicle for Grant Mitchell in New York last season. Philip E. Rosen directed and production and the scenario was prepared by J. E. Nash.

Lois Wilson will be seen as Mr. Reid's leading woman and the cast includes such well-known players as Lionel Belmore, Henry Miller, Jr., W. J. Ferguson, Helen Dunbar, Guy Oliver and S. J. Sanford.

Prominent Houses Book Dwan Film

Allan Dwan's "The Sin of Martha Queed," released as an Associated Exhibitors' attraction, has been booked by a very representative list of theatres. The entire Loew Circuit of Greater New York, the Republic of Brooklyn, the Palace of New Orleans, Rialto, Louisville, Ky., and the Central of Jersey City, are typical of the houses which are showing the film throughout the country.

Richard Barthelmess
Alice Brady
Alice Calhoun
Helene Chadwick
Douglas Fairbanks
Geraldine Farrar
Elsie Ferguson
Lillian Gish
Dorothy Gish
Louise Glaum

20 TALKS

20 PORTRAITS

20 AUTOGRAPHS

D. W. Griffith
Charles Hutchison
Mae Murray
Nazimova
Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Pearl White
Clara Kimball Young

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WEITZEL
Associate Editor of Moving Picture World

A Book of Novel, Interesting and Amusing Chats with Twenty of the Leading Screen Artists, with Their Indorsements, Which Have Appeared in the

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SCENE FROM "TOL'ABLE DAVID," STARRING RICHARD BARTHELMESS. A FIRST NATIONAL ATTRACTION

Leading Exhibitors of New York Congratulate Pathe News on Its Efficient and Speedy Service

Leading exhibitors of New York City are showering their praise upon Pathe News for the rapidity of its service with the pictorial story of the burial of the Unknown Soldier at Arlington on Armistice Day.

Joseph Plunkett, managing director of the Strand Theatre, says: 'It surely proves that Pathe News is still the foremost and the best weekly published, both for service and for real live news subjects." He further wrote: "I want to congratulate you on your splendid service in delivering to us the film of the Unknown Soldier's Burial at Arlington. We had this subject on our screen at the first evening performance (7:30), on the day it was taken, and I am sure that this is a record."

Similar comment is made by B. K. Bimberg, one of New York's foremost exhibitors, who writes:

"It is with great pleasure that we express to you our appreciation for having been able to show to our patrons at 7:30 p. m. on Armistice Day, services performed at the Arlington Cemetery for America's Unknown Soldier, and at the same time compliment you on your rapidity in releasing same."

Charles B. McDonald, of Moss's Broadway, stated:

"We received Pathe News Unknown Soldier story in time to show it at 7:18 p. m., and as usual Pathe News was first with the best."

A. J. Hendrickson, of Loew's Eighty-third Street Theatre, asserted he received the print and had it on at this theatre by 7:30 Armistice night. "The quick service on this showing made a wonderful impression on the patrons of this theatre," he writes. "I want to thank you most sincerely for this good co-operation, as there is no doubt but what it is the best kind of an ad, in showing the public that our theatre is up to the minute with its pictures."

J. A. Bradbury, of Brandon and Bradbury, reported receipt of the film soon after 7 o'clock, and said: "We wish to congratulate you on your remarkable service. It is a great satisfaction to know that we can always depend on the Pathe News to present to our patrons first showings of all important events."

From Hamilton, Ohio, comes this wire from the Palace Theatre:

"Congratulations. Wonderful scoop. Of the many scoops for which Pathe News has become so popular this is without doubt greatest yet. By getting it to us here Monday you have established a new speed record."

Theatres in Rochester and Buffalo were showing Pathe News pictures of the ceremonies twenty-four hours after they took place, according to Buffalo newspapers. The special was carried to these cities by special messengers.

New Christie Series Draws Good Notices

That the new series of Christie Comedies is being exceptionally received is seen in the newspaper reviews and exhibitor reports of the recent first-run showings.

Christie's "Oh Buddy!" with Neal Burns, hit a good stride in Buffalo where the Buffalo News reporting the week's show at Shea's Criterion said: "The best part of the entertaining program is the remaining numbers. Chief of these is a Christie Comedy, 'Oh Buddy,' in which Neal Burns shows symptoms of real screen humor, and Vera Steadman adds the aesthetic touches."

The same comedy drew well at Los Angeles for four weeks at Miller's. The report in the Los Angeles Herald stated: "With a rip-roaring Christie Comedy, 'Oh Buddy,' as a companion feature, Miller's is unquestionably offering the film fans the greatest laugh program of the season."

Exhibitors' reports from the Metropolitan Theatre, Atlanta, stated that Christie's "Nothing Like It" proved excellent entertainment in conjunction with Charles Ray in "Two Minutes to Go."

"Falling For Fanny" was reported "very good" at the State Theatre, Minneapolis.

Exhibitors Get Advise on Gunning Films

Canadian exhibitors sat up with a start last week when they received from Regal Films, Limited, Dominion distributors of Wid Gunning pictures, an unusual mailing piece listing the new Wid Gunning releases.

On the outside appeared only the words "How would you like to earn $100 a Minute?" Within was the announcement that Regal Films, Limited, had obtained the Canadian agency for Wid Gunning pictures and a list of the first releases: "The Girl from God's Country," "The Blot," "The Old Oaken Bucket," "Quo Vadis," "Our Mutual Friend" and "What Do Men Want?" The opinion of one of the New York trade papers (Motion Picture World), was quoted that "the first pictures are the best ever offered by any new company in the history of the film business and I have seen every existing company start." The snap to the announcement came in the statement: "Take five minutes and write us a letter of inquiry and we will tell you more about these wonderful pictures. The five minutes may earn five hundred dollars for you."

Regal Films declare that already they have had a gratifying number of bookings for the Wid Gunning pictures.

Spanish Expert Joins Realart on Coast

N. P. Stedman is doing special work under Elmer Harris, at the Realart studio, as an authority on Spanish customs and manners. Inasmuch as Bebe Daniels is now doing a Havana-American story his presence is particularly apropos. He will also concern himself with stories of Spanish locale which are being considered for future Realart productions.

Mr. Stedman, member of a well-known literary family, is well qualified for the work he is about to undertake as he has been in the diplomatic service for several years during which he was stationed at Buenos Aires, Argentina, and Santiago, Chile, as well as Paris and London.

IT'S COMING FAST!
Wid Gunning Month
1922 JANUARY 1922
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

MABEL BALLIN AND NORMAN TREVOR IN "JANE EYRE," A HUGO BALLIN PRODUCTION RELEASED BY HODKINSON

Branch Exchanges Receive Last of Goldwyn's Second Group of Fifth Year Film

Goldwyn announces that prints of the last of its second group of releases in its fifth year product are now in the twenty-two exchanges and that exhibitors may see the entire series at any branch exchange. The list measures up well with the first group of releases, which contained "The Old Nest" and "Dangerous Curve Ahead."

Heading the second group of releases is "Poverty of Riches," written by Leroy Scott and directed by Reginald Barker with a strong cast including Leatrice Joy, Richard Dix, Louise Lovely, John Bowers and Irene Rich. The film has just had its first showing at the Capitol Theatre, New York, where it has aroused much attention.

Katharine Newlin Burt's new adventure photoplay, "The Man from Lost River," has found favor every place where it has been shown. Frank Lloyd directed and the leading roles are acted by House Peters, Fritzi Brunette and Allan Forrest.

Will Rogers is seen in Edward E. Kidder's famous old comedy, "A Poor Relation." In the supporting cast are Sylvia Breamer, Sydney Ainsworth, Molly Malone and Wallace MacDonald. Clarence Badger directed.

Rita Weiman's drama of life behind the scenes on the New York stage, "The Grim Comedian," has received a number of showings. Frank Lloyd directed. In the cast are Phoebe Hunt, Jack Holt, John Harron, Joseph J. Dowling and Gloria Hope.

Rupert Hughes is represented in this group of releases by a Tom Moore stellar vehicle, "From the Ground Up," an Irish-American comedy. Helene Chadwick plays opposite Moore while Hardee Kirkland, DeWitt C. Jennings and Darrell Foss have important roles. E. Mason Hopper directed.

Leroy Scott has a second picture, a melodrama of under-world life, in the group. It is "The Night Rose," directed by Wallace Worsley and containing Lon Chaney, John Bowers, Cullen Landis, Leatrice Joy, Richard Tucker and Mary Warren.

Vivian Martin's latest Messmore Kendall production, "Pardon My French," from the story of "Polly Carpenter, is included. It is a farce-in the Pantry," by Edward Childs comedy with titles by Irvin S. Cobb. Sidney Olcott directed.

Max Linder's new comedy, "Be My Wife," shows the famous French comedian in the vein that has made him a world-wide figure in filmdom. It was made in America and Mr. Linder not only enacts the principal role but wrote and directed the picture. In his support are Alta Allen, Caroline Rankin, Viola Daniels, Rose Dione, Lincoln Stedman and Charlie MacHugh.

"Enchantment" to Open the Granada

San Francisco's new two-million dollar motion picture palace, the Granada, will open November 17 with "Enchantment," staring Marion Davies as its feature attraction. J. A. Partington, manager of the Granada, has telegraphed to Cosmopolitan Productions that "Enchantment" was chosen in competition with five other super-features. The exhibitor sends his congratulations to Miss Davies, Director Robert G. Vignola and the supporting cast.

On the same date the Sheridan Theatre, Seventh and Greenwich avenues, New York City, begins a three-day run of "Enchantment." All the Keith, Moss and Proctor houses in New York have also booked this popular attraction.

IT'S COMING FAST!
Wid Gunning Month
1922 JANUARY 1922
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

Exhibitors Oblige Metro to Set Earlier Date on "Fightin' Mad"

Metro has set forward the release of "Fightin' Mad" from the original date, December 5, to Metro Week, the period from November 20 to 27. This change is a reflection of the eagerness of exhibitors to have at the earliest possible opportunity the big outdoor super-special, with its story by H. H. Van Loan, and the array of screen celebrities in its cast, including William Desmond, Rosemary Theby, Virginia Browne Faire and William Lawrence.

From the earliest announcement from Metro that it had arranged to place "Fightin' Mad" upon its list of releases for December, there has been a series of special requests from exhibitors, both in the larger cities and the towns, that the picture, if possible, be sent out from the Metro exchanges at an earlier date.

The very number of these inquiries made consideration of the idea imperative. Metro had felt, when it added "Fightin' Mad" to its schedule, that it was a picture eminently timely. The response from exhibitors supported that belief with unmistakable strength.

One exhibitor in Ohio wrote: "We've had too much in the general market recently of vague, problematical pictures. Let's have something we can sink our teeth in. Let's have a red-blooded picture, with a wallop; with a story that moves and never stops moving. I've had a glimpse of a part of 'Fightin' Mad.' It looked good to me, so good that I'd like to ask you to release it during Metro Week."

Stone Pictures Scoring Heavily

The popularity of Fred Stone on the musical comedy stage is reflected in the unusual demand for his two big Westerns being handled by R-C Pictures, according to Charles R. Rogers, general manager of distribution for that rapidly expanding organization.

Stone's first vehicle released by R-C Pictures was "The Duke of Chimney Bitte," directed by Frank Borzage. His second production, "Billy Jim," is scheduled for release January 29.

SCENES FROM "THE SIN FLOOD"

RELEASED BY GOLDWYN

"The Battle of Jutland" Has Premiere at Rialto Theatre

"The Battle of Jutland," to which the New York World refers as "an invaluable chapter of the great war which every person interested in the great sea conflict should see," had its American premiere at the Rialto Theatre in New York Sunday, November 20. Special musical accompaniment was arranged by Dr. Hugo Riesenfeld, managing director of the Rialto, for this feature.

A single print of the picture, which had been in preparation in England since the armistice, was brought to this country recently by E. R. Russell, of Ideal Films of London. After the week's run at the Rialto the picture is to be turned over to Educational Film Exchanges for distribution in America. The negative is on the way to New York, and Educational plans to release the picture as soon as possible after it arrives.

This remarkable picture, based on a long study of all records, published or unpublished, of the great naval conflict, has unusual significance at this time, being shown while the Conference on Limitation of Armaments is meeting in Washington. It is said that in addition to being an important picture from a history recording standpoint, it is looked upon as a striking lesson in just how fast millions of dollars of the taxpayers' money can be sent to the bottom of the sea.

The widespread public interest in the subject of disarmament at this time, with the meeting of the Washington conference; the presence in this country of Lord Beatty, hero of the Battle of Jutland, and the consequent recurrence of discussion about this great fight, all help to provide unusual opportunities for exploitation of this subject, it is stated.

Through the courtesy of Dr. Riesenfeld, Captain Carl T. Vogelgesang, commandant of the Third Naval District, with headquarters at the Brooklyn Navy Yard; his aid, Lieutenant J. D. Pennington, and a group of naval officers designated by them, saw the picture during its run at the Rialto. On the evening of Monday, November 21, the board of governors of the Army and Navy Club, naval officers and representatives of the press went to the Rialto from the Army and Navy Club in a body to see the picture as the guests of Educational.

The historical value of "The Battle of Jutland" and its great significance at this time have been recognized by the critics of the news press. James W. Dean, writing for the Newspaper Enterprise Association, whose service is supplied to five hundred newspapers all over the country, says:

"The film version of the 'Battle of Jutland' has arrived in America. It presents a nice lesson for the deliberators on armaments who are meeting at Washington. In 45 minutes one sees how millions of dollars of property representing years of human endeavor went down to the bottom of the sea. One sees, too, how the men who manned those vessels, Germans and English, humans all, died in the hellish blast of war like trapped rats are drowned."

The New York World declared the picture "a reproduction . . . effective in that it sets before us the actual maneuvering of the various craft, of the 'Battle of Jutland,' wherein Admiral Beatty outthought and outfought the Germans in the World War's great sea engagement. Small models of ships have been used in its making. The minutest detail of the attacks is shown—submarine launching, battleships sinking, gun fire from the giant warships, and all. Here is an invaluable animated chapter of the great war which every person interested in the great sea conflict should see."

"It is extremely interesting and worth while," declares the New York Morning Telegraph. "'The Battle of Jutland,'" says the New York Times, "is an ingenious and carefully constructed reproduction of the war's greatest naval encounter, done, for the most part, with models of the ships, painstakingly moved between exposures of the camera, so that on the screen the spectator has a birdseye view of the maneuvers and clashes of the battle. For the historical and strategical specialist, the picture probably has unbounded interest, and for the uninitiated layman it is likely to prove more than ordinarily interesting."

"'The Battle of Jutland,' produced under the supervision of Major General Sir George Aston, K. C. B., from official records, shows in a clear cut and engrossing way the whole progress of the fight," declares the New York Herald.

Ora Carew Star of New Series

With Ora Carew in the stellar role, the Becker-Tullar TruArt Productions has begun filming the first of a series of six dramatic features for independent distribution. Harry Tullar, a Hollywood attorney, is the manager of TruArt and his associates are said to be Hollywood business men.

"The Power" is the title of the first production. It was written by Sherwood McDonald. Miss Carew's support consist of Walt Whitman, Theodor von Eltz, Milton Ross, Charles Spere, Verna Brooks, S. D. Davidson and little Gloria Joy. Fred Becker, formerly associated with Fred Niblo, is directing.

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"The Call of the North" and "Enchantment" Are Released by Paramount Week of Nov. 27

On November 27 Paramount will release Jack Holt's first starring picture, "The Call of the North," and the Cosmopolitan production, "Enchantment," starring Marion Davies.

Joseph Henabery directed "The Call of the North," which is an adaptation of Stewart Edward White's novel, "Conjuror's House." The screen version is by Jack Cunningham. The locale of the story is the wilderness reaches of the Hudson Bay country and concerns Ned Trent, one of the men who try to set themselves up as free traders. The picture was photographed in the mountains of Northern California where some virgin locations were found which proved to be of surpassing scenic beauty.

The story is said to bristle with red-blooded action, excitement and suspense, and serves as a most auspicious starring debut for the popular player who earned his promotion through his excellent work in many leading roles in Paramount pictures. Playing opposite him is Madge Bellamy, who made her debut on the screen in the Thomas H. Ince production for Paramount, "Passing Thru," in which she appeared as leading woman for Douglas MacLean. Noah Beery is well cast in the semi-heavy role of a factor for the Hudson's Bay Company, while others seen in the support are Francis McDonald, Edward Martindel, Helen Ferguson and Jack Herbert.

"Enchantment" introduces Marion Davies in what has been pronounced her best role to date. It is a captivating story, based upon "Manhandling Ethel," by Frank R. Adams, the scenario being by Luther Reed. Robert G. Vignola directed.

Miss Davies' leading man is Forrest Stanley, who played the male lead in Cecil B. DeMille's "Forbidden Fruit," and Edith Shayne, Tom Lewis, Arthur Rankin, Emmet Foy, Corinne Barker, Maude Turner Gordon, Edith Lyle and Huntley Gordon are prominent in the support.

Put Finishing Touches to New Selznick Play

Just after moving to the Talmadge studios in New York from the Selznick studios in Fort Lee, N. J., Director Allan Crosland put the final touches to "Why Announce Your Marriage?" the attraction in which Elaine Hammerstein will star following her present appearances in "The Way of a Maid." The Crosland picture has a plot that follows the attitude Fanny Hurst adopted toward married life when the news "broke" to the length of great newspaper and public attention when that authoress was disclosed as a married woman who retained her own name and domestic independence.

Niles Welch, who has been so favorably received as Miss Hammerstein's leading man in "Remorseless Love" and "The Way of a Maid" plays opposite the same star in "Why Announce Your Marriage?" the other supporting players including Arthur Houseman, James Harrison, Huntley Graham, Frank Currier, Florence Billings, Elizabeth Woodmere, Marie Burke and Emily Fitzroy. Lewis Allen Browne, of the Selznick scenario department, furnished the story and script from which Mr. Crosland directed.

Miss Frederick in R-C Picture

Pauline Frederick's new starring vehicle, "The Lure of Jade," is regarded by R-C Pictures as one of its most important releases for the month of November, which the company is calling R. S. Cole Month, in honor of its president, Mr. R. S. Cole. The Frederick subject was released on November 13.

Harry Rapf Leaves to Introduce "School Days" to Chicago Folk

Harry Rapf, the producer of "Why Girls Leave Home" and other notable screen successes, left last week for Chicago to attend the premier showing at the Sherman Hotel on November 27 of Gus Edwards' classic, "School Days," starring Wesley Barry, to be distributed by Warner Brothers.

Just before leaving, Mr. Rapf said: "At the present time we are rehearsing one of the biggest kid reviews that has ever been put on in conjunction with a motion picture. This revue is composed of a specially selected group of talented youngsters, and they are being coached by Jack B. Loeb. The review will precede the showing of 'School Days,' and it will last about thirty minutes.

"In addition to this review Gus Edwards has compiled all his famous melodies, and these will be interpolated in the musical score for the production. While several kid pictures have been placed on the market in the past, it is safe to say that Wesley Barry does some of the finest work of his career in 'School Days,' and I hazard the opinion that the production will prove to be one of the biggest box-office attractions of the season."

Following the premier at the Sherman, Mr. Rapf will return to New York to launch the initial Eastern presentation at the Astor Hotel on December 1.

"Bashful Suitor" Opens at Rialto

"The Bashful Suitor," second in the series of Triart two-reel productions based on the paintings of great masters, has been booked for a pre-release showing at the Rialto Theatre beginning December 4, according to an announcement from W. W. Hodkinson this week.

The pre-release showing at the Rialto is said to have been requested by the Rialto management as a result of the excellent showing made by the first picture in the series, "The Beggar Maid," which was held over for an extra week.

SCENES FROM METRO'S "THE HOLE IN THE WALL," STARRING ALICE LAKE

"Go-to-Theatre" Week in Wichita Brings First Nationals to Fore

Associated First National Pictures scored heavily in Wichita, Kansas, when the Wichita Beacon conducted its "Go-to-Theatre Week" there, October 31 to November 6. To begin with, "One Arabian Night," with Pola Negri, was the picture shown at the Regent Theatre that week and it spoke well for the success of the week. A campaign which the Regent Theatre had for the successful exploitation of this picture was reinforced by the newspaper's campaign for the "Go-to-Theatre Week."

Besides this, the Palace Theatre, which is the sub-franchise First National house in Wichita, booked "The Invisible Fear" for a showing there in that week, and Anita Stewart, always a favorite in Wichita, registered unusual success with Wichita audiences in this picture.

For weeks the Regent Theatre had advised Wichitans through teasers in the newspapers that something big was coming to that house. Then for some ten days before the picture was announced, the figure of the desert dancer appeared in little one-column ads. Finally the announcements were carried in attractive and artistic advertisements.

The Regent was able to impress the unusual nature of the picture upon a good number of merchants, and arrangements were made and carried out whereby several windows in the shopping district were turned over to the theatre and were used for beautiful and artistic scenes from the picture or simply attractive displays with decorations and placarding announcing the attraction at the Regent. At a private showing given the press several weeks before the picture was booked, the newspaper critics had had their enthusiasm aroused and had praised the picture highly. As a result the town was expecting something unusual in the picture when it came.

The charm of the Orient prevaded the window displays, the theatre lobby, special musical presentation and the extraordinary newspaper advertising done. To achieve the latter the management used special type and relied upon some daring but successful—it turned out later—ideas.

Because of the nature of the picture and the fact that this was "Go-to-Theatre Week" in Wichita, the management of the theatre was enabled to get much information in the newspapers, especially the Beacon, regarding the picture, half publicity, half advertisement. The Beacon prepared and ran several whole-page lay-outs of the attractions at Wichita theatres that week, and "One Arabian Night" received its full share of attention in these. Every day throughout the week, then, half-page advertisements were carried in the Beacon listing the offerings of the various theatres, this in addition to the regular theatre advertisements which the management dominated by buying a large amount of space for "One Arabian Night."

As predicted by the management, the night crowds were rather unwieldy, but the afternoon audiences were also large. Manager O. K. Mason, with the assistance of Marion Shinn, orchestra director, prepared a fitting musical presentation.

Associated Exhibitors Tell of Three Releases for December

Associated Exhibitors' releases for December include a Playgoers' feature, an Associated comedy drama, and a Harold Lloyd production, in the following order: December 4—A five-reel Playgoers' Picture feature, "The Ruse of the Rattler," starring J. P. McGowan. This is described as a dramatic and colorful Western feature, in which a professional bad man turns upon his associates in crime when they double-cross him, and champions the cause of a girl whose property is at stake.

December 11—The Associated Exhibitors' offering is the six-reel Mr. and Mrs. Carter DeHaven comedy-drama, "Marry the Poor Girl," said to be a riotous and wholesomely funny story, centered around the affairs of a fashionable Long Island house party. December 25—Harold Lloyd's four-reel Associated Lloyd comedy, "A Sailor-Made Man," will be released. Associated Exhibitors declare that "A Sailor-Made Man" will eclipse in box-office value all previous Lloyd offerings which at all times have been eminently successful.

Edward L. Hyman's Prologue for First National's, "The Wonderful Thing," at the Strand Theatre, Brooklyn, N. Y.

Frances Marion Directs Hubby in Newest Film

There have been made instances in motion pictures of husbands directing their own wives in productions, but it remained for Cosmopolitan Productions, in "Just Around the Corner," to offer an example of a wife directing a husband. Frances Marion, scenario writer and director, wielded the megaphone on this production. In the cast, playing the part of "The Real Man," is her husband, Fred C. Thomson.

Miss Marion is small and her husband is large, very, being a great athlete. But despite the disparity in their sizes Mr. Thomson obeyed every instruction given him by his wife and never once said: "You know, I think we ought to do it this way."

"Just Around the Corner" is soon to be released by Paramount. Its story—that of the struggles of an East Side family—is hailed as one of the most appealing ever filmed. It is the sort of story, Cosmopolitan Productions feels, that goes a long way toward disarming the critics of the screen. Besides Mr. Thomson those having important roles are Margaret Seddon, Lewis Sargent, Sigrid Holmquist and Edward Phillips.

Hayman Gives Talmadge Film "Atmosphere"

Norma Talmadge in "The Wonderful Thing," got the right kind of a start at the Brooklyn Mark Strand, where Managing Director Edward L. Hyman took the trouble to make atmosphere for the picture by reproducing on the stage the elaborate garden party scene from the film.

Thus the Brooklyn Mark Strand captured the woman interest in the audience for he showed a large group of beautifully gowned women in this prologue. Throughout this presentation of the stage prelude to the film production these women in expensive evening gowns walked leisurely through the garden set displaying their gowns and gems, or danced with men in evening dress.

New Aldine Theatre, Shows All Releases by United Artists

Not only did the management of the new Aldine Theatre, Philadelphia, choose the Douglas Fairbanks' special feature, "The Three Musketeers," with which to open their handsomely appointed home, but announcement is now made that all pictures of the United Artists' Corporation will be presented at the Aldine, as well as those of other stars in the film industry who have become identified with United Artists.

"'The Three Musketeers,'" says the announcement, "is the pioneer and forerunner of other photodramas of equal distinction, beauty and narrative merit which will come from United Artists.

"The Aldine will, during the current season, house such productions as Mary Pickford in Frances Hodgson Burnett's 'Little Lord Fauntleroy,' with Miss Pickford appearing in the dual role of Cedric, the little 'Lord' and 'Dearest,' his mother; George Arliss' 'Disraeli,' adapted from the successful play by Louis Napoleon Parker, which Mr. Arliss played for several seasons on the speaking stage, and Rex Beach's 'The Iron Trail,' by the author of 'The Spoilers' and 'The Crimson Gardenia,' as well as 'I Accuse,' directed and produced by Abel Gance, the French dramatist and producer.

"All in all, the season at the Aldine, with its combination of physical comfort, artistic charm, perfect presentation and unsurpassed photoplays, promises a new and enviable era in the history of the motion picture in Philadelphia."

One Reel Picture Widely Exploited

A. Gordon Reid, production manager of the big first-run Branford Theatre in Newark, N. J., realizing the value of an exceptional short subject, has taken up exhibitor exploitation of short subjects in a forceful manner.

For the week beginning November 19 Mr. Reid booked Lyman H. Howe's "Ride on a Runaway Train," together with two feature pictures. The Educational single-reel thriller was depended on as much as either of the features, and received the bulk of the exploitation, Educational states.

Buys Feature

Rialto Productions, Inc., report that it has secured for its New York and Philadelphia Exchanges, rights to World Film Corporation's historical drama, "Judgment!" adapted from Victor Hugo's play, "Mary Tudor," founded on the life of Queen Mary, of England. Ellen Richter plays the title role.

SCENES FROM "THE POWER WITHIN"

RELEASED BY PATHE

Featuring Pauline Garon, Wm. Tooker and Robert Kenyon.

Fitzmaurice Brings Europe's Beauty Spots to American Screen in New British Pictures

When Adolph Zukor first announced the organization of Famous Players-Lasky British Producers, Ltd., for the production of Paramount pictures in Europe, he laid emphasis upon the fact that it was intended to make full use of the rarely beautiful scenery and places of historic interest in various sections of Great Britain and the Continent as locations for the pictures to be produced on the other side of the Atlantic.

The full fruition of this policy is now being realized in the productions being made at the London studio by two of Paramount's foremost American producers, George Fitzmaurice and John S. Robertson. In his production of "Three Live Ghosts," recently completed, Mr. Fitzmaurice was enabled to show London as it really is.

In scenes representing the Limehouse District, immortalized by Thomas Burke, it was no longer necessary to commission an art director to draw upon his imagination, however stimulated that imagination might be by the Burke stories. Instead, he took his company straight to Limehouse and filmed it as it actually exists.

In another scene, though the cooperation of the London police, he was enabled to photograph Cyril Chadwick pushing a baby carriage across one of the busiest streets of the world metropolis, with the famous Royal Exchange looming up in the background.

Now Fitzmaurice is producing Booth Tarkington's "The Man from Home," and it is announced that all the exterior scenes will be made at their original locations. This entails a visit to Rome, Naples, Sorrento and Capri, and Americans may look forward with keen anticipation to the privilege of seeing some rare Italian scenery as background for a production made according to American standards of a true American production genius.

John S. Robertson only recently completed "Love's Boomerang," from a novel by Dion Clayton Calthrop. Some of it was filmed in France, while other scenes were filmed on a magnificent houseboat on that Thames. Most interesting of all the "Love's Boomerang" locations, however, were the grounds of the historic Beaulieu Abbey which was built by King John as a monastery in the year, 1203. Here the abbey's wonderful cloisters, the wonder and admiration of the world's architects and the mecca of tourists, formed the background for convent settings.

Mr. Robertson has just started a new production, "Spanish Jade," which will take him and his company to the most picturesque spots in Spain itself, a country practically untouched by picture-makers and holding an unimagined charm in store for American audiences.

As a forerunner of these productions filmed at the actual scenes of the stories, Paramount has just released Donald Crisp's production, "The Bonnie Brier Bush," based upon the Scotch stories of Ian MacLaren. Mr. Crisp took his company to Scotland and there, in and about the little village of Drumtochty, he filmed most of the scenes for the picture.

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"The Barricade" Heavily Booked

Not the least substantial indication of returning prosperity in the motion picture industry, according to Charles R. Rogers, general manager of R-C Pictures, was the exceptional value of bookings obtained in New York City and environs for William Christy Cabanne's most recent R-C attraction, "The Barricade."

Such productions as "The Stealers," "What's a Wife Worth?" "Live and Let Live" have combined to build Mr. Cabanne up as a distinct producing personality of great popularity among exhibitors, declares Mr. Rogers.

Illinois Institute Praises "Fauntleroy"

Mary Pickford's "Little Lord Fauntleroy," a United Artists' release, has won the stamp of approval of the Illinois Institute for Juvenile Research, a State-controlled institution. While Miss Pickford's film version of Frances Hodgson Burnett's story was being shown at the Randolph Theatre, Chicago, a large group of children from the public welfare department of the institute saw the picture. Later the head of the Social Service branch wrote to the theatre management telling how the youngsters had enjoyed the performance and adding:

"From an ethical and aesthetic standpoint it was a great relief to us to know the children were getting the clean, wholesome amusement and entertainment which the picture affords."

Rosen to Direct

"Across the Continent" is to be Wallace Reid's next Paramount Picture and Philip E. Rosen, who has just completed "The Champion," in which Mr. Reid stars, will again direct. It was written by Byron Morgan.

"My Old Kentucky Home," Pyramid Film, Soon Ready for the Screen

What is said to be one of the finest casts announced for a super-feature this year is characterized in Pyramid's first super-production "My Old Kentucky Home," which will be ready for the screen within the next month or so.

Walter E. Greene, president of Pyramid Pictures, Inc., in announcing this cast gives to the trade world a list of names which have proven box office attractions and whose artistic work has scored for them success after success in the silent drama. Heading this all-star cast is Monte Blue. Besides his work for D. W. Griffith, he added to his fame by his work in the "Affairs of Anatol." Miss Sigrid Holmquist, the "Swedish Mary Pickford," who has been in this country but six months and who has been co-starred in two productions will be seen with Mr. Blue in Pyramid's first super-feature.

Lucy Fox, whose work with Pathe and other companies has been notable has a big part in "My Old Kentucky Home." Julia Swayne Gordon, Frank Currier, Billy Quirk, Arthur Carew and Matthew Betz, players of distinction have roles suitable to their individual ability in the picture, it is stated.

Pyramid Pictures, Inc. promised to give to the screen world only those pictures of an artistic nature with a 100 per cent. box office attraction; that it has kept its word, it says, is best exemplified by announcing that the first story is an original theme from the pen of Anthony Paul Kelly, whose latest work has been the continuity for D. W. Griffith's motion picture production "Way Down East."

The story is in capable hands, it is said, for Ray C. Smallwood whose ability in the motion picture field has been proven by the number of box office attractions he has made, is personally producing for Pyramid, "My Old Kentucky Home." He has an able assistant in George A. McGuire.

"Pyramid Pictures, Inc., is founded upon sound commercial fact," said Mr. Greene. "We believe in spending money only when it shall be reflected in 'dollars and cents' on the silver sheet. For this reason we procured a cast that was capable of living the characters that had found life in Mr. Kelly's original story. Mr. Smallwood's direction has always been of the best. He has a free hand in this master drama, and I am certain that when Pyramid gives this super-feature to the trade world, our slogan of 'bigger and better pictures' will be adhered to in the same convincing manner as the promise which we made at the inception of this company."

At the present time, Mr. Smallwood, his technical staff and artists are at work in Savannah, Georgia. After another week spent in the South, the company will return to the Pyramid Studio, at 361-363 West 125th street, where the final scenes will be shot. Lester Vermilyea is the technical director for Pyramid's first super-production.

Louise Lee Joins Torchy Comedies

Louise Lee, a sister of Virginia Lee, who recently appeared with Richard Barthelmess in one of his feature pictures, has been engaged by Charles C. Burr, of the Affiliated Distributors, Inc., to appear with Johnny Hines in his new Torchy picture, "Torchy's Luck."

Paramount Film Receives Praise

A letter which epitomizes the sentiments expressed by other first-run exhibitors who have seen Sam Wood's special production, "Don't Tell Everything!" has just been received by S. R. Kent. The letter, which is from George E. Carpenter, manager of the Paramount-Empress Theatre, Salt Lake City, says in part:

"Just out of the projection room and still smiling, the writer feels that he must pat your organization on the back for being responsible for such a jolly picture as 'Don't Tell Everything!' The more I think about this picture, the better I like it. In the language of the chap on the street, 'it's a knockout.'"

"Caligari" Returns to Miller's and Breaks Attendance Records

The European picture, "The Cabinet of Dr. Caligari," which became such a storm center in Los Angeles last spring when it was announced for showing at Miller's Theatre, that Manager F. A. Miller withdrew it, broke all records at the same theatre the week of November 6, during an engagement arranged by Manager Miller in response to repeated requests that the public of Los Angeles be given an opportunity to see it.

At the time that Manager Miller first booked this much discussed Goldwyn release, some six months ago, certain members of the Actors' Equity Association and of the Hollywood branch of the American Legion, an organization not under the jurisdiction of the Inter-Post Council, it is claimed, objected to the showing of the picture.

Although the protest was not made until the opening day and after a large sum of money had been spent on exploitation, Manager Miller, in order to avoid a demonstration at the theatre, took off the film and filled in with another picture at considerable monetary loss. Now it has returned as a hit.

Irene Castle Begins Work on Second Picture for Hodkinson

Irene Castle, stage and screen star, started work at the Estee studio last week under the direction of Edwin L. Hollywood on her second production since her recent return to public life. The picture is from the story, "The Rise of Roscoe Paine," by Joseph C. Lincoln. The first Castle production, which was also directed by Mr. Hollywood, is "French Heels," a story by Clarence Buddington Kelland, which appeared in Everybody's Magazine. Both pictures will be released by Hodkinson.

"The Rise of Roscoe Paine," which was adapted by Howard Young, is a story of Cape Cod and of a young man of the Cape who becomes acquainted with the daughter of a powerful New York financier. The part of the daughter, Mabel Colton, is played by Mrs. Castle. Ward Crane is cast in the role of Roscoe Paine. The other important members of the cast are Al Roscoe, Howard Truesdale, Emily Fitzroy, George Pounceforte and Charles Eldridge.

Handsome Settings

Some of the handsomest interior settings ever constructed and decorated at the Lasky studio have been erected for George Melford's production for Paramount, "Moran of the Lady Letty," featuring Dorothy Dalton.

New Prevost Vehicle

"The Dangerous Little Demon," an original story by Mildred Considine, has been purchased by Universal for Marie Prevost, the former bathing comedy beauty who now is starring in Universal Special Attractions. It is expected that production will start early in December.

Realart Announces Authorship of Forthcoming Productions

Elmer Harris, supervising director for Realart, announces the line-up of coming productions for the four stars under his supervision, as follows:

Constance Binney will have a story from the pen of Aubrey Stauffer, of Realart's scenario department, which has been scenarized by Wells Hastings.

Bebe Daniels will do a story by Winifred Warner, of which the adaptation has been made by Percy Heath.

The next Mary Miles Minter picture, scheduled for spring release, was written by Mary Morrison and is being adapted by Harvey Thew.

John Blackwood is the author of Wanda Hawley's next, with scenario by Violet Clark.

These productions are as yet untitled. The directors are all very well known.

THREE OF THE PRINCIPAL PLAYERS APPEARING IN "MY OLD KENTUCKY HOME"

Left to right: Lucy Fox; Monte Blue and Sigrid Holmquist

"Queen of Sheba" Heads Fox List of December Releases

Leading the list of Fox Film Corporation releases for December is "Queen of Sheba," which ran for months on Broadway, New York City, as a pre-release attraction. It is the most recent of Fox super-special productions and was made under the direction of J. Gordon Edwards from the story by Virginia Tracy. It is a spectacle drama of splendid pageantry and massive settings, and embodies the love story of the Queen of Sheba—portrayed by Betty Blythe—and King Solomon, played by Fritz Lieber, the noted Shakespearean actor.

Took One Year to Make

The production consumed an entire year in the making; and the remarkable chariot race, at which a crowd of 5,000 attended, has been described by newspaper critics as one of the most stupendous scenes ever attempted in motion pictures.

The other releases include productions starring Tom Mix, William Russell, Charles Jones and Eileen Percy, special comedies with Clyde Cook, and Al St. John, four Mutt and Jeff Animated Cartoons and two Sunshine Comedies.

The Tom Mix release for the month is "Trailin'," based on a story by the celebrated Max Brand. The picture was directed by Lynn F. Reynolds. The star role represents a distinct departure for Mix, inasmuch as he discards his familiar cowboy costume—despite daredevil stunts in pursuit of vengeance in the West.

Russell in Adventure Story

William Russell will be seen in another story of love and adventure entitled, "The Roof Tree," written by Charles Neville Buck. The scenario was prepared by Jules G. Furthman and the direction was by Jack Dillon. Sylvia Breamer plays the feminine lead.

"Whatever She Wants" is the December release starring Eileen Percy. This is a story of the adventures of a young woman who believes she is cut out for a career in business and then discovers she isn't. It is a lively comedy, full of spirited action. Miss Percy is supported by Richard Wayne, in the male lead. The picture was directed by C. H. Wallace, and the story was written by Edgar Franklin.

Clyde Cook appears at his funniest in his latest release, "The Chauffeur." Many new comedy situations have been conceived for this eccentric comedian.

The Al St. John comedy is "Fool Days," in which the standard of this funny screen man is fully maintained. He is a front rank laugh-maker.

The Sunshine Comedy releases are "Business is Business" and "Pardon Me." The four Mutt and Jeff Animated Cartoon include "Fast Freight," "The Stolen Snooze," "Getting A-head" and "Bony Parts."

"The Sheik" Breaks Records at Ascher

More evidence of the drawing power of George Melford's Paramount production, "The Sheik," came to the Paramount home office during the convention of district and branch managers in the form of a telegram from Max Ascher, of Ascher Bros., Chicago. The telegram was addressed to H. W. Given, Chicago branch manager, and was as follows:

"In the face of inclement weather Saturday, Sunday and Monday, 'The Sheik' broke all previous house records. Bring back a few more big pictures like these with you. Kindest regards."

The Roosevelt Theatre is the Ascher house in which "The Sheik" is playing.

Miss Du Pont in "False Kisses," Her Newest Universal Production

"The Pickaninny" First Starring Vehicle for "Sunshine Sammy" Heads Pathe Short Subject List

Pathe Exchange, Inc., announces that "The Pickaninny," a two-reel comedy starring the diminutive colored comedian, "Sunshine Sammy," produced by Hal Roach, will head the list of short subject features scheduled for release December 4. "Sunshine Sammy," otherwise known as Frederick Ernest Morrison, is well-known to all exhibitors having been almost inseparable from "Snub" Pollard in the Hal Roach Comedies, and also playing in a number of pretentious comedies with Harold Lloyd. A story, with situations particularly fitted for the little comedian, has been supplied; and a cast with such names as Joseph White, Ethel Broadhurst, George Rowe and the Roach comedians help keep the fun going at a lively rate throughout the action of the offering.

More Stunt Opportunities

"Hare and Hounds," the eleventh episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison, gives the "stunt star" numerous opportunities to display his daring and originality in the thri'l line.

"Somewhere in Turkey" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian is not only supported by Bebe Daniels and "Snub" Pollard, but is also surrounded by a choice collection of beautiful harem girls in lavish settings in the Sultan's palace.

"The Hustler" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a decided burlesque on the methods of bootleggers in outwitting the wily revenue officers.

Fables Cartoon

"The Fly and the Ants" is the new animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures', Inc., and created by Cartoonist Paul Terry. "Folly and gaiety have their day of reckoning" is the moral which Aesop preached 2,600 years ago, and that this same moral is just as fitting today is proven by the antics of the bug actors created by Mr. Terry's nimble pen.

Pathe Review No. 132 presents a number of interesting subjects cleverly presented.

Lewis Signs Again

Ralph Lewis, whose remarkable portrayal of Pere Grandet, in Rex Ingram's "The Conquering Power," has given him a place on the screen that is entirely his own, again has attached his name to a Metro contract. This time he will be seen with Viola Dana in the Harry Beaumont production of "The Five Dollar Baby."

In the screen version of this Irving S. Cobb story, Mr. Lewis will appear as an elderly pawnbroker, whose trials provide a big part of the comedy.

Sixth "Theodora" Company in Boston

The sixth company showing Goldwyn's Italian film spectacle, "Theodora," opened on Monday night last at the Shubert Theatre, Boston, at the $2 top scale. It received in that city the same high praise for its scenic splendors and its powerfully dramatic story that it did in every other city where it has been shown.

The New York engagement at the Astor Theatre is now in its sixth capacity week and from present indications will continue there for a long run. Its receipts continue to exceed those of nearly every theatrical or picture house in the city, Goldwyn reports.

SCENES FROM "TRAILIN'," TOM MIX'S NEWEST FOX PRODUCTION

First National Sub-Franchise Holders Have Enthusiastic Meeting in Atlanta

The local get-together of the sub-franchise holders of First National held in the convention room of the Hotel Ansley, Atlanta, Ga., Monday, November 14, rivaled the national meeting in Chicago for enthusiasm and constructive achievement. Sponsored by R. D. Craver, original franchise holder for this territory; C. R. Beacham, branch manager of the Atlanta Exchange, and Willard C. Patterson, generalissimo and representative extraordinary of First National's field forces in the Southeast, the occasion proved one of the most significant in the history of the organization.

As regional chairman named by the Southern delegation at Chicago to lead the sub-franchise holders of Georgia, Florida and Alabama, in the local activities, Joe Burton, of Toccoa, proved a capable and enthusiastic presiding officer. After he had called the meeting to order he tendered the floor to R. D. Craver, who welcomed the sub-franchise holders, touching briefly upon the great purpose of the meeting, and then traced the growth of the exhibitors' organization in this territory.

A Stirring Address

Called by the chairman to deliver the message of the Chicago meeting, Willard Patterson made a stirring address that communicated a rich measure of the splendid spirit that was manifest at the big national gathering and brought the unanimous endorsement of the local sub-franchise holders.

Other speakers were C. R. Beacham, branch manager of the Atlanta Exchange; B. H. Mooney, of Mudd & Colley Amusement Company, Birmingham, Ala.; Sig Samuels, of the Metropolitan and Criterion Theatres, Atlanta, Ga.; Louis Kalbfield, of the Grand Theatre, Palatka, Fla.; Barney Beacham, Orlando, Fla., and E. A. Schiller, sub-franchise holder in Athens, Ga., and Elberton, Ga.

The most important incident of the morning session was the appointment of an advisory board for this territory—a body authorized by the delegates to the national get-together in Chicago, whose duty will be to function regularly on any differences arising between the sub-franchise holders and the exchanges, reporting their investigations to the home office with specific recommendations for action. To the important post of chairman of this board, Sig Samuels was elected; the other members are R. D. Craver, Joe Burton, Louis Kalbfield and B. H. Mooney. C. R. Beacham will serve on the committee in the capacity of secretary, giving the benefit of information at his command, but will not have voting power.

Meet in Afternoon

The first meeting of the newly formed advisory board was held in the afternoon following the adjournment of the general meeting, and henceforth the board will meet once a month in Atlanta, at which time any complaints or grievances of sub-franchise holders in Georgia, Florida and Alabama will be heard, investigated and reported with recommendations.

The only social event of the occasion was the luncheon given in the main dining room of the Ansley at half past one. Williard Patterson presided as toastmaster and gracefully carried the honors of the occasion. Responding to his call Mayor Key welcomed the gathering to Atlanta. He said in part:

"It is always a pleasure for me to extend on behalf of our city and its people a cordial invitation to you to meet in our midst and mingle with our people. I am for these boys and I am for this industry because it means so much to our country. We have not always appreciated the value of the motion picture; we are conscious of the fact that the moving picture industry is one of the largest industries in the world today and its power can hardly be measured—its power for good, or, if it were badly directed, its power for evil. It is not badly directed; therefore, we are reaping this benefit of its power for good."

Governor's Representative Speaks

After a few brief words from other guests called by the toastmaster, James B. Nevin, editor of the Atlanta Georgian, and on this occasion the personal representative of Governor Hardwick, who was unable to attend the luncheon because of illness, responded to Mr. Patterson's introduction, saying in part:

"Movements in this State and Alabama did at one time assume rather formidable proportions to establish over the motion picture industry a censorship. That appealed to me as a most unwise and utterly unnecessary thing, and I did throw the influence of the Atlanta Georgian squarely into the fight against that, and it was defeated. But I did not do all of that myself. I had very little to do with it really, but it was a victory, and a victory that the moving picture people were entitled to.

"I know nothing whatever about the technical business side of the motion picture industry. I do believe that the moving picture is now, and is destined to become in far greater measure than it is now, the greatest factor in educational progress in the world. I don't believe there is any other one thing so wholly capable of being employed educationally amongst us as the moving picture; and I think that to impair, or embarrass or in anywise retard the progress of the moving picture industry is not only foolish from a material standpoint, but is actually unpatriotic."

Expressing the appreciation for the entire gathering, Mr. Patterson thanked both the Mayor and Mr. Nevin and invited the entire body to be Mr. Samuels' guests at the Metropolitan and Criterion Theatres during their visit.

The sub-franchise holders who attended the local get-together in Atlanta, November 14, were:

L. S. Drum, Atlanta Exchange; M. M. Flemister, Colonel Theatre, Milledgeville, Ga.; W. C. Patterson, Atlanta, Ga.; H. G. Cope, Opera House, Cartersville, Ga.; W. A. Sanges, Atlanta Exchange; B. H. Mooney, Mudd & Colley Amusement Company, Birmingham, Ala.; C. R. Beacham, branch manager, Atlanta Exchange; Teddy Schull, Atlanta Exchange; J. B. Wilbanks, salesman, Atlanta Exchange; Joe Burton, Star Theatre, Toccoa, Ga.; J. C. H. Wink, Manning & Wink, Marietta, Ga., and Dalton, Ga.; R. D. Craver, Broadway Theatre, Charlotte, N. C.; A. H. Paxson, Valdosta Amusement Company, Valdosta; C. F. Jones, Atlanta Exchange; W. F. Gann, Atlanta Exchange; J. E. Turner, Atlanta Exchange; Harry Nonnemacher, Si-Non Theatre, Demopolis, Ala.; Emory Rylander, Americus, Ga.; Frank Sands, Atlanta Exchange (salesman); A. H. McCarth, Barnesville, Ga.; John Evins, Odeon Theatre, Savannah, Ga.; Max Bryant, Palmetto Theatre, Rock Hill, S. C.; W. R. Liebmann, Atlanta Theatre (Associated Producers); Louis Kalbfield, Grand Theatre, Palatka, Fla.; Barney Beacham, Orlando, Fla.

SCENE FROM "FALSE KISSES," UNIVERSAL PRODUCTION

"Bride of the Gods" Has Brilliant Show

More than eight hundred motion picture actors and actresses, exhibitors, producers and writers comprised the audience which saw the pre-view of "A Bride of the Gods," a First National attraction produced by J. L. Frothingham, at the New Wilshire Theatre in Los Angeles last Monday night. It was the best attended showing of its kind ever held in the film capital and the demand for tickets far exceeded the supply.

Constituting the "Who's Who" of filmdom and conceded to be the severest critics, the audience went into rhapsodies over the excellency of the production, according to telegraphic reports. All proclaimed it magnificent, and predictions were made freely that it would be the season's greatest box-office attraction.

"A Bride of the Gods" will be released in the late winter or early spring through the First National Exchanges. It is a story of the mystic Orient, with Marguerite De LaMotte playing the titular role. The production is noteworthy for the massive sets built for it and the extraordinary strength of the story.

Fox Cameraman Does Big Job

There was only one photographer —Sanford E. Greenwald, of the Fox News staff—who dared attempt a close-up of a steeple-jack in action the other day on the dome of the San Francisco City Hall. The edifice was modeled after the Capitol in Washington, but it forty feet higher.

In order to obtain a close-up of the steeple-jack, Greenwald sent him ahead with a rope. One end of this was secured to the very peak of the dome, and the other end attached to the camera. Resting the tripod on loose tiles strewn about the forty-five-degree angle of the slope of the roof, and with his feet on a perilous ledge, Greenwald shot his close-up successfully. The result appears in Fox News with thrilling effect.

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FAMOUS PLAYERS-LASKY PRESENTS "GET-RICH-QUICK-WALLINGFORD"
A COSMOPOLITAN PICTURE RELEASED BY PARAMOUNT

Pathe Branch Managers Receive Ruth Roland Serial, "White Eagle"

The entire Pathe sales force has placed itself unequivocally on record in acclaiming Ruth Roland's newest serial, "White Eagle," scheduled for issuance January 1, as one of the best she has ever produced. This has great significance outside of Pathe circles, for it is indicative that the men who must sell this picture have the fullest confidence in its box-office value, and because of that feel they are safe in pledging themselves to reach and surpass their quotas.

Following the screening of the first three episodes of "White Eagle" in all the Pathe branches, comments such as the following were wired to the home office:

Branch Manager Taylor, of Omaha, telegraphed:

"Screened first three episodes of 'White Eagle.' Claim this is the best one yet. A real knockout. Just watch our smoke. Will reach quota by release date."

Mr. Coughlin, of Dallas, wired: "Screened 'White Eagle' for sales force. Has the punch, title and Western atmosphere. Will make competitive serials resemble a tintype. It is a Christmas present to exhibitors and their patrons."

From Branch Manager Scott, of Denver, comes this: "We have just reviewed first three chapters, 'White Eagle.' Certainly enthusiastic over this new serial. Good direction, lots of action, good story, make it sure winner. Will do more business on this serial than on 'Hurricane Hutch,' which is record-breaker for this office."

Kansas City's contribution as represented by the view of Branch Manager Graham, is: "Screened first three episodes, 'White Eagle,' for sales force. Entire staff claims it even greater than 'Hurricane Hutch' and promises to exceed Hutch sales drive."

Pittsburgh comments: "Sales force more thoroughly sold on 'White Eagle' than they were even on 'Hurricane Hutch,' which was a record-breaker here."

Branch Manager Robin, of Washington, reports: "Screened 'White Eagle' for entire sales force. Most enthusiastic bunch you ever heard. Acted like a spring tonic. The boys now have the bit between their teeth and are waiting for the word "go." Quota by release date."

Branch Manager, of Salt Lake City, contributes this: "'White Eagle,' one of the finest serials Pathe has ever released. We are sold one hundred per cent. on it and you can look to some wonderful results from this territory."

New Haven's verdict, rendered by Manager Carter, is: "New Haven will go over its expectancy and instead of further comments on 'White Eagle' we will 'tell it with contracts.'"

Choir Boys Aid in Exploiting "Mother O'Mine"

J. H. Cooper, manager of the Wichita Theatre, Wichita, Kas., conceived a master stroke in exploiting "Mother O' Mine," the sensational Thomas H. Ince picture released through Associated First National Pictures, Inc.

Arriving at the conclusion that anything utilized to put it over should partake of the spirit of the picture, he employed twenty-five choir boys, between the ages of 10 and 12, through the cooperation of a local church. "Songs of home and mother" rendered by the youthful chorus assisted materially in making the program successful.

"Highly gripping; went straight to the heart," was the management's characterization of the picture.

Rivoli and Rialto Will Show "Get-Rich-Quick Wallingford"

Greatly impressed by the importance of the production, Hugo Riesenfeld has decided to present "Get-Rich-Quick Wallingford" at two Broadway theatres simultaneously. The Cosmopolitan Production will therefore be seen at both the Rialto and Rivoli Theatres beginning Sunday, December 4.

Ever since Cosmopolitan Productions first made it known that it intended bringing to the screen the famous characters of J. Rufus Wallingford, "Blackie" Daw and the people of Battlesburg, there has been displayed by the industry and the public a keen desire to see the result. Wallingford being what might be called a national character of fiction, there is in the minds of many men and women a feeling of acquaintanceship with the master promoter

Because of the opportunities for character portrayal inherent in the screen play, as adapted by Luther Reed from some of the Wallingford stories and the stage play by George M. Cohan, the producing company felt that here was a vehicle in every way suited for the fine talents of Frank Borzage. That director proved in "Humoresque" that he knows human nature—and better still knows how to bring out its lights and shadows, its subtleties, its foibles on the screen. Borzage's direction of "Get-Rich-Quick Wallingford" is said to have more than fulfilled the promise of "Humoresque."

Lon Chaney in Hope Hampton's Next Production

Lon Chaney, regarded by many as the cleverest portrayer of the crook type of character on the screen, has been engaged by Director Clarence L. Brown, for a principal role in Hope Hampton's next First National feature, "White Faith."

E. K. Lincoln is another prominent screen star whose name appears among the "leads," as well as Edgar Norton, whose "butlering" on stage and screen has won him much renown.

The character to be portrayed by Miss Hampton and the three male parts, forms the nucleus around which the story is woven, giving it very much of the all-star hue.

In "White Faith," Chaney will play the part of a reformed East-side crook, a character which will give him ample opportunity to display the ability which has earned him merited recognition. He will be remembered best for his work in "The Miracle Man," "Outside the Law" and "Penalty." Chaney is at present in Hollywood, but will leave for New York the latter part of next week.

Work on "White Faith" has been started at the Paragon studios in Ft. Lee and marks the first of a series of productions to be directed by Clarence Brown, who is under a long term contract with the Hope Hampton Productions, Inc.

"Peter Ibbetson" Reaches Its 75th Performance

"Forever," or "Peter Ibbetson," as it is called in its presentation at the Criterion Theatre here, the George Fitzmaurice-Paramount production, played its seventy-fifth performance on Tuesday evening, November 22. The picture has been showing to enormous crowds for the past five weeks and set new attendance records for a single performance, also establishing a record for receipts.

"Peter Ibbetson" is the first picture to inaugurate the new policy of the Criterion, changing from continuous performances to two a day, with all seats reserved. The house seats 650 and the high water mark was reached last week when there were over 1,200 paid admissions in a single day. The high figure is remarkable when it is taken into consideration that the top price is $1.50 with $2.00 ruling on Saturdays and Sundays.

Wallace Reid, Elsie Ferguson and Elliott Dexter are the featured players.

Selznick Completes Series of Six Conway Tearle Productions

While Conway Tearle has been appearing in "The Mad Dog" at the Comedy Theatre, New York, as a star under the Shubert management, the producing forces under direction of Myron Selznick have completed the entire issue of photoplays for the Tearle star series under the "Forty from Selznick" promised for this season. There are six productions in the entire series, one of them already released and a second feature for immediate distribution.

"After Midnight" started the Tearle series for the season, Zena Keefe then contributing her talents as leading woman in a Ralph Ince presentation that thus became a three-star offering. "The Man of Stone," now in circulation as the second in the set of six Tearle features which will finally include "Love's Masquerade," "A Wide-Open Town," "The Referee" and "Shadows of the Sea."

"The Man of Stone" comes to the screen with a story by John Lynch and Edmund Goulding as its basis. Lewis Allen Brown provided the scenario and George Archainbaud directed the presentation. The story involves incidents in English army life, starting with scenes in London society and finishing in the Arabian desert where Tearle, as an English army officer, has gone to forget a love affair. There he comes under the care of an Arabian girl who nurses him through the aftermath of too much brandy and soda—and a new love is awakened.

Martha Mansfield and Betty Howe and the two women around whom the plot swirls and the other supporting players include Colin Campbell, Warren Cook, Arthur Barry and Charles Brown. The desert scenes were taken at Tangier Island, in Great South Bay, Long Island, during the past summer, and a large company of "extras" engaged in battle scenes, feats of horsemanship and cavelry charges with results that fill the Arabian scenes with color and action.

"Love's Masquerade," by Edward J. Montague, was directed by William P. S. Earle. Winifred Westover is Mr. Tearle's leading woman and the support includes Florence Billings, Robert Ellis, Daniel Hayes and Robert Chaebble.

Ralph Ince directed both "The Referee" and "A Wide-Open Town," two more of Tearle's forthcoming issues. Earle Mitchell wrote the story of "A Wide-Open Town" and Edward J. Montague furnished the scenario. Faire Binney is Tearle's leading woman in this one, with Pearl Sindelar, Harry Tighe, Claude Brooke, Daniel Hayes and James Seeley in prominent supporting roles.

Gerald Beaumont's magazine story, "John McArdle, Referee," furnished the basis of Lewis Allen Browne's scenario for "The Referee," from which Mr. Ince directed. Gladys Hulette played opposite Mr. Tearle in filming the Beaumont story, other supporting players being Lora Glarion, Andres Randolf and Charles Slattery.

"Shadows of the Sea," sixth of the Tearle pictures, was written by Frank E. Dazey, who is now associate editor of the Selznick scenario department. Lewis Allen Browne contributed the scenario and Alan Crosland directed. Doris Kenyon is Tearle's leading woman in this release, other players including Arthur Houseman, Crawford Kent, J. Barney Sherry, Jack Durimer, Harry Lane, William Nally and Frankie Mann.

Music Score Ready on Ince Picture

The music score of Thomas H. Ince's "Hail the Woman" soon to be released by First National was arranged by Mischa Guterson, one of America's foremost symphony orchestra leaders. His services were secured by Thomas H. Ince through special arangement with Sid Grauman.

The conductor was present during a great part of the production of "Hail the Woman" at the Ince studios, lived continuously in its atmosphere and thoroughly absorbed the spirit of the remarkable drama.

For fourteen years Mr. Guterson was conductor of the famous Russian Symphony Orchestra, which he brought to America from Petrograd. Here is a screen actress with beauty and a vivid and magnetic personality."

Telegram: "A significant drama of married life treated in the sincere manner which characterized the productions of 'The Old Nest' and 'Dangerous Curve Ahead'."

Evening World: "Interesting during all its reels."

Eugene O'Brien Guest of Authors' League

Eugene O'Brien, Selznick star, was a guest of honor at the second semi-annual dinner held by the Authors' League Fellowship at the Hotel Astor Sunday evening, November 20. The affair was a particularly brilliant gathering, attended by leading figures in America's world of art and letters.

The entertainment was in the form of graduation exercises of the "Authors' High School," with Channing Pollock officiating as "school teacher." There was a class of "graduates," well known writers and theatrical people appearing as "boys" and "girls," the former in brave yellow suits with green ties and the latter in white and yellow.

Eugene O'Brien was one of the "boys." Mr. O'Brien, Irene Castle, Pearl White and Anita Loos had a turn of their own, appearing as a class in dramatic expression.

Frank Shannon in "Boomerang Bill"

In a Cosmopolitan Production soon to be released Frank Shannon has an important role that reveals him for what he is—a strapping big, great-hearted bluff Irishman. The production is "Boomerang Bill," featuring Lionel Barrymore and Shannon plays the part of a New York policeman who tells the story of "Boomerang Bill," a gunman, as he knew him. Shannon recently received the praise of critics for his portrayal in Eugene O'Neill's new play, "Anna Christie."

Essay Contest Puts over "Woman's Place"

An essay contest conducted in connection with the showing of "Woman's Place," a Constance Talmadge-First National production, at Forrest's Theatre, Boonville, Ind., aroused the interest of the citizens of that town to such a high pitch that the attendance and box office records were broken.

Manager A. W. Forrest was unprepared for the avalanche of essays on "What is Woman's Place?" which followed his offer of cash prizes and tickets for the best scripts, and it was a Herculean task to winnow out the best.

Many Prominent Players to Be Seen in "Is Matrimony a Failure?"

Following is the cast chosen for the special Paramount comedy to be directed by James Cruze, "Is Matrimony a Failure?": T. Roy Barner, Walter Hiers, Tully Marshall, Lila Lee, Lillian Leighton, Adolphe Menjou, Bois Wilson, Otis Harlan, Arthur Hoyt, ZaSu Pitts, Sylvia Ashton, Charles Ogle, Ethel Wales, Bill Gonder.

T. Roy Barnes, who plays the role created by Leo Dittrichstein in the David Belasco stage production, is well known as a stage and screen actor. He was for two years with Arthur Hammerstein's musical comedy, "Katinka," in the male lead, and will be seen as leading man for Ethel Clayton in "Exit the Vamp" and "Her Own Money."

Walter Hiers, the famous fat comedian, has been prominent in many pictures; Lila Lee, Paramount leading woman, is too well known to need further introduction; Tully Marshall, stage and screen actor, is noted as a heavy and as a comedian; Lillian Leighton is a character woman of rare ability; Adolphe Menjou does admirable work in "The Sheik;" Los Wilson is one of Paramount's favorite leading woman and plays the title role in "Miss Lulu Bett," William de Mille's latest production; Otis Harlan and Arthur Hoyt are both well known actors and ZaSu Pitts is one of the cleverest character actresses on the screen; Charles Ogle is a favorite with Paramount audiences as is Sylvia Ashton, while Ethel Wales has a fine role in "Miss Lulu Bett," and so on.

Work starts in a short time on this popular comedy which was a New York stage success adapted by Leo Dittrichstein from a European play.

Goldwyn's "Poverty of Riches" Is Well Received by Critics

"A subject that is interesting to practically every theatregoer," says the critic of the New York American in his review of Goldwyn's Leroy Scott photoplay, "Poverty of Riches," showing this week, for the first time in New York, at the Capitol Theatre. "Tells an old story with charm, clever impersonation and intelligent direction. You will like it, so will everybody you know."

"A significant drama of married life," says the Journal of Commerce.

The Herald said: "Not done in the familiar red flare ways of the movies. Mr. Dix, Leatrice Joy, John Bowers, Louise Lovely and Irene Rich do some effective cerebral acting in the principal roles."

World: "The photoplay works out a sincere and fairly convincing drama. Its photography, as in all Goldwyn photoplays, is excellent, and its cast is competent throughout."

Journal: "Splendidly done. Reginald Barker has put intelligence and an excellent cast into the relating of the lives of two pairs of young married people. You will enjoy the picture."

Sun: "The picture is interesting. In Leatrice Joy, Louise Lovely, Irene Rich, Richard Dix and John Bowers, it gives scope for using a lot of the stellar talent around the studios."

Globe: "The theme is developed with sincerity and a certain force. It gains immeasurably by the presence of Leatrice Joy as the wife.

"Marry the Poor Girl" Is to Be Released on December 11

Associated Exhibitors announces the release of Mr. and Mrs. Carter DeHaven in "Marry the Poor Girl" for December 11. The screen version has been taken from Oliver Morosco's stage success of the same name, which was written by Owen Davis. It is adapted for the screen by Rex Taylor and directed by Lloyd Ingraham. The production is in six reels, and was produced under the supervision of Carter DeHaven.

It is said Associated Exhibitors has prepared an exceptional display of posters on this production, in perfect keeping with the nature of the feature, which means that the posters are replete with gorgeous gowns and pretty girls. Associated Exhibitors state that this is an offering which satisfies the exhibitors' demands for sparkling comedy-dramas, and expect that it will equal in box-office value the record of "Twin Beds."

Miss Benson in "Man from Home"

Annette Benson has signed a contract with Famous Players-Lasky British Producers which entitles her to an important part in "The Man from Home," the next George Fitzmaurice production for Paramount.

Beach Appearance Brings Crowd to See "Iron Trail"

With the personal appearance of Rex Beach widely advertised and announced to all its clientele, the Olympia Theatre at Broadway and 107th street, New York City, did a capacity business with Mr. Beach's United Artists' release, "The Iron Trail." The Olympia has strong competition from six other and nearby motion picture houses, but the management had little difficulty in packing the house through the announced personal appearance of the author and producer.

Mr. Beach told the audience that "The Iron Trail" was an actual true-to-life picture; that the "Irish Prince" railroad builder really lived and did build a real "iron trail" into the Alaskan interior, and that the bridge, which forms the pivot around which the picture revolves, was actually built and still stands across the Copper River, in the distant north-land.

"Pasteboard Crown," Completed, Exceeds Producers' Expectations

The screen version of "A Pasteboard Crown," founded upon the great novel by the famed actress, Clara Morris, produced under the auspices of Messrs. Nathan & Semerad and directed by Travers Vale, is complete. The production, in the process of manufacture, excited considerable comment in the motion picture trade, but will undoubtedly be the source of much conversation within the next few weeks, pending distributing arrangements.

Messrs. Nathan & Semerad, after witnessing the completed product, were lavish in their praise, stating that the results were even beyond their expectations and ambitions.

"We became interested in motion pictures some time ago," stated Mr. Nathan, "at which time Mr. Semerad and myself were discussing the merits and demerits of motion pictures we had seen. Our views became of vital interest to us and we decided in order to substantiate our combined opinions that the public were really thirsting for clean, wholesome, yet vitally interesting screen drama of a calibre in line with the same sort of literature, that we would enter the producing field.

"Subsequently we learned that Travers Vale owned the rights to 'A Pasteboard Crown.' We were delighted, it being the very kind of book that we believed would adapt for the screen admirably. Having just viewed the completed work, we are indeed gratified."

In the cast selected for "A Pasteboard Crown," adapted for the screen by Thomas F. Fallon, are Robert Elliott, Evelyn Greeley, Jane Jennings, Gladys Valerie, Albert Roccardi, John Hopkins, Eleanor Woodruff, J. H. Gilmour and Dora Mills Adams. The production was photographed by Jacques Bizuel.

New Title Given to Talmadge Film

Announcement was made this week by Associated First National Fictures, that the Norma Talmadge picture produced under the working title of "Regeneration Isle" has been renamed "Love's Redemption." It will be released December 19.

The picture was directed by Albert Parker and was adapted by Anthony Paul Kelly from Andrew Soutar's novel, "On Principle." The cast includes Harrison Ford, who was Miss Talmadge's leading man also in "The Wonderful Thing"; Montagu Love, Cooper Cliffe, Mabel Bert, Michael M. Barnes, Fraser Coulter and E. Fernandez.

The production is a departure from the usual Norma Talmadge pictures. Tropical Jamaica, to which the black sheep of English families are sent for regeneration, is the locale of the story. Miss Talmadge in the role of Jennie Dobson, known generally as "Ginger," gives one of the best characterizations in her remarkably successful career.

Wichita Golf Fiends Like "The Idle Class"

Wichita, Kansas, has more golfers to the square mile than any other city or town in the country. It is in the clutches of the golf rage and the game has consigned prohibition into oblivion as a topic of conversation.

O. K. Mason, manager of the Regent Theatre of Wichita, was aware of this state of affairs when he booked "The Idle Class," Charles Chaplin's latest production, so after a hasty mental calculation of the number of golf fiends in the city he booked it for the entire week of November 7 and filled his lobby with golf "atmosphere."

The results justified his action. Despite strong opposition from two theatres in the vicinity, the comedy went over big.

Hodkinson Officials Predict Success for the Latest Renco

A round of applause followed the final fade-out of the Renco Film Company's latest production, "At the Sign of the Jack O'Lantern," which was reviewed for the first time by Hodkinson officials at a private showing in the Simplex projection rooms last Thursday. Unanimously voted the most entertaining feature that the Hodkinson reviewing staff has seen in many months, the worth of the production was further emphasized by an immediate decision to move ahead the release date from late next March to the first week in January.

H. J. Reynolds, president of Renco Film Company, who brought the sample print to New York from Los Angeles, was surprised by the enthusiasm accorded the picture. He had expected, he said, that the Hodkinson officials would agree that the production was good, but it had never occurred to him that it would receive such enthusiastic approval.

The fact, however, that the release date of "At the Sign of the Jack O'Lantern" has been moved ahead nearly three months on the Hodkinson release schedule, is accepted as sufficient guarantee that the picture will be a welcome offering to the trade.

Lloyd Ingram, who directed the recent Renco-Hodkinson release, "Lavender and Old Lace," directed "At the Sign of the Jack O'Lantern." The story was adapted by Mr. Ingram and Divid Kirkland from Myrtle Reed's novel of the same name.

"Disraeli" Plays to Big Business

That he was more than satisfied with the box-office business produced by the George Arliss film production, "Disraeli," a United Artists' release, is the assertion of Allen B. Newhall, managing director of the Strand Theatre, Lynn, Mass. In a letter to the home office of United Artists, Mr. Newhall says:

"When a concern produces such a picture as George Arliss in 'Disraeli,' I feel that it is the duty of every manager showing the picture to write and commend the producer upon the same. I think 'Disraeli' is one of the finest pictures I have ever seen, and my own opinion was shared by my theatre patrons.

"I was more than satisfied with the business 'Disraeli' did. It improved every day, which I hold remarkable considering the very poor business conditions that exist at present at Lynn."

Ballin Starts on "The Luxury Tax"

W. W. Hodkinson Corporation announces that production will be started next week by Hugo Ballin, director of Hugo Ballin Productions, for release through Hodkinson, on "The Luxury Tax," the fifth in a series of Hugo Ballin-Hodkinson Productions which have included "Pagan Love," "East Lynne," "The Journey's End" and "Jane Eyre."

"The Luxury Tax" is an original story by Ethel Donoher, author of the recent Equity picture, "The Black Panther's Cub," starring Florence Reed. The cast includes Mabel Ballin, Raymond Bloomer and Crauford Kent.

"Black Beauty" Proves Right to Title, "Picture for All Years"

It is now just a year since the release of Vitagraph's screen version of "Black Beauty," based on the classic by Anna Sewell, which is as virile as ever, notwithstanding its nearly half century of life, and during that time it has been shown in nearly every district in the United States and Canada, and the end is not yet. It was freely predicted when the Vitagraph special was first presented that time would not dim its lustre. Not alone did the critics, both professional and self-appointed, declare that it was one of the greatest pictures of the year, but that it was a picture for all years and a credit to the film industry.

That the prediction of those who know and appreciate good pictures has been fulfilled is attested by the constant demand for the picture. Although it has been shown in nearly every centre in the United States and Canada, there still remain some of the smaller towns which have not witnessed the picture and these are being taken care of as rapidly as the prints are available. Every large city has seen the picture not once, but twice, and in some instances several times. It is confidently predicted that before the end of the coming year, "Black Beauty" will have been shown in every city, town and community in this country that boasts a picture theatre or a projection machine. And its success in other countries has been nearly as great.

Vignola to Begin New Picture Soon

Having just completed a second production with Marion Davies in the star role for Cosmopolitan, Robert G. Vignola is now busily engaged in reading scripts with a view to beginning a new production shortly. The special just completed was taken from a magazine story by Sophie Kerr entitled, "Beauty's Worth," and is said to offer Miss Davies as fine opportunities as did "Enchantment," which was Mr. Vignola's first production with the famous star and which has proven a big box office success.

With "Beauty's Worth" completed but a few titles, Director Vignola is drawing up plans to begin his next production without delay. He has several stories under consideration and is not likely to decide fot several days. While his last production was made for the most part on the coast his next one will in all likelihood be made in some Eastern studio.

"Possession" at Walnut Theatre

"Possession," the French production made by Louis Mercanton and distributed by R-C Pictures, has been booked by the Walnut Theatre, of Louisville, Kentucky, where plans are being made to give it a memorable engagament. It is founded upon the novel, "Phroso," by Sir Anthony Hope.

Doris May Films at Loew's State

Not only has Doris May in "The Foolish Age," her first R-C Picture, played all of the Loew Theatres throughout the country, but she has won the added distinction of being chosen among a special group of screen headliners whose productions are to appear during the first two weeks at Mr. Loew's New State Theatre in Los Angeles.

Fox Film Breaks Record; Plays at 26 Theatres in Detroit

Not only has a new record in motion picture exhibition been established in Detroit this week, but a step has been taken in advance of anything heretofore attempted in the history of amusements, by the exhibition simultaneously, at twenty-six theatres in this city of one attraction, "Over the Hill." These twenty-six theatres are playing this sensational William Fox success on the "day-and-date" basis for the entire week of November 20 to 26 inclusive. Twenty-five of the theatres are in the city of Detroit and its environs and one of the theatres is a suburban house at a point within commuting distance.

What makes this simultaneous in twenty-six Detroit leading theatres, both in downtown and neighborhood districts, even more impressive is the fact that "Over the Hill" has just concluded a memorable run of seven weeks at the Washington Theatre in Detroit, in the course of which it smashed every record of that popular playhouse, it is said.

In various large centers of population there have from time to time been small day-and-date runs of dramatic subjects in which a few theatres were concerned. Seldom, says Fox, has this number approached even half of the total of twenty-six. On the other hand, short features, such as comedies with special pulling power, have been booked in a large number of theatres for day-and-date exhibition, but never have even the short-reel subjects totaled a number of twenty-six day-and-date week engagements.

Detroit is a city of approximately one million population. As is generally known, this center of industrial activity had been reported as in a very depressed state due to the closing down of many manufacturing plants engaged in the automobile and kindred industries. This alleged depressed condition in Detroit, however, was not sufficient to deter a majority of its leading theatres from booking "Over the Hill" for immediate showing when an opportunity arose for them to contract for that popular attraction.

The theatres participating in this week's engagement of "Over the Hill" are the following:—the New Home with a capacity of one thousand seats; the Gratiot, 1,400 seats; the Lakewood, 800 seats; the Ritz, 620 seats; the Arcade, 500 seats; the Stratford, 1,100 seats; the Grand Victory, 600 seats; the Farnum, 700 seats; the La Veeda, 600 seats; the Acme, Merrick, Ferndale, Dix, Crescent, Delray, Duplex, Medbury, Myrtle and Fleur de Lys, seating from 400 to 500 each; the Dawn with 1,000 seats, the Park, Central and Crystal 800 each; the Drury Lane with 500 seats; the Majestic with 390 seats and Strand with 1,600 seats.

This amounts to a grand total of 15,510 seats in popular motion picture theatres available to audiences who are flocking to see "Over the Hill" shown continuously during picture-theatre hours at the twenty-six houses named.

Fox Film Corporation supplied through its Detroit Branch twenty-six new prints of this popular subject for use in Detroit on this occasion. This, however, was only the beginning of a campaign of cooperation maintained by the Branch Manager, W. D. Ward, of the Fox company and the managers of the various theatres showing the picture. Previously the Detroit Exchange had supplied to all of the theatres the fullest complement of lithographs and other advertising accessories in order that each house should have the greatest opportunity in working up its patronage for the big event.

A special exploitation agent inaugurated a publicity campaign two weeks in advance of the day-and-date showing. Though Detroit theatre patrons were well informed regarding "Over the Hill" on account of the previous seven weeks' engagement of this attraction at the Washington Theatre, no opportunity was lost to let the people of the city know that this popular photoplay would again be with them and would be available to all sections of the city through twenty-six of its playhouses.

The Fox company and theatres combined in special advertising which ran for a week prior to the opening in all papers, and which broke in the Sunday papers on the first day of the engagement for a half page space. The smaller advertisements had occupied seventy lines by four columns. Teaser ads were also run in all the papers and special stories in the form of readers and features were used by the newspapers.

The results of this day-and-date engagement will be followed with great interest by theatre managers throughout the country, Fox says, and there will appear in the pages of this magazine next week an article recording the success of the engagement and describing its various phases in detail. At the present writing complete receipts are known for only the first day of the run, and these figures reach a total amount far in excess of the expectations of either Fox Film Corporation or the members of the various houses concerned, it is reported. The film usually draws steadily increasing patronage.

Crandall Praises "Four Seasons"

Following a meeting of the Visual Instruction Association of New York City at which Charles Urban's "The Four Seasons" was shown, Ernest L Crandall, director of the Visual Educational Department of the Board of Education wrote Mr. Urban praising this picture. Referring to it as a wonderful scientific film, Mr. Crandall expresses delight that it was included among those shown in connection with William A. Brady's lecture of "The Future of the Motion Picture" and expressed gratification at the policy of bringing out films of this quality, and stated that producers who realize that the theatre-going public hungers for something that will challenge thought and appeal to the highest ideals and soundest emotions will reap the harvest of the new era.

More Sales

Among the sales recently reported are rights for a series of Leo Naloney Westerns and "Under Two Flags" to Si Griever for Illinois; "The Eternal Two," "From Farm to Fame" and "The Devil's Angel," to Liberty Film Renting Company, of Pittsburgh.

Eight Paramount Features Listed for December Include Barrie Film

Eight productions are listed on the Paramount release schedule for December as finally revised and announced by S. R. Kent, general manager, department of distribution. These include Penrhyn Stanlaws' production of J. M. Barrie's "The Little Minister," a William S. Hart production, two Cosmopolitan productions, a European production starring Pola Negri, Sam Wood's special, "Don't Tell Everything," with Wallace Reid, Gloria Swanson and Elliott Dexter, and pictures starring Ethel Clayton and Gloria Swanson individually.

Scheduled for December 4 is Ethel Clayton in "Exit the Vamp," directed by Frank Urson from an original story and scenario by Clara Beranger and said by Paramount to be Miss Clayton's best picture since "Young Mrs. Winthrop." T. Roy Barnes is Miss Clayton's leading man and Theodore Roberts is seen in the role of a wheelchair-ridden old man. Others in the cast are Fontaine LaRue, William Boyd, Mickey Moore and Mattie Peters.

For the same date is scheduled the Cosmopolitan production, "Get-Rich- Quick Wallingford," which Paramount predicts will be a comedy-drama sensation of the year. Taken from the stage play by George M. Cohan and adapted by Luther Reed, this picture was directed by Frank Borzage, who made "Humoresque." Sam Hardy, musical comedy favorite, returns to the screen in the title role after an absence of many years, while Norman Kerry is seen as Blackie Daw. Doris Kenyon has the leading feminine role and Billie Dove and Diana Allen are also prominent. The remainder of the cast is made up of some of the most wonderful comedy types ever seen on the screen.

Sam Wood's special tri-stellar production, "Don't Tell Everything!" with Wallace Reid, Gloria Swanson and Elliott Dexter, is scheduled for December 11. This is a story by Lorna Moon and its production was supervised by Thompson Buchanan. Dorothy Cumming, Genevieve Blinn, Baby Gloria Wood and the de Briac twins complete the cast.

Also released on December 11 is another Cosmopolitan production, "Just Around the Corner," by Fannie Hurst. The picture was both scenarized and directed by Frances Marion. The special cast includes Sigrid Holmquist, known as "the Swedish Mary Pickford," who here makes her American debut; Lewis Sargent, Margaret Seddon, Edward Phillips, Fred C. Thomson, Peggy Parr, Mme. Rose Rosonova and William Nally.

On December 18 comes William S. Hart in his production of his own story, "White Oak," a western picture made for the real "Bill" Hart fan. Bennett Musson adapted the story and Lambert Hillyer directed. Playing opposite "Big Bill" is Vola Vale, while others in the cast are Alexander Gaden, Robert Walker, Bert Sprotte, Helen Holley and Chief Standing Bear.

Gloria Swanson in her second Paramount star picture, "Under the Lash," is also scheduled for that week. It is a picturization of the novel, "The Shulamite," by Alice and Claud Askew, and J. E. Nash wrote the scenario, basing it uopn the book and the play by Edward Knoblock and Claud Askew. Sam Wood directed this picture of South African life. Mahlon Hamilton is Miss Swanson's leading man and Russell Simpson, Lillian Leighton and Lincoln Steadman have important roles.

Penrhyn Stanlaws' production of Sir J. M. Barrie's play, "The Little Minister," with Betty Compson starring in the role of Lady Babbie, is scheduled for release on September 25. George Hackathorne plays the title role of Gavin, Edwin Stevens is Lord Rintoul, Nigel Barrie is Capt. Halliwell, Will R. Walling is Dr. McQueen and Guy Oliver is Tammas Whamond. Edfrid Bingham wrote the scenario and the art direction was in the hands of Robert M. Haas.

On the same date comes Pola Negri in a European production, "The Last Payment," marking the first appearance of the famous Polish star in America in a strictly modern role. The story was written by John Brennert and George Jacoby, and the latter directed.

Wid Gunning Takes More Floor Space

The rapidly expanding activities of Wid Gunning, Inc., necessitated the taking over this week of 2,000 aditional square feet of floor space on the sixteenth floor of the Loew Building, at 1540 Broadway. The new offices will be used by the exploitation department, which has had piled onto it a vast amount of work by the speeding up of the Wid Gunning's specials. It is planned to take over the entire floor the first of the year.

Read X. Y. Z. Ad on Page 577

"Three Musketeers" Draws Big Crowds to Capitol, Cincinnati

The United Artists release, "The Three Musketeers," with Douglas Fairbanks as star and producer, drew capacity crowds to all performances at the Capitol Theatre, Cincinnati, and also won the emphatic praise of the reviewers.

"If 'The Three Musketeers' were not already internationally famous, Douglas Fairbanks' screen adaptation of the French classic would make it so," writes the critic for the Cincinnati Enquirer. "Fairbanks as D'Artagnan is the embodiment of seventeenth century chivalry. He imparts to the role his inimitable nerve and dash."

"'The Three Musketeers,' with Douglas Fairbanks is not only a great picture—it is stupendous. It is no child's play to lift a story of this magnitude out of its atmosphere of four centuries ago and transfer it, with its multitudinous scenes, and its daring action, to the screen. Yet that is what the Fairbanks forces have done; and they have done it without an anachronism and with a completeness and fidelity to the book that is amazing,' declares the critic for the Cincinnati Commercial Tribune.

"In 'The Three Musketeers' Douglas Fairbanks undeniably has given us his masterpiece. It is the greatest picture he ever produced," says the critic for the Cincinnati Post. "And Fairbanks himself is D'Artagnan brought to life direct from the pages of the famous Dumas romance."

"If Dumas could have visited the Capitol Theatre he would undoubtedly have been imensely pleased with the Douglas Fairbanks film version of 'The Three Musketeers,' the famous author's famous romance," states Myrtle Miles in the Cincinnati Times-Star. "Its atmosphere has been preserved with dignity. His D'Artagnan is a youthful, dashing, gallant figure."

Triart Now Working on Third of Great Master Productions

Work on the exteriors of "The Young Painter," the third in the series of productions based on the paintings of great masters, the first of which was "The Beggar Maid," has been started under the direction of Herbert Blache, according to an announcement from Isaac Wolper, president of Triart Pictures' Corporation. The productions are being released by Hodkinson.

The first scenes were shot last week on the Long Island estates of Louis C. Tiffany, one of the advisory board of the Triart Company. Providing the weather is favorable the exteriors will be completed this week for the studio scenes. Mary Astor and Pierre Gendron, who played the leads in "The Beggar Maid," are featured in "The Young Painter." Walter Petri also has an important part.

"The Young Painter" is based on the famous painting of the same name by Rembrandt, one of the priceless canvases in the Altman collection at the Metropolitan Museum.

The second in the series of Triart Great Master productions, "The Bashful Suitor," featuring Mary Brandon and Pierre Gendron, has been cut and titled and will be ready for general release by Hodkinson early in December. It is based on the painting by Josef Israels, also at the Metropolitan.

Universal Has Four Specials to Be Released in December

Universal announces a strong list of Special Attractions for release in December. The forthcoming pictures include five-reelers by such stars as Gladys Walton, Herbert Rawlinson, Marie Prevost and Hoot Gibson.

"A Parisian Scandal," an adaptaof "Princess Virtue" by Louise Winter, is to be Universal's first December release. It is a starring vehicle for Marie Prevost, and was directed by George Cox. Tom Gallery plays the principal supporting role.

"Barry Gordon," William F. Payson's popular novel, has been adapted to the screen with Herbert Rawlinson in the leading role. It is called "Cheated Hearts," and will be the second Universal December release. Marjorie Daw will be seen in the leading role opposite Rawlinson. Hobart Henley is directing.

Gladys Walton's latest picture, to be the third December release on the Universal schedule, is "The Sandman" from a story by J. U. Geisy. It is being filmed under the direction of Dallas Fitz Gerald. It probably will be released under a new name.

Universal's last December Special Attraction will be "The Fire Eater," starring Hoot Gibson. It is an adaptation of Ralph Cummings western story, "The Badge of Fighting Hearts." Reaves Eason, is directing. Louise Lorraine is Hoot's leading woman.

Interest Revived in Skinner Film

Coincident with Otis Skinner's starring engagement on the stage in "Blood and Sand," interest has been revived in R-C Pictures' production of "Kismet," in which the noted stage star achieved the greatest personal triumph in the annals of the screen, says Charles R. Rogers, general manager of distribution for R-C Pictures. The renewed interest in "Kismet" has resulted in a surprising demand for bookings, especially in hundreds of small towns.

An Open Letter

To Owners and Operators of Moving Picture Theatres!

"Have You Seen the Handwriting on the Wall?"

Isn't Your Business From 25 to 50% Less Than It Was A Year Ago?

THERE IS A REASON!

The day of the Moving Picture as a complete Entertainment, *is a thing of the past.*

In desperation, managers, to bolster their drooping business, have arranged personal appearances of moving picture celebrities, as well as resorting to other methods, demonstrating that your pictures cannot stand alone, but need additional novelties!

DO NOT DESPAIR!

The Darkest Cloud Has a Silver Lining! *It is*

Shubert Vaudeville

The success of which, since its inception in September has been the talk of the theatrical world!

A headliner a week, or as many acts as you may desire, will be provided.

This need not change your policy or your prices if you have the capacity. You still give your Public your regular pictures but you also give them

SHUBERT VAUDEVILLE

An Irresistible Combination

This is the policy that made millionaires of Loew—Fox—Pantages. But the public is now educated to better acts than *they* can secure. You cannot book them through Keith or Orpheum because they are intrenched in your city and will not build up opposition to themselves.

REMEMBER!

We have over 300 headline acts under contract.

The number of franchises is limited. Get on the band wagon before it is too late.

Call, wire or write

MR. LEE SHUBERT
SHUBERT VAUDEVILLE
233 West 45th Street, New York City

Name of F. B. Warren Corporation Has Been Changed to Wid Gunning, Inc.

ANNOUNCEMENT is made this week by Wid Gunning that the name of the organization which he originally launched as the F. B. Warren Corporation is being changed to that of Wid Gunning, Incorporated. The official statement does not come as any great surprise. For several weeks exhibitors and film men everywhere have come to refer to the corporation as the "Wid Gunning organization," and to discuss its activities largely in connection with the personality of Mr. Gunning and his years of film service as sales executive, editor and publisher, producer, and inspiration of distributing progress toward the end of more direct relations between the creator and the exhibitor of pictures.

In issuing the announcement of a change in title Mr. Gunning made it clear that the sole purpose of placing his name over the organization which he established several months ago was to clarify the atmosphere and to register definitely the intent and purpose of his distributing corporation.

Decided to Change Name

Robert E. Welsh, who became associated with the corporation after several years as managing editor of Motion Picture News, discussed the change of title and the company's policies following the announcement by Mr. Gunning that he had decided to place his name on the organization which represents his ideals in motion picture distribution. Mr. Welsh declared:

"Having originally financed the F. B. Warren Corporation, Mr. Gunning did not at that time announce his connection with the corporation because he had virtually retired from active work in the industry. And why not? The man whom thousands of exhibitors throughout the country know familiarly as 'Wid' had found the happiest years of his life in association with George Loane Tucker on the production of 'The Miracle Man' and in subsequent collaboration with Lois Weber.

"He had established his family in California, enjoyed a beautiful home, and possessed the means wherewith to indulge a strong hobby for golf and still devote his major energies to the production ideals which had been his goal since his earliest days in the motion picture industry.

Efficient Market Lacking

"Everything which his heart desired was centered in California and the production of better pictures. The only fly in the ointment was the absence of an efficient independent market.

"It was only natural under these circumstances that he should proceed as he did. Having provided the financial sinews necessary for a distributing organization, he chose others to direct its destinies and allowed them the freest rein to carry out the policies which he had laid down.

"Wid Gunning would be in California today had it not been for the fact that some two months ago he had forced on him the knowledge that events demanded his presence in New York. He came East in a hurry and looked carefully into the situation. He found it necessary to make the changes of personnel which have taken place in his organization and finally decided to go to work again and place his name over the corporation.

Managers Share in Profits

"Building upon the solid foundation of a field managerial force, Mr. Gunning has brought around him a home office staff that is keyed to high speed and big accomplishment. One of the first steps was to place every branch manager on an out-and-out partnership basis by which he shares in every dollar he earns for the corporation. This policy of co-operation has been developed until today every man in the organization feels that he is part and parcel of it, both financially and otherwise.

"Instead of having all his eggs in one basket, Mr. Gunning now has thirty high-powered executives and many times as many subordinates who are rooting, working and fighting for Wid Gunning and Wid Gunning's distribution ideals. That this spirit isn't confined to any 'eight hour shift' has proven one of the surprises of the year to New York film men who have discovered that they can call in the Wid Gunning offices from eight in the morning until midnight and find any number of members of the home office staff still at their desks."

Was Successful Executive

While many people only know Wid Gunning as one of the most successful reviewers the industry has ever known, Wid, as a matter of fact, was one of the most successful advertising and sales managers in the industry years ago.

Way back in the days when the three-reeler was more or less of a sensation, The American Eclair organization was turning out a series of Northwest mounted police subjects with J. W. Johnston and Barbara Tennant as stars and Wid, who had previously been a theatre owner for several years in a small Ohio town, came into New York as advertising and sales manager for the American Eclair organization.

Wid also handled the advertising and assisted in the selling of the foreign Eclair product which was being handled in this country on a state right basis.

Made Friends with Exhibitors

In those days, Wid established himself with the exhibitors through the country by means of a house organ called the "Eclair Bulletin" and every old timer remembers the direct contact established by Wid's editorials written under the name of "Me, the Publicity Man."

That was long before the days of Paramount, Metro, Selznick, Goldwyn, First National and other present day organizations. Wid, for Eclair, whose product was sold through Universal exchanges, more than doubled the sales of the organization by creating an exhibitor demand which forced Universal to buy more than double their former order of Eclair prints.

New Distribution Plan

At this time Wid laid down before the Eclair organization, which was in a similar position to the independent producer of today in that they need an independent market, a plan for the formation of a distributing machine which would bring a direct contact between the producer and the exhibitor. The Warner Brothers, Abe and Harry, were conducting a series of state right exchanges known as "Warner's Features." Wid approached them with the plan of providing a certain amount of independent product through Eclair and other independent producers and charted a method of procedure which, oddly enough, is exactly similar to that which he has finally done himself after having tried to get other people to do it through a period of many years.

New Firm Launched

The Eclair organization was unable to finance the negotiations begun by Mr. Gunning and a few weeks later L. J. Selznick, who was then a purchasing agent for Universal, heard of the plan and together with P. A. Powers, organized a million dollar stock company and launched what was known as Warner's Features, Inc. This was Selznick's first start in the film business and, after pulling together, by the distribution of stock, the Eclair Company, P. A. Powers, who had some foreign and American products, and the Warner offices, the company known as "Warner's Features, Inc.," was launched. Wid was then engaged as general manager.

Those who remember that far back recall the fact that Warner's features, which should have been one of the outstanding successes of the film industry in spite of strenuous efforts to make it "go," died an early death.

Has Had Wide Experience

When it is recalled that Mr. Gunning was an advertising and sales manager, practically handling the entire business both of the Eclair Company and Warner's Features, in those early days and then afterward spent five years as an editor analyzing the sales methods of every other corporation which means that he has watched each and every one develop and has seen many of them go down, it is easy to understand why he can attract to his present organization some of the best brains in the industry.

The men who are building this new organization under the Wid Gunning banner know that their chief has been through the mill and has proved himself, both as a producer and as a sales and advertising manager.

Exploitation Most Important

Exploitation is the most important element in the sales service of the Gunning organization. This is so because, after all, the film business is entirely centered around the selling of an idea. Over 80 per cent. of the organization now being built by Mr. Gunning numbers exploitation men or salesmen who have had exploitation experience. Full attention is to be given to active and complete co-operation with exhibitors and each production distributed is to be given a distinctive and definite treatment properly geared to that individual type of production.

As part of the announcement on the change of name there appeared this definite, concrete statement of policy, "The Wid Gunning organization will sell and exploit any productions worthy of its efforts forming a direct, efficient, service contact between the producer and the exhibitor."

Washington Exchanges Represent New Ideas

New ideas in exchange construction will be tried out in the film buildings which are to be erected at North Capitol and L streets, Washington, D. C. Plans for the proposed exchange for Famous Players-Lasky have been announced and those for the other film buildings will be completed within a short time.

Famous Players' building will be of brick and concrete, with parking on three sides and an alley in the rear. It will have a frontage of 52 feet and a depth of 127 feet. The office will occupy the front portion of the building and will be large enough to accommodate a large number of clerks. Behind the offices will be a projection room in the form of a miniature theatre, seating approximately twenty persons, comfortable chairs being provided. The advertising department will also be behind the offices and the front section will be divided from the rear by a fireproof wall, in back of which will be located the film inspecting equipment and five fireproof steel vaults for storage.

To Direct May McAvoy

Major Maurice Campbell is about to wield his megaphone over the third of the five Realart stars. On completion of his current production with Constance Binney, Major Campbell will take charge of the next May McAvoy production. Major Campbell before directing Miss Binney established a record of eight straight pictures with one star, Bebe Daniels.

Paramount Department Heads and District Managers Are Guests of Company at Dinner in Commodore

AS one of the closing features of the week's convention of Paramount district managers, officials of the company Thursday night, November 17, entertained the visiting managers and home office department heads at a dinner in the Commodore Hotel.

Elek John Ludvigh, secretary and treasurer of the company, was toastmaster, and talks were given by Adolph Zukor, S. R. Kent, Thomas Meighan, H. G. Ballance, Robert Kane, Tom Lewis, the comedian, George Weeks and each of the district managers.

Mr. Zukor discussed the present situation in the industry and the excellence of the Paramount product during the coming months, and Mr. Kent enthused his hearers with a talk on the distribution department's policies and plans for selling the big Paramount pictures which are to be released in the near future.

The actual work of the convention, which has had sesions each day this week, ended Friday night with a final meeting in Mr. Kent's office and Saturday was spent in cleaning up details among department heads in the home office.

Those present at the dinner were: Adolph Zukor, E. J. Ludvigh, E. E. Shauer, S. R. Kent, Hugo Reisenfeld, F. V. Chamberlin, Claud Saunders, Robert Kane, Jerome Beatty, H. E. Elder, G. E. Akers, Mel Shauer, R. W. Saunders, Frank Meyer, Ralph Kohn, Herman Wobber, San Francisco; W. E. Smith, Philadelphia, Louis Marcus, Salt Lake City; H. H. Buxbaum, New York; F. F. Creswell, Indianapolis; H. W. Given, Chicago; H. W. Ross, Detrot; Philip Reisman, Minneapolis; L. L. Dent, Atlanta; George J. Schaefer, Boston; George W. Weeks, Toronto; R. C. LiBeau, Kansas City;. Thomas Meighan, Tom Lewis, G. B. J. Frawley, B. C. King, C. E. McCarthy, A. M. Botsford, John Clark, Philadelphia; Harry Danto, New York; P. J. Swift, New York; C. C. Wallace, Washington; Allan Moritz, Buffalo; Paul Morgan, T. C. Young, George Spidell, M. W. Kempner, Albany; C. G. Epperson, Boston; J. D. Powers, Portland, Me.; Henry Salsburg, John C. Flinn, Harry Durant, H. M. Pitman, Austin Keough, Walter Lindlar, L. E. Swarts and C. E. Hawthorne.

COLLEEN MOORE
In "The Lotus Eaters," a First National attraction

Rock and Miss Mooers Lose Receivership Application

Justice Charles L. Guy of the New York Supreme Court has handed down a decision denying the application of Allan Rock and Miss De Sacia Mooers that a receiver be appointed to take over and produce the motion picture known as "The Blonde Vampire." It was alleged by Miss Mooers and her manager, Rock, that they formed a sort of partnership agreement with Bruenner, who was to finance the production, in which Miss Mooers had the "star" part, and in which she says she wore hats and gowns worth $100,000.

It is claimed by Miss Mooers and Rock that Bruenner in delaying the production of the picture is not only depriving them of their share in the anticipated profits from its production, but is endangering the commercial value of the play.

Bruenner denies the allegations of Rock and Miss Mooers as to any existing partnership agreement regarding the play. He says that he spent $43,952 in producing it and that he paid Rock $200 a week and Miss Mooers $300 a week during the twenty weeks it was in course of preparation, and declares that he is under no obligation to them whatever, alleging that they "in every way sold the rights to the play to him, and that its ownership and possession is rightfully his."

Justice Guy in his decision says: "Upon all the proofs, I am not prepared to find contrary to the averments in the opposing affidavits, that since the making of the picture in controversy, defendant could have advantageously disposed of same in accordance with the provision of the agreement. Motion for a receiver denied."

Liberty and Union One and Inseperable Now and Forever
We are gathered here to improve and Advance our Organization by the frank and sincere exchange of ideas.
Your individual franchise becomes more valuable just in proportion to your individual loyalty to and support of Organization.

FIRST NATIONAL SUB-FRANCHISE HOLDERS THAT ATTENDED THE ATLANTA GET-TOGETHER AT THE ANSLEY HOTEL

Gun Play in Films Tends to Breed War Spirit, Says Lodge

That gun play in motion pictures "tends to breed the war spirit by making shooting at other people appear to be a spirited and exciting form of activity," is the frank opinion expressed by Senator Henry Cabot Lodge, one of America's delegates to the Washington Conference, as contained in a letter from the Senator to Harry Carey, the motion picture star, written to acknowledge the gift of a forty-five calibre Colt revolver from Mr. Carey.

In presenting to each of the American delegates one of the guns he has used in his screen work, Mr. Carey wrote them that if motion picture gun play were deemed in any way responsible for the development of war spirit he would quit it. He sent the revolvers as symbols of the laying down of arms the world over and as souvenirs of the work the American delegates are doing. All the delegates have written Mr. Carey to say they appreciate the souvenirs and will preserve them.

"I am glad to have the gun as a souvenir," wrote Senator Underwood, "of the day, many years ago, when I lived in the West myself and the weapon you send me was considered the choicest of its kind."

Kann to Head Goldwyn's Foreign Sales Forces

George E. Kann, who has occupied a prominent place in motion picture affairs since 1913 and is a leading authority on the foreign market, has been engaged as foreign sales manager of the Goldwyn Distributing Corporation to assume office January 1, 1922.

The acquisition of Mr. Kann is in accord with this company's policy of developing the foreign market to its fullest capacity and meeting the peculiar trade conditions which have arisen since the war. Prior to his connection with motion pictures, Mr. Kann had considerable experience in the mercantile export and import business.

During his association with the Universal Company, first as assistant of President Carl Laemmle and finally as manager of the division of export, Mr. Kann has made a host of friends among motion picture men of all nationalities. He will leave the Universal Company with the heartiest good wishes of all his associates.

Eleven Local Get-together Meetings of Associated First National Franchise Holders Scheduled During November

THE series of local "Get Togethers" which were planned to follow the national "Get Together" of Associated First National franchise holders in Chicago last month, is rapidly materializing.

Eleven meetings have been already held or will be held before the end of November. Each "Get Together" that has already transpired was marked with complete harmony and accord with the results of the Chicago meeting.

Details of the meeting of the Southern franchise holders in Atlanta November 14 are indicative of the spirit in which all of the "Get Togethers" are being held.

The schedule of local "Get Togethers" up to date is as follows: Eastern Pennsylvania, November 2; New Jersey, November 10; Atlanta, November 14; Minneapolis, November 15 and 16; Cincinnati, November 17 and 18; Oklahoma City, November 21; Pittsburgh, November 22; Portland, November 22; Charlotte, November 29; Detroit, November 30; New York, November 29 and 30; Louisville, December 5 and 6.

The First National "Get Together" meeting for Kentucky and Tennessee will be held in Louisville, December 5 and 6.

From 150 to 200 franchise holders of the two states will be in Louisville on those dates.

Tony Sudekum, of Nashville, Leo F. Keiler of Paducah and S. L. Martin of Ashland, the three delegates from this section to the Chicago meeting will be present to give their fellow franchise holders the benefit of their experience.

It is believed there will be almost a 100 per cent. attendance.

Col. Fred Levy will preside so a meeting that will be full of "pep" and in every way instructive and valuable to all who attend, is assured.

The arrangements and the program are now being completed by the First National organization here.

MARY HURLBERT

Telegram from Lasky on New Productions Arouses Enthusiasm at Paramount Sales Convention Dinner

ONE of the principal features of the Paramount sales convention dinner held at the Hotel Commodore Thursday evening, November 10, was the reading of a telegram from Jesse L. Lasky, first vice-president, bearing the greetings of the production department at the Lasky studio in Hollywood. The telegram for the most part was of a confidential and intimate character and its reading by S. R. Kent was received with the utmost enthusiasm.

After congratulating the assemblage upon the fact that the convention was the most memorable in the history of the Famous Players-Lasky Corporation Mr. Lasky said in part:

"Our slogan out here is 'Quality plus box-office appeal,' or more properly speaking, 'Box-office oppeal plus quality.' We are making a more strenuous effort than ever before to secure material that cannot be surpassed. We are according our directors every facility, plus finer casts, finer settings and every possible modern facility for the production of better pictures.

"I have viewed a number of our pictures just completed and in the making and can sincerely say to you that each production shows advancement. Some months ago we purchased and produced 'The Sheik,' and I said it would prove a great box-office attraction. I believe we are beginning to see the fulfillment of that prophecy.

"Let me prophesy again and say that Cecil B. DeMille's 'Saturday Night,' will create new records; that Tom Meighan in 'If You Believe It, It's So,' will achieve greater popularity than in any Meighan production that has preceded; that 'The Champion,' starring Wallace Reid, will prove itself a champion among box-office pictures; that Jack Holt in 'While Satan Sleeps' will prove a masterful, rugged, Western outdoor picture, superior even to 'The Call of the North;' that Penrhyn Stanlaws' production, 'The Little Minister,' will prove a real step forward, for here is truly a masterful production—one that will enhance the value of our trademark and one to which we can point with pride.

"William de Mille's new production in which he is to feature Agnes Ayres and Jack Holt has box-office success written all over it, and as for George Melford's 'Moran of the Lady Letty,' with Dorothy Dalton and Rudolph Valentino, I have seen enough of it to assure you that it is one of the most spectacular sea stories ever produced. The two stars are at their best, and besides, you can boost 'Moran' as the decidedly 'different' picture. Agnes Ayres in 'The Lane That Had No Turning' and Dorothy Dalton in 'Theron of Lost Valley' will prove worthy of special mention.

"But, gentlemen, I have kept the best for the last. Just wait and hold your breath for the arrival of Gloria Swanson in 'The Husband's Trademark.' I have seen it and I know not only that we have surpassed 'The Great Moment' but that we have one of the great pictures of the year. The big melodramatic finish in 'The Husband's Trademark' has all the thrill of the ice flow scene in 'Way Down East.' If ever a picture deserved the name of 'Special,' this is the one.

"With the ever-present thought of economy in my mind, I am moved to bring this message to a close, but not before saying that I believe our organization is now entering a period so great in its history that only the farsightedness and keen vision of Mr. Zukor can picture it."

Southern Society Girl Dares Rigors of North to Play in Pictures

It is not often that a beautiful southern society girl leaves the Sunny South to come north and break into the motion pictures. Three months ago Mary Hurlbert, reigning belle of Mobile, Ala., told her family she had decided on a career—and the next day was en route to New York.

In the short time that she has been working in the motion pictures she has attracted a great deal of attention because of her striking beauty, which photographs well. Less than a week after she started her first motion picture with the Norma Talmadge Company, Willy Pogany, famous illustrator, used Mary as the subject for a magazine cover, and since that time has competed for her services with the motion picture camera.

Starts New Series

Allen Holubar, who has just reutrned to Filmland after a six weeks absence, is starting a new picture this week at the United Studios, formerly Brunton's, for First National. The title of the picture is "The Soul Seeker," and Dorothy Phillips will be starred. This is the first of a series of pictures for First National which Mr. Holubar will produce during the coming year.

MOVING PICTURE WORLD

CONTINUALLY DEMONSTRATES ITS SUPREME POSITION AS THE INDUSTRY'S

MARKET PLACE

Paramount Inaugurate Regular Trade Press Showings in Lyons, France; Subway Advertising Used in Paris

TRADE showing of Paramount Pictures have been begun in Lyons, one of the chief distributing centers in Southern France, according to word received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Adolphe Osso, managing director of Societe Anonyme Francaise des Films Paramount, of Paris.

The first showing was held on November 3, when "The Gilded Lily," starring Mae Murray, was screened for the benefit of the exhibitors of Lyons and vicinity. As rapidly as conditions permit arrangements will be made to hold regular trade exhibitions in other important French cities.

An extensive advertising and exploitation campaign has been launched in Paris and other large French cities on behalf of Paramount Pictures. Space has been obtained in all subway stations in Paris for Paramount advertising. It is estimated that approximately 3,000,000 persons pass these signs daily. An ingenious printing device attached to the foot of an employe of the French Paramount organization was used to print the name of the first release upon the sidewalks of the principal boulevards of the city, and this too, attracted much attention among the Parisians.

An aeroplane was used to scatter millions of hand bills announcing the first release, "The Gilded Lily," and many pages of display advertising in the trade papers were utilized in support of this unique and effective exploitation campaign.

Paramount Boston Exchange Wins First Prize in the Paramount Week Contest

ANNOUNCEMENTS of the winning exchanges in the Paramount Week sales contest were made at the close of the convention of Paramount District and Branch managers held at the home office last week. In the distribution of the $6,000 in prizes, the following exchanges participated as follows:

First prize, $1,500, Boston; second prize, $1,250, St. Louis; third prize, $1,000, Salt Lake City; fourth prize, $750, Cincinnati; fifth prize, $750, Seattle; sixth prize, $750, San Francisco.

The prizes were awarded on a point system which made it impossible to forecast from week to week during the contest the probable winners. The judges of the contest were Herman Wobber, district manager, San Francisco, chairman; H. H. Buxbaum, district manager, New York; Louis Marcus, district manager, Salt Lake City, and W. E. Smith, district manager, Philadelphia.

Publisher and Producer Combine on Publicity

Enthusiastic co-operation between publisher and film producer has been arranged by the Paramount publicity department for "Miss Lulu Bett," the Zona Gale novel which William de Mille has produced as a Paramount picture.

The popular book, now in its thirteenth printing, will be issued hereafter by D. Appleton and Co., in a jacket designed by A. M. Botsford, Paramount advertising manager. Four scenes from the photoplay appear on the cover of the book, which also carries the text "This is an Appleton Book" and "It's a Paramount Picture.

Armistice Services Held at Fox Plant

More than 700 employes and officials of Fox Film Corporation attended Armistice Day services at 11:15 o'clock November 11, on the studio floor of the bige New York plant at Tenth avenue and Fifty-fifth street. The ceremonies lasted over an hour. At noon there were two minutes of silent prayer in honor of the American dead of the late war. In attendance was a color guard, with bugler, from the 106th Infantry, N. G. N. Y.

A large stage, erected on the floor of the studio, was decorated with American flags. The program opened with the blowing of reveille and the singing of "The Star Spangled Banner" to the accompaniment of organ music. This was followed by patriotic addresses by Rev. Raymond S. Brown, chaplain of the 71st Regiment, N. G. N. Y.; Rabbi Isaac Landman, editor of the American Hebrew, and Rev. Peter E. Hoey, C. S. P., chaplain of the 107th U. S. Infantry. Each paid tribute to the men who fell during the great war and expressed fervent hope for the success of the Disarmament Conference in Washington.

The services concluded with the singing of "America" and the blowing of "Taps" by the bugler.

January 1 has been set as the date for release of "Any Wife," starring Pearl White, which was made under the working title, "Discontent." Herbert Brenon directed. It is the first picture made by Brenon since his return to the Fox studios, his last picture under his previous Fox connection having been "A Daughter of the Gods," which starred Annette Kellerman.

SCENES FROM JIMMY AUBREY'S NEWEST VITAGRAPH COMEDY, "THE MESSENGER"

Richard Barthelmess Is Made "One of the Family" of First National at Dinner to Franchise Holders

A SON has been adopted by Associated First National Pictures. His name is Richard Barthelmess, and the unique ceremony took place in the presence of a considerable gathering of franchise holders and their friends at the adoption dinner at the Hotel Astor on Tuesday, November 15.

The occasion was a practical demonstration of the new spirit of co-operation which is manifesting itself in the motion picture industry as well as in the world at large. It was also another manifestation of the fact that First National is one big family—for in a special way, the ceremony might be held symbolic of the cordial, co-operative spirit which has always existed between the members of First National and the producers whose product they distributed, and upon which the past, present and future success of First National is conditioned.

Lieber Makes Address

President Lieber, on behalf of the franchise holders, made an informal address of adoption, and received the star of "Tol'able David" into the First National family, holding aloft the declaration of adoption with its seal to which he and Mr. Barthelmess has affixed their signatures while the photographer of the occasion recorded the act in the picture reproduced herewith.

It was at the conclusion of an old-fashioned Southern dinner that the news of "Our Dick's" adoption became known, and the one hundred or more guests of the organization, including franchise holders, British exhibitors, representatives of Inspiration Pictures and members of the trade press cheered and applauded the ceremony.

The text of the Declaraation of Adoption—the first instrument of its kind, so far as is known, in the motion picture industry—is given here in full:

DECLARATION OF ADOPTION

November 15, 1921.

Know all men by these presents, that I, ROBERT LIEBER, do now on behalf of THE FRANCHISE HOLDERS OF ASSOCIATED FIRST NATIONAL PICTURES, INC., hereby adopt and take into our family as our beloved son,

RICHARD BARTHELMESS

I pledge our family to cherish and further his artistic career with all the resources at our command and guarantee his first starring vehicle, "Tol'able David," a rousing reception in every one of our Franchise Theatre Homes throughout the land—

I, RICHARD BARTHELMESS, do hereby gratefully pledge allegiance to my new parent organization and promise to bend every effort to the end that our new relationship shall prove a happy and profitable one to

ASSOCIATED FIRST NATIONAL FRANCHISE HOLDERS.

Witnesseth:
Charles H. Duell, President,
Henry King, Director.
(Seal)
INSPIRATION PICTURES, INC.

The "Adoption" dinner was much more than a local New York occasion. In addition to several original franchise holders who attended the dinner from distant parts of the United States, franchise holders and their wives, from New England, New York State, New Jersey and Pennsylvania, were at the tables.

With the possible exception of Mr. and Mrs. Sol Lesser, of Los Angeles, the guests who were farthest from their homes that evening were F. E. Adams, managing director of Provincial Cinematograph Theatres, Ltd., of London, the largest motion picture theatre circuit in the British Isles; C. Graham Bell and Captain Davis, of the Marble Arch Pavilion, London. Mr. Adams and his party are leaving New York shortly for a trans-continental tour which will take them to virtually all exchange centers of the country, for the purpose of studying the organization and operation of Associated First National and inspecting the most modern motion picture theatres of the United States. "P. C. T.," as it is familiarly known throughout England, is preparing to build eight or ten super-cineamas in Great Britain, which it is fully expected will equal anything that has been done in motion picture theatre construction in America or elsewhere.

First Star Vehicle

"Tol'able David," which is Richard Barthelmess' first star vehicle for Associated First National Pictures, was given its first public showing to the guests of the evening. Just before the picture commenced, blank cards with pencils attached were given to each of the franchise holders present, and they were asked to write their opinions and criticisms of the picture at its conclusion.

The consensus of opinion was enthusiastically in favor of the production, and the guests of the evening were practically unanimous in declaring that never before had a new star been known to offer so finished and so powerful a picture as his initial vehicle.

Below are given some of the most representative opinions expressed by the exhibitors present:

"Richard Barthelmess at 'Tol'able David' cannot be surpassed. The cast is excellent and the settings perfect. A 100 per cent. picture

(*Continued on following page.*)

DINNER OF ASSOCIATED FIRST NATIONAL FRANCHISE HOLDERS AT WHICH RICHARD BARTHELMESS WAS MADE A "MEMBER OF THE FAMILY." MR. BARTHELMESS CAN BE SEEN IN THE FOREGROUND OF THE PICTURE SIGNING HIS ADOPTION PAPERS

Pathe News Film Record of Selection of Unknown Soldier in France and His Burial Made Into Two Reel Official Film

THE Pathe News record of the burial of America's Unknown Soldier will be preserved in the archives of the War Department as the official pictures of the nation's great tribute to the man who made the supreme sacrifice in France.

A two-reel picture, depicting the entire story of the Unknown, beginning with his selection in France, and ending with the sounding of taps over his grave at Arlington, Va., has been produced by Pathe News for the War Department. This was done under a contract made with the Pathe News by Thomas H. Martell, manager of the U. S. Army Motion Picture Service, on behalf of the War Department.

The application was made in ample time to enable Pathe News to give equal attention to the details abroad and at home. The main points of the ceremonies in France, including the reception of the casket on board a U. S. Navy vessel for transport to this country, appeared in the reels released two weeks ago. The Pathe News extended report of the ceremonies at Washington and at Arlington, the place of burial, on November 11—Armistice Day—was rushed by airplane to New York in time for negatives to be developed and prints made and delivered to leading picture theatres at 7:30 o'clock that same evening.

Under the arrangement with the War Department, this material is being edited into a two-reel permanent Government record, at the Pathe News laboratories with the assistance and advice of a representative of the U. S. Army Motion Picture Service.

The two reels contain a full 1,000 feet each. Besides the Government record print, seven otners are supplied for exhibition by the Army Motion Picture Service. This assures to every officer and man in the U. S. Navy and Army free opportunities to witness a complete and touching pictorial representation of an historical event that is unique, inspiring and never to be forgotten.

First National Dinner

(*Continued from page* 553)

ofof its kind."—Herbert A. Gillman, Dorchester Theatre, Dorchester, Mass.

"A picture the most critical and hardened movie fan will have to have his handkerchief ready for. Entertainment as complete as anyone can hope to enjoy."—Irving Rose, Union Hill, N. J.

"A wonderful picture."—H. B. Varner, Lexington, N. C.

"A truly remarkable picture in every way."—Jules Michaels, Buffalo, N. Y.

"Marvelous picture. Should go big. Acting all that could be desired."—Daniel D. Bader, Point Breeze and Lincoln Theatres, Philadelphia.

"Full of heart appeal and a wonderful punch."—H. J. Schadd, Reading, Pa.

"Marvelous. Exciting. Pleasing. Entertaining. Everything that a picture should be."—Harold B. Franklin, Shea's Hippodrome, Buffalo, N. Y.

Among those present at the adoption dinner were: Mr. and Mrs. C. H. Duell, Richard Barthelmess, Mr. and Mrs. Henry King, Robert Lieber, president of Associated First National Pictures; Harry O. Schwalbe, Mr. and Mrs. J. D. Williams, Mr. and Mrs. C. L. Yearsley, Mr. and Mrs. E. J. Hudson, Floyd Brockell, W. J. Morgan, George R. Grant, R. H. Clark, Mr. and Mrs. Louis F. Blumentha, W. J. Heenan, Mr. and Mrs. William Brandt, Irving Rose, Jules Michaels, Harold B. Franklin, Dr. Henry Hall, A. H. Blank, Henry B. Varner, E. V. Richards, Spyrous Skouras, Mr. and Mrs. Sol Lesser, Irving Lesser, Abe Varner, A. M. Fabian, A. A. Elliot, Mr. Hatch, Mr. Fitzgibbons, J. S. Spargo, J. W. Dannenberg, William Allen Johnston, A. W. Boynton, Monte Sohn, Edward Weitzel, Louella O. Parsons and F. E. Adams, Stanley Bell and Captain Davis, of London, England; Herbert A. Gillman, Daniel D. Badder, Mr. and Mrs. H. J. Schadd, Mr. and Mrs. Charles Segall, Louis Bollinger, Mr. and Mrs. Charles Rappaport, Mr. and Mrs. Floyd Hopkins, Felix Feist, Arthur Shepard, David P. Howells, Thomas B. Spry, Mrs. N. S. Ayers, Mrs. Frank Davenport, E. L. Smith, George Morris, Nathan Gordon, Vincent J. McCabe, William C. Hartford, I. J. Hoffman, Mr. and Mrs. L. Pizor, M. O'Toole, Mr. and Mrs. M. Stiefel, Mr. and Mrs. Walter Vincent, Mr. and Mrs. S. Wilmer, Mr. and Mrs. John Cook, E. Forte.

Film Awakens Interest in All of Dumas' Works

The moving pictures are now being "blamed" for the encouraging of interest in books, according to Miss Mary Saxe, librarian of the Westmount Public Library, Montreal. In her annual report, submitted on November 18, Miss Saxe referred to the influence which moving pictures had on library activites. Miss Saxe pointed out that the presentation of "Three Musketeers' in Montreal theatres had resulted in a sudden demand for all books of Dumas in the public library. The people had asked for all of Dumas' works and not only for the one book from which the feature had been produced.

The same development was noticed when "Passion" was presented at the Allen Theatre, Montreal. When this picture was being shown and afterwards, people coming into the library asked for histories and other works dealing with Madame Du Barry and other courtiers and women of her time.

Cosmopolitan Pictures Entertains Paramount District Managers

Cosmopolitan Productions gave a dinner at the Hotel Astor the night of Tuesday, November 15, to the Paramount District and branch managers in attendance at their annual convention. Among those present were: S. R. Kent, E. E. Shauer, Jerome Beatty, Herbert Elder, Melville Shauer, Gerald Akers, Harry C. Ballance, Claud Saunders, Frank V. Chamberlin, Henry Salsbury, Oscar Morgan, J. D. Clark, G. C. Wallace, W. E. Smith, Harry Danto, Harry Swift, H. A. Ross, M. W. Kempner, Allan S. Moritz, F. F. Creswell, H. W. Given, Philip Reisman, R. C. LiBeau, Louis Marcus, George W. Weeks, Herman Wobber, George J. Schaefer, and L. L. Dent, of Famous Players, and H. P. Carver, James F. Sayles, Hal Hodes, Creighton Tevlin and L. A. Pollock of Cosmopolitan Productions.

After dinner the guests were taken to the Casino Theatre to see "Tangerine."

William Bullitt Made Liaison Officer Between Home Office and Lasky Studios

TO bring about closer contact between the home office production forces and the directors, stars and supervising directors of the Lasky studio Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has appointed William C. Bullitt liaison officer between the New York office and the Lasky studio.

In his new position it will be Mr. Bullitt's work, it was explained, to keep the stars, directors and supervising directors of the West Coast studio in closer touch with the New York fiction market and with the box-office demands of the New York sales chiefs.

Mr. Lasky already had tried out the new system in one or two instances, notably in the case of "The Sheik." After the motion picture rights to this best-seller had been acquired Mr. Lasky sent a representative to the West Coast with the book to persuade George H. Melford and Frank E. Woods of its immense photoplay possibilities.

In the opinion of Mr. Lasky the inauguration of such a system is absolutely essential if the producing forces are to be kept in the closest touch with all the changes of the industry as reflected in information received at the home office. It is another step in his constant effort to achieve the closest co-ordination in the producing forces.

The duties of managing editor, which position Mr. Bullitt has held for the last several months, will be consolidated with those of Harry Durant, assistant to Mr. Lasky, who will be in charge of the editorial department.

To the Man Who Buys
To the Man Who Sells
MOVING PICTURE WORLD
IS
The One Essential Publication

United Artists Representatives Are Off On Trip to Open Offices in Australia

FIRST of the executives to represent the United Artists' Corporation in Australia and New Zealand have left for New York for their far distant posts and will open offices in Sydney, N. S. W., Melbourne, Vic., Wellington, N. Z., Brisbane, Queensland and Perth. In the party were Geoffrey Nye, who wil be the managing head of the Australasian offices, Mack Whiting and Mrs. Whiting and John O'Donoghue.

This comprises the first delegation of executives to be sent to far distant countries by Hiram Abrams, president of the United Artists, known generally in the picture industry as the "Big Four." They will look after the distribution of United Artists' productions in the territories named, and went well supplied with the latest and greatest features controlled by that corporation.

On their arival in Australia there will be a corporation duly organized, which will be called United Artists (Australasia) Ltd., and which will be owned by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

Geoffrey Nye, who heads the party, is an Australian by birth. He has been associated closely with the picture industry almost since its inception in that country, and has held responsible executive positions in both the exhibition and exchange departments. In the last three years Mr. Nye has journeyed to most parts of the world negotiating the sale or exploitation of various high class film productions. As a consequence he is returning to his native country with a large and valuable experience and broad world knowledge which will be of great service to those with whom he comes in business contact.

Mack Whiting has been for the last four years associated with the D. W. Griffith Corporation as special exhibition manager. Mr. Whiting goes to the Australian work fresh from the triumphs met in handling "Way Down East" and with still vivid recollections of similar success with "Broken Blossoms" and other Griffith features. It is predicted that he will lend great strength to exhibition and exploitation departments of the United Artists' Australasian organization.

John O'Donoghue is also an Australian. He recently resigned as general manager of the Australasian branch of the Paramount corporation. His up-to-date knowledge of and connections with exhibitors, what they want and what they don't want, should prove of material aid in placing the new organization at the very top.

Mr. Abrams, president of United Artists, is very enthusiastic over the certain success of the new project in the Antipodes. Mr. Nye, when asked for a statement outlining the general policies of the new company, said he thought Mr. Abrams had a real message for the Australian exhibitors. Mr. Abrams' statement was to the effect that "the organization in all countries will deal directly with the exhibitors by the single picture only. The booking of each production will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prev an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.

"Open booking has been talked about for years and so-called open booking plans have been tried and tried again. Genuine open booking has not been attempted before on a broad scale because producers and distributors lacked confidence in their product.

"I have sounded out every type of exhibitor on every phase of film rental. To everyone with whom I have discoursed the matter, it is so obvious that the program system and the star series system are for the 'weak pictures' on release lists, that I marvel that producers and distributors persist in these practices when the entire industry knows why they exist.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions.

"We intend to market our productions in Australia and New Zealand individually, picture for picture, each production on its own merits. We will not contract for more than one picture at a time, and no exhibitor will be obliged to run one set of pictures in order to procure the releases of another artist.

"Hundreds of exhibitors of all classes have assured me that this plan is what they had been waiting for these many years. We believe that the exhibitors of all countries are business men first, and we are going to deal with them on a sound business basis. They will be able to come to us as independent buyers, take what they want, and pass up what they do not want.

"It has been our task to make every production so superlatively good that each will find its ready market. If we do not make pictures of the highest quality, we will suffer the loss, not the exhibitor, who, under the program and star series systems, are obliged to take the poor with the good, to their own loss.

"The best proof of it all is that our product that is now ready for Australasian distribution has been the 100 per cent. attraction of the American exhibitors, the productions that have consistently and concontinually broken all of their box-office records."

Hepworth Says American Pictures Will Soon Find Hard Competition in England

THAT production in motion picture circles throughout Great Britain is at present at its low ebb was pointed out by Cecil Hepworth, leading English producer and head of Hepworth Picture Plays, Ltd., on his recent visit to the Marshall Neilan studios.

"We have been going through a period of depression," said Mr. Hepworth, "which has effected our producing industry seriously. However, we are confident that within the next six months we will be running at capacity.

"England appreciates American films," declared the producer, "but the industry is now advancing in our country to such an extent that unless American producers make pictures for English people they may find serious competition soon."

Mr. Hepworth is accompanied on his visit to Hollywood by Alma Taylor, leading film star of Great Britain frequently referred to as "the Mary Pickford of England." William Reed, one of the executives of the Hepworth company and Miss Taylor's mother are other members in the party.

The British producer stated that they would remain in Hollywood for a few weeks to "learn a thing or two" and then return to England, possibly returning here within a few months to make a picture.

First of Series Finished

The first of a series of five-part dramas which the Becker-Tullar TruArt Productions is filming for independent distribution, has been completed. The story, temporarily titled "The Power," was written by Sherwood MacDonald, and Fred Becker directed the film version. Ora Carew is starred in the picture, and supporting her are Walt Whitman, Theodor von Eltz, Milton Ross, Charles Spere, Vena Brooks, S. D. Davidson, and Little Gloria Joy.

Little Nell Roy Buck, the ten-year-old child-actress, who plays the part of Mimsey in "Peter Ibbetson," was picked for this role from a field of over 2,000 applicants. Not only did the little girl qualify as an actress, but the part also called for a resemblance to Elsie Ferguson, whose childhood she is supposed to portray in the picture. So strong is the similarity between the two that Miss Ferguson is tracing her geneology to see if there isn't some relationship between the child's family and her own.

OFFICERS OF UNITED ARTISTS' AUSTRALASIA OFFICE

Left to right: John O'Donoghue, general sales manager; Mack Whiting, exhibition manager; Geoffrey Nye, managing director

"What Does the Public Want?" Is Question T. H. Ince Is Putting Editors Everywhere

BLAZING a trail in the field of research, Thomas H. Inch has inaugurated a world survey of motion pictures, according to an announcement this week from the Ince studios at Culver City, Cal. It will be the most exhaustive inquiry ever undertaken into the public reaction to picture entertainment, for it will extend to every civilized country on earth. Its results will be tabulated by a corps of experts, who have already been installed at the studios to analyze and digest the mass of information which the survey will develop.

Mr. Ince has undertaken this stroke of research to determine future policy in the production of big pictures for release by Associated First National Pictures', Inc., although the general results of his survey will be made public for the benefit of the whole industry. He proposes to find out exactly what the public wants by its rather indefinite demand for "bigger and better pictures." Although few men in the industry have kept their fingers as closely to the public pulse as he during his successful career as a producer, he proposes to establish as scientifically as possible the public taste, world-wide, in picture entertainment. .

The Ince staff and the exports who have been called in to conduct the survey have prepared a questionnaire which will be submitted to editors throughout the world, and from the replies to the thirty questions, which the questionnaire includes, the information will be tabulated. The questions have been so designed as to elicit accurate and definite information as to the public attitude toward the motion picture, its influences on life, its future and its entertainment and educational efficiency.

The questionnaire covers a wide range. It seeks to determine the effect of pictures upon community life, upon mental development, upon politics, the attitude of the community, the school and the church toward pictures, the development of visual education, seeks to determine what the public thinks of present picture standards, seeks to compare the existing standards of pictures and the present popularity of picture entertainment with the standards and the popularity of the legitimate drama and carries a tabulation wherein it is sought to determine the personal views of the editors and their judgment of public opinion on various types of screen entertainment.

"What is the criticism of the motion picture most often made? What will be the future development of motion pictures? Is the general complaint of the screen treatment of well-known stories justified? What is meant by the perfect screen drama? Has the motion picture stimulated a keener interest in American institutions? In Science? In the great outdoors?" are some of the questions asked.

"We have gone to the editors of the world for the answers to our questions because we believe that the editor knows more about the people today and what they think than any other person," said Mr. Ince in announcing his survey. "Of all the classes and professions the editor is in a position to judge most accurately just what it is that the public wants.

"It is apparent that the spirit of the rennaissance is upon this world of people and things. I think it behooves those who have the guidance of human endeaver in their hands to look about them and to note the new demands, if the art industry is to remain the big factor in the world's education and entertainment it has been during the last few years.. I am asking thousands of editors representing millions of readers to help me find the definite demands of the people.

"The motion picture has come gloriously and safely through the pioneering days, but the forces of destructive criticsm and indifferent production are almost before the gates. At this moment enlightened men of influence may save a medium of rational entertainment from sinking into vapid pastime for the simple minded and the mentally deficient."

Mark Strand Theatre of Albany Celebrates Its First Anniversary

WITH an enviable record of achievement, the Mark Strand Theatre, of Albany, N. Y., of which Uly S. Hill is manager, celebrated its first anniversary during the week of November 7. "A Midnight Bell," the First National attraction starring Charles Ray, was the feature chosen for the gala event, and the musical program given during the opening week was duplicated.

Miss Estelle Carey, soprano, of New York, who was the first soloist to be heard on the Strand stage, was the concert feature during anniversary week, and "Raymond," the overture which dedicated the new house, was repeated. Many special features likewise were added.

During the first year of its existence the Strand has gained a reputation for assisting in community affairs to the limit of its ability and in co-operating with the people of Albany, showing at these times the latest First National attractions.

An example of what the Strand is doing to help Albany organizations and which has demonstrated the wisdom of this type of showmanship is the manner in which it co-operated with the Council of Jewish Women. Mr. Hill made an arrangement with the council by which he contributed to its philanthropic fund a percentage of all the tickets which they sold for two of the three days on which he exhibited "The Golden Snare." The members of the organization proved themselves to be energetic saleswomen, for the amount they obtained from Manager Hill was considerable. The scheme also was responsible for the picture being advertised at all Jewish meetings in the city.

Mr. Hill also gave a percentage of the receipts during the showing of Constance Talmadge's "Wedding Bells" to a local association. Part of the receipts during anniversary week were contributed to the Vassar benefit endowment fund.

During the recent Boy Scout drive a boy scout scenic was shown which aided the campaign materially, and the management has been instrumental in aiding local organizations in conducting benefit performances for educational and charitable purposes. The theatre has been the meeting place many Sundays for free public lectures. The Woman's Club of Albany will give a benefit concert in the playhouse next February.

The American Legion gave a series of benefit performances at the Strand during its first year and the theatre has come to be regarded as a real part of the city and its growth. Since the Strand opened business has increased in that section of the city in which it is located and many new stores and shops have been added to the commercial life of Albany. Its willingness to share its profits with worthy causes has made the Strand the most popular house in Albany—but that is not the only reason for its success. No expense or effort is spared to give the public the best entertainment available. Its programs would do credit to any theatre in the country. Especial attention is given to music, and the music lovers of the city are regular patrons of the Strand. P. Cobly Shaw is the director of the orchestra, and Howard Walter is the organist.

New Pictures Started

Chester Bennett's second independent production starring Jane Novak, was started at Brunton on November 10.

Mme. Nazimova began shooting on her new picture, "A Doll's House," from the Ibsen drama, on November 7.

"The Deputy's Double Cross," is a western featuring Laura LaPlante that has just started at Universal City.

The third of a series of features starring George Chesebro, titled "Shadows of Fear," has just been begun by Director Milburn Morante for the White-Goodman enterprises.

That the motion picture tends to stimulate the reading of classics is seen in the effect of the showing of "Peter Ibbetson" at the Criterion, New York, on the sale of Du Maurier's famous novel at the book stores. One Fifth Avenue shop reports that not a single copy was sold in ten months preceding the showing of the picture. Since its advent on Broadway, however, "all sold out" has been the reply to all requests for the book at practically every shop throughout the city.

MOVING PICTURE WORLD

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More News and More Service Than All Other Trade Publications Combined

Charles Graham Baker Succeeds Chester as Vitagraph's Chief Scenario Editor

WITH the news that the connections of George Randolph Chester with the Vitagraph Company have been severed, comes the announcement by Albert E. Smith, president of the company, that he has appointed Charles Graham Baker to suceed Mr. Chester as editor-in-chief of the scenario forces. This announcement is not surprising to those in trade circles, since it is known that Mr. Baker has been performing the actual duties of that office for more than a year—since Mr. Chester concentrated his energies on the writing and directing of the super-feature, "The Son of Wallingford."

Mr. Baker's promotion comes as a well-earned reward for years of exceptional services, during which time he has become known as one of the leading photoplaywrights in the entire country.

As associate editor for two years he has had the selection, purchasing and adapting of stories for all the Vitagraph stars under his personal supervision, and the greatly improved standard of Vitagraph products during that time speaks for the capable way in which the office was conducted.

Mr. Baker has selected as his associate editor Harry Dittmar, author of "Closed Doors," "Rainbow," "The Sea Rider" and other Vitagraph features. Mr. Dittmar is in charge of the reading of plays and has collaborated with Mr. Baker on several picturizations.

C. GRAHAM BAKER

Anti-Blue Law League Secretary Tells A. M. P. A. How to Defeat Propagandists

ONE of the most interesting and timely subjects of the utmost importance was discussed at the weekly luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard in New York last Thursday. The occasion was the presence of F. C. Dally, secretary of the Anti-Blue Law League, Inc., who addressed the members and showed the peril facing public liberty through the work of Blue Law officials.

Mr. Dally stated that the menace of the Blue Laws cannot be overestimated and that within the next five years it may be illegal in this country for anyone to play golf, or even smoke a cigar on Sunday, except possibly in the secrecy of his cellar. The representative from the association's headquarters in Washington, D. C., told his hearers that contrary to the belief that the Blue Law idea is so ridiculously impossible, that the danger is negligible—an idea which has done much to lull to sleep popular opposition—not only is that danger possible but it is imminent, legislation to put the Blue Laws on the active statute books actually being on the calendar in such States as Alabama, Tennessee and Missouri to come before the legislature in January.

"Put yourself in a legislator's place," stated Mr. Dally. "Imagine that you have before you that advocate of a bill behind whom you realize lie a raft of votes. The reformers have taken good care to let you know that behind them are votes in your own constituency. On the other hand, there is the man—lawyer, it may be—sent to fight the bill. 'Whom do you represent?' 'I represent, the Motion Picture Industry.' Immediately you, as a legislator, know that this man stands merely for a number of producers or distributors out for financial gain. You realize he does not represent votes, or not organized votes, and not in his territory.

"That sort of opposition is futile," the speaker asserted. "That's the way the reformers were enabled to win prohibition. You've got to be able to show the legislators that you represent not a mere impalpable industry, as far as votes are concerned, but votes and more votes. Any other way than that you'll lose. The legislator will cast his vote for the reformer."

Grace Davison, Film Star, Entertains at Showing of "Love, Hate and a Woman"

A TRADE showing was given in Philadelphia by the De Luxe Film Company, Wednesday, November 16. Invitations were sent from Miss Grace Davison, the star of "Love, Hate and a Woman" to exhibitors, newspapermen and trade journals in eastern Pennsylvania and southern New Jersey. After the showing of the picture, Miss Davison addressed the exhibitors. Then the guests repaired to the dining room, where a dinner was served with Miss Davison as hostess. Among the prominent guests was Victor Herbert, noted musical composer.

The affair was voted one of the most successful that the local industry has ever had. A feature of the evening was the musical program arranged by Mr. Kleiss, musical director of the Stanley Company of America and it included some of Victor Herbert's compositions. Miss Sara Jones, one of Philadelphia's leading sopranos, made a "hit" with her rendition of Mr. Herbert's famous composition "Kiss Me Again."

Miss Davison was accompanied by her sister, Mrs. Reene. Representatives of practically every newspaper and trade journal were present, some coming from New York especially for this occasion. Ray Johnson, vice president and general manager of the Arrow Film Corporation and G. Charles Davis, 2nd, ran over from New York expressedly to see their charming little star entertain the Pennsylvania exhibitors. The Stanley Company was represented by General Manager Frank Buhler, Jay Mastbaum, Abe Einstein, Jack Delmar and Henry Nugent.

Some of the prominent Pennsylvania exhibitors who were present were: Dr. Schadd of the Carr & Schadd Enterprises of Reading, and John Cook, his general manager; Green & Altman of Philadelphia, Sam and Nathan Stiefel, Jack Rosenthal, Herbert Hustler, Marcus Benn, Allen Benn, Ben Shindler of Camden, Elliott Goldman, Ben Fertel, Al Fischer and Milton Rogasner. Most of these gentlemen were accompanied by their wives.

Upon the introduction of the members of the De Luxe Film Company, "Tony" Luchesse and Oscar Neufeld, were given a "hand," and while speeches were strictly taboo for the evening, a demand for "Tony" was so great that he was forced to thank the exhibitors for their reception of his star and himself.

When D. W. Griffith selected the play, "The Two Orphans," for his motion picture, he selected probably the best known title in this country, with the exception of "Uncle Tom's Cabin." Since 1880, over 100,000 performances of the stage play were given in this country, Kate Claxton having given over 7,000. With an average audience of 500, it would mean more than 50,000,000 persons have seen D'Ennery's famous play.

Hope Hampton Begins Work, Ending Her Tour

Hope Hampton, the Titian-haired young beauty, has just completed a triumphal tour of personal appearances over the country and is this week settling down to hard work on "White Faith" at Fort Lee, N. J. Her visit to Chicago, where she had a prominent part in the opening of the new Chicago Theatre and where the newspapers broke traditions and rules to do her honor, was perhaps the peak of the whole range of hear appearances.

For her the Daily News, most conservative of Chicago newspapers, broke an age-old custom and printed a three-column cut of Miss Hampton. Two column cuts have been the limit on all pictures save those of the utmost importance, and when the art editor received the order: "Three cols on Hampton pic all editions," he sent two boys back to the city editor, one to get verbal verification and the other to see if the occupant of the desk had lost his mind.

Vitagraph Star Arrives

Alice Calhoun, Vitagraph star, arrived in Los Angeles this week, accompanied by her mother. Miss Calhoun is to start work immediately in a new film at the Vitagraph studio in Hollywood.

FOR RENT
LIFE THEATRE
CENTRALLY LOCATED
MERIDEN, CONN.
WELL ESTABLISHED THEATRE
900 SEATS
BUILDING ALL EQUIPPED
DOING FINE BUSINESS
INQUIRE
136 WINDSOR AVE.
MERIDEN, CONN.

Keeping in Personal Touch

By FRITZ TIDDEN

REX INGRAM and Alice Terry surprised the picture world this week by slipping off from Hollywood to Pasadena and getting married in the tea shop where they first met about a year and a half ago. They returned immediately to Metro studios in Hollywood to continue work on the new Ingram production, Anthony Hope's "The Prisoner of Zenda," in which Miss Terry plays the Princess Flavia.

The marriage was unexpected, inasmuch as they had announced at the time of their engagement that they would wait until the completion of the picture and then go to Ireland to be married by Ingram's father, a professor at Trinity College in Dublin. They now plan to go abroad on a honeymoon trip when "The Prisoner of Zenda" is finished. It is expected that after a continental tour Ingram will produce "Ivanhoe" in England, Miss Terry appearing as Rowena.

* * *

William M. Vogel is now in Berlin.

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"Love Dreams," the musical comedy that ran for some time on Broadway recently, has been purchased by Famous-Lasky, who will have it photodramatized for Gloria Swanson's use.

* * *

William C. DeMille is on his way back to California.

* * *

Irrespective of the success it met with, "Molly O" evidently must take its way out of the Central Theatre by December 18. It has been announced that Guy Newall's production of "The Bigamist" will go into the house on that date.

* * *

Charles Graham Baker succeeds George Randolph Chester as editor-in-chief of the Vitagraph scenario forces, by appointment of Albert E. Smith, president of the company, now that Chester has formed his own company. Baker has had a long experience as a photoplaywright, having written more than 100 comedies for Larry Semon and scenarioized most of the Vitagraph serials and many of the features. He has directed a series of pictures featuring Agnes Ayres and Edward Earle. Baker has selected Harry Dittmar, author of several Vitagraph features, as his associate editor.

* * *

Robb Lawson, a well-known London film publicity director, has been appointed to handle the publicity for the United Artists' London branch. Lawson's most recent position was with F. B. O.

* * *

John Emerson and Anita Loos are to lecture at Smith College December 3 on "Women in Moving Pictures."

* * *

George Ade, whose sole direct work for the screen has been writing titles, has decided to try his hand at an original scenario. Accordingly he has gone to the Famous-Lasky studio in Hollywood to prepare "Our Leading Citizen," in which Tom Meighan will appear.

* * *

Max L. Abramson, a former New York newspaper man now on the coast, has completed the task of titling the new Jackie Coogan picture, "My Boy," which will be presented in New York, at the Strand, on Christmas Day.

* * *

Asta Nielson, star of "Hamlet," now running at the Lexington Theatre, has finished work abroad in a screen version of Strindberg's "Countess Julia," which will be offered in this country by Asta Films.

* * *

A group of United Artists' men have started on a trip to Australia for the purpose of opening a branch on the island continent.

* * *

Dorothea B. Herzog, formerly a publicity writer and later a trade paper reviewer, has been promoted to the editorship of Movie Weekly. She joined this publication last February as an associate editor. Among her best known articles, in addition to those in Movie Weekly, are a series of four motion picture articles run in Munsey's Magazine. These deal with different phases of the industry.

* * *

Richard Weil, formerly director of exploitation for Hodkinson, has organized a publicity bureau, and, under the name of Celebrities' Service, is handling such well-known players as Lew Cody, William Desmond, Vera Gordon, Hedda Hopper and many others equally celebrated.

* * *

The name of the F. B. Warren Corporation has been changed to Wid Gunning, Inc.

* * *

The report, which we published many months ago, to the effect that Pola Negri would come to this country to make future pictures is being widely circulated again. It was stated at the time that Mlle. Negri would work in a Famous-Lasky studio in America, but when questioned concerning the latest report officials of the company at the home office denied all knowledge of the European star's plans.

* * *

"Apron Strings," the first of the Tuttle-Waller productions in which Glenn Hunter will be starred, is now being filmed at the Glendale studio.

* * *

Herbert Rawlinson, Universal's athletic star, is a lover of the outdoors, and a sportsman to the core. He delights in any story of hunting, fishing and so on. He is telling one about a little boy who sat fishing on the bank of a creek with his dog.

"Any luck?" inquired a passer by.
"Nope," replied the lad.
"That your pup?"
"Sure."
"What's his name?"
"Fish."
"Fish? My, that's a funny name for a dog! Why did you give him that name?"
"'Cause he never bites," returned the youthful Walton without even a smile!

* * *

Clark Irvine, moving picture studio news writer of Los Angeles, claims to have dug up the only proper word to designate the moving picture, after everybody has failed to find one.

It is "diorama," and means transparent pictures exhibited one after another; shadow pictures in color.

"Diorama" sounds nice—if you can pronounce it—but "movies" seems to have the floor.

* * *

William V. Hart, well-known in the industry for many years, has originated a vaudeville act with a moving picture background suitable for combination houses.

* * *

A son was born November 17 to Mr. and Mrs. Frank Meyer. Mr. Meyer is assistant secretary of Famous-Lasky.

* * *

The American debut at the Rivoli Theatre this week of Victorina Krigher, the famous Russian danseuse, has been eminently successful to say the least. She met with instantaneous approval. Her dancing is vivid and full of dramatic action in interpreting the "Bacchanale" from "Samson and Delilah," the selection chosen for her introduction in this country. Mlle. Krigher, it should be said, is unusually sprightly for so buxom a lass.

* * *

William Desmond, who has been in New York for some time, is making personal appearances at the Rialto Theatre this week in conjunction with the showing of his latest picture, "Fightin' Mad." Next week he goes to Detroit for the same purpose.

* * *

Sem Benelli, the author of "The Jest," which Arthur Hopkins pre-

Photo by Edwin Bower Hesser.

JACQUELINE LOGAN

Her first picture for Goldwyn is "The Octave of Claudius"

The double bills that tell their own stories on the signs in New York this week are:

Fordham Theatre—"Love Never Dies," "Hard Luck."

New York Theatre — "Silk Stockings," "Shams of Society."

sented on the stage with John and Lionel Barrymore in the leading roles, is among the latest recruits to the screen. He will write original scenarios for Associated International Pictures, of which Malcolm Strauss is president. One of Signor Benelli's stories, "Tears of the Sea," has already been adapted to the screen by Mr. Strauss. Isabelle Savory, the noted English beauty, plays the leading role.

* * *

Charles Ray has at last arrived in New York, on his first trip to the city.

* * *

A. W. Carrick, for the past four years with Pathe as sales manager in Indianapolis, Indiana, Omaha, Nebraska, and recently Washington, D. C., resigned from the above position a few days ago upon his appointment as manager of Robertson-Cole's Indianapolis office. Before entering the moving picture field, Carrick was for five years Western New York State sales manager of the A. P. W. Paper Company.

* * *

Hugo Ballin has completed his production plans and announces that he will postpone for the time being his trip abroad to film the Spanish story, "In Old Madrid," and that he will first produce "Luxury Tax" It is the work of Ethel Donoher, a young author who already has several screen successes to her credit, chief among these being "The Black Panther's Cub."

The picture will be produced in the Jackson studios, where Mr. Ballin is now engaged in assembling his production staff. Mabel Ballin will play the feminine lead and it is probable that Crauford Kent will have a leading role.

* * *

What is believed to be one of the most unique tests ever undertaken by a theatre in this country was made one evening last week, when a "Jury of Letters," composed of twelve leading educators and editors, sat in judgment on the moving picture production of "Peter Ibbetson" at the Criterion Theatre.

These men will determine whether George Fitzmaurice in making the film version of the classic has adhered faithfully to Du Maurier's original text, and will also aim to ascertain just what qualities the picture must have to be able to attract so many people to view it.

The "Jury of Letters" invited included: Walter H. Fuller, Francis Neilson, Francis Hackett, Philip Littell, Oswald Garrison Villard, Gilbert Seldes, John Farrar, George Jean Nathan, Henry L. Mencken, Brander Matthews, John Erskine and Augustus Thomas.

Up to date the findings of the "Jury" have not been announced.

No, no, Grace, we must be firm. "The Silent Call" is not dedicated to the press agents.

Ever wont to follow angles of popular appeal, the humorists and column conductors are penning witticisms and comments from a new slant. The showing of "Aesop's Film Fables" on the motion picture screen has inspired our wits to paragraph their wordings along this line:

CONCEITED DONKEY

Fable: Once upon a time there was a citizen of a republic who didn't think he could handle matters better than the elected officials.

—Baltimore (Md.) Sun.

WAYWARD DOG

Fable: There was once a man who made an announcement that he intended to become a candidate for office who didn't claim he had been urged to run by his friends.

—Portland (Me.) Express.

GOOSE AND GOLDEN EGG

Fable: Once there was a farmer who didn't think he could move to town and run a grocery store and get rich.

—Cleveland (Ohio) News.

FASHIONABLE FOX

Fable: Once upon a time there was a man who had acquired the daily bath habit and didn't brag about it occasionally.

—Hartford (Conn.) Times.

CAT AND CANARY

Fable: Once upon a time there was a man who didn't enjoy the sound of his own voice.

—New York Evening Telegram.

Charlie Giegerich, representative for Rex Beach, picture postcards us from Chicago, where he went a week or so ago on "Iron Trail" matters, that everything is going along finely. The photo on the card, that of the ballroom of one of Chicago's famous hostelries, Charlie classifies as the former throne room of King Barlycorn in pre-Volstead days. And the picture looks the part.

* * *

Grant Carpenter and Isabel Johnston have been added to Goldwyn's permanent scenario staff. Carpenter is adapting Peter B. Kyne's sort story, "Brothers Under Their Skins," to the screen, while Miss Johnston is preparing the continuity for Mary Roberts Rinehart's story, "Jane."

* * *

Blythe Daly, daughter of Arnold Daly, appears in support of Ernest Truex in his current comedy film, "Little, But Oh My!"

* * *

Mr. and Mrs. Charles C. Burr are receiving congratulations upon the arrival of another son. The new member of the Affiliated Distributors, Inc., arrived last week and from reports both mother and the new comer are doing well. When asked if Charlie was going to make a football player of him, or have him enter the movies, the proud father would not commit himself, but merely said: "He is healthy enough to become a left tackle—and he 'screams' well."

* * *

MABEL BALLIN

W. T. Benda, the famous artist, has made one of his effective drawings of the star of "Jane Eyre," directed by her husband and released by Hodkinson

"When they elect ladies to the Senate, how do you suppose they will dress?'

Movie Producer (absent mindedly): "Doesn't make any difference. Ladies don't have to wear much in a Sennett."

—American Legion Weekly.

Major Jack Allen, the rough-and-ready wild animal filmer, had a chat with a Wall Street friend down at the New York Stock Exchange a few days ago. The friend commented upon the Major's keen sense of observation of things in general.

"What is your idea about the ethics of modern business men?" asked the broker.

"Well, they remind me of hunter friends of mine who when out deer hunting kill only fawns and does," returned the nature man.

"How's that?" inquired the New Yorker.

"Why," chirped the Major, "they're always passing the buck!"

* * *

Harry "Snub" Pollard, who is lending his efforts to the organization of a club composed of Australians preminent in the film world, has had hearty co-operation from his countrymen. The most recent "offer" of membership came from the Rev. Father Fabian Dyer, who has the rank of major for his valiant service as chaplain in the war. Major Dwyer met Pollard at the Athletic Club the other night, told him of the interest he had in the club. He was duly enrolled as honorary member.

* * *

George E. Kann has been appointed foreign sales manager of Goldwyn. He assumes office January 1. Kann is resigning from Universal, where he first was assistant to Carl Laemmle and then manager of the division of export, to join Goldwyn.

* * *

Max Graf, head of the company bearing his name, is in New York. He is producing in San Francisco and predicts that that city is destined to become one of, if not the principal producing center in the country.

* * *

Christening theatres is an art in itself. Fitness and originality are the chief issues. Non-repeaters are obligatory. Theodore Kaufman is the owner of a new theatre in Cobden, Ill., that will open at an early date. In finding a name for it Kaufman hit upon one that most probably has never been used before. He calls his new house the Ma and Pa Theatre.

* * *

Viola Dana has gone and joined the ranks of California real estate holders. The little Metro star has acquired a beautiful home in the Hollywood foothills where she will live with her parents, Mr. and Mrs. Emil Flugrath.

News of Miss Dana's purchase of the picturesque dwelling built on a hillside in the most exclusive residential district of Hollywood came as a complete surprise to her immediate family and her many friends. She let nobody in on the secret until after the deal was closed. Then when she could keep it no longer, she gathered a few

"THIS IS THE LIFE!"

John Humm, assistant general manager of Pathe, owns a country estate at Baldwin, Long Island, where the subject of our story often ejaculates the above phrase with feeling

friends together and took them on a tour to her new possessions.

The little Metro star is happier with her new house than a child with a new toy. She has talked of nothing else since purchasing it and has spent her entire vacation between pictures there.

* * *

This paragraph is written in place of the one interrupted by a battle of four horsemen. That is to say we were just on the point of having the seed of an idea burst into fruits and flowers when the battle started and completely busted all lines of what might be optomistically called thought. We can work during most riots but when four p. a.'s happen to meet on their customary weekly visit to our sanctum and each begin, loudly and abusively, to promote the various advantages and perfections of their respective productions, we get it in the neck as do all innocent bystanders. These visits are charming and sociable and all that sort of thing, but when the callers use the space a few feet northwest of our desk for a cockpit we cannot be responsible for what is omitted for the time being. Some piece of news or something was destined for this place and was about to be written when the battle started.

* * *

Jacques Kopstein, sales manager for Affiliated Distributors, returned last week from a trip to Cleveland.

* * *

William Alexander, president of the Alexander Film Corporation, sailed November 22 for London to go over several matters with Sir Oswald Stoll, relative to the distribution in the United States and Canada of all his well-known book subjects that are now being made at the Cricklewood studios.

* * *

That the motion picture tends to stimulate the reading of classics is seen in the effect of the showing of "Peter Ibbetson" at the Criterion, on the sale of Du Maurier's famous novel at the book stores.

One Fifth avenue shop reports that not a single copy was sold in ten months preceding the showing of the picture. Since its advent on Broadway, however, "all sold out" has been the reply to all requests for the book at many shops throughout the city.

* * *

Marc Lachmann has been placed in charge of the new exploitation and publicity department created by the Universal Big U Exchange, New York, for exhibitors playing Universal productions. Lachmann will cater to the exploitation wants of Universal exhibitors and he will personally assist and co-operate in the actual exploitation of all the Universal features, Jewel productions, comedies and weeklies. Lachmann was formerly director of exploitation and publicity for the F. B. Warren Corporation, following a successful exploitation tour for Thomas H. Ince on "Lying Lips" and other Ince productions.

* * *

J. J. McCarthy has returned from a two months' trip in Europe.

* * *

Irving Lesser returned to the coast November 21, after an extended stay in the city. Sol Lesser is still here, but expects to go back to California the latter part of next week.

* * *

Major J. W. O'Mahoney, director of advertising and publicity for Educational, gave a dinner Monday evening, November 21, to members of the trade press. After the dinner the Major took his guests to the Rialto Theatre to see "The Battle of Jutland" pictures, which had their premiere at that house this week.

* * *

It was only a question of time when Tony Sarg would reproduce the original golfer of pre-historic days in "Tony Sarg's Almanac." The latest issue of the cartoon depicts the daddy of the present day cowpasture pool players. The many golfers in the industry should be interested in the release.

* * *

The sixth of Harry Reichenbach's amusing series of "Foolish Wives of History" is:

"DESDEMONA"

Desdemona was the foremost foolish wife of her time.

Early in her career she went into the coal business with Othello and forthwith, the price of coal went sky high.

Desdemona was both amibitious and nervous and spent few happy hours with Othello. There were two reasons. The color scheme in those days was white and Othello did not match her best evening gown and as duskies were forced to ride in Jim Crow cars, she seldom could take bus or trolley rides beside the man of her choice.

Othello was a jealous egg.

Also, sort of an Easter egg.

He was hard boiled and hand painted and had two weaknesses, Cassius and Iago.

Cassius was a direct competitor of Othello's and Iago was in the market for Desdemona's hand, and willing to take the balance of her shapely self, to get the hand.

One day during an ear piercing tournament at a nearby Sunday school, Cassius stole into Desdemona's suite at the Grande Hotel de Splendid, spread Iago's discarded B. V. D's about the suite and departed. Othello, having tired of pinochle at the club, returned unexpected, found the garments and that night, while Desdemona was busily engaged knitting a sweater for the chief of the Venice Fire Department, Othello placed a lily in her hand—'phoned her family, wrote a nice obituary for the daily papers and took the next two weeks to tell the neighbors how much he missed his wife.

—

Number 10: "Katherine the Shrew."

* * *

We don't believe a word of it, but it sounds good anyway. One of the many coast people stopping at Frank Case's Algonquin Hotel, which now has the appearance of California transplanted, at luncheon the other day, said that Bill Hart does not have a bell upon or anywhere near the front door of his home on the coast. Instead he has a knocker in the form of a revolver that when manipulated shoots with a loud report. And, in answer to the summons, instead of the customary maid, a horse comes and takes your card and hat.

A WISE OLD OWL!

The bird shows judgment in feminine taste in lingering to look at Helen Darling, who is appearing in Broadway Comedies, which are released by Arrow

"GOOD-BYE!"

Jackie Coogan does the honors to Mother Coogan when she boarded the California Limited en route to New York with the first print of "My Boy," which opens at the Strand Christmas Day

Anna Q. Nilsson in the John Barrymore production directed by Marshall Neilan

"The Lotus Eater"

In the Independent Field

Manheimer Now Ready to Release "The Mysterious Pearl" Serial

E. S. Manheimer, who is the active head of Photoplay Serials' Corporation, announces that all fifteen episodes of the Ben Wilson-Neva Gerber serial, "The Mysterious Pearl," have been cut and edited and are now ready for release, and that to take advantage of the demand in the independent market for serials and to get this production in the hands of the exchanges at the earliest possible moment an advertising campaign has been already inaugurated.

Paper and other accessories are also now ready on this production, including one, three and six-sheets and lobby photographs of the first three episodes; also a special twenty-four-sheet. What is said to be an innovation in the way of press sheets has been prepared, it consists of an extra sheet called an "advance press sheet" to take the place of an advance agent such as one who visits a town two or three weeks before a stage production is to be presented. According to Mr. Manheimer this possesses many advantages and will prove valuable to the live wire exhibitors who desire to map out an advance campaign. It is in realty an outline of the regular press sheet which is to follow.

Irving Lesser Returns to Coast After Successful Sales Campaign

Irving M. Lesser, general manager of Western Pictures' Exploitation Company, who returned recently to Los Angeles, announces that on his recent tour across the continent he secured contracts calling for the sale of rights to over $1,500,000 worth of his independent product now being filmed on the West Coast.

Both Mr. Lesser and his associate, Mike Rosenberg, who has also been on a sales tour and highly pleased with this showing, but state that they will better this mark as other deals are under way which it is expected will be closed as soon as Mr. Lesser reaches Los Angeles, which will add materially to the total.

All of the product contracted for will be ready during the next six months, it is announced, as nine production units are busy filming the subjects at the present time.

"Jungle Adventures" Highly Praised

Through the courtesy of Alexander Beyfuss, president of Exceptional Pictures Corporation, Martin Johnson's "Jungle Adventures" was shown at entertainment of the Mutual Welfare League at Sing Sing prison, and Edward T. Lynch, director of entertainments, was high in his praise of the production. He refers to it as highly entertaining and exciting aesthetic pleasure by the beauty of its natural scenes. "It is not a show, it is a revelation," says Mr. Lynch, who was so pleased with the production and the manner in which it was received by the audience that he declared it a treat and hoped he would be permitted to show it again at some future time.

Hiller Says "His Nibs" Furnishes Impetus for Independent Market

L. L. Hiller, president of His Nibs Syndicate, Inc., which is selling the first Charles (Chic) Sale picture, "His Nibs," on the independent market, contends that lack of unity and harmonious working of each of the individual elements have been the only factors which have kept the State Right market from taking the fore in the industry, and that the solution is to unify these factors.

Mr. Hiller refers to the ideals of the Exceptional Pictures' Corporation and to the campaign which this company is conducting in the trade journals calling attention to the promises made to State Right buyers and which are being lived up to.

Calling attention to the fact that "His Nibs" is a production that national organizations would have gladly accepted and which he is confident will be one of the greatest successes on the State Right market, Mr. Hiller points out the fact that Exceptional had gotten behind this picture with a big advertising campaign, including full-page copy in the Saturday Evening Post to tell the public about it and that an unusual line of advertising accessories has been prepared for this production.

He does not believe, however, that the result of Exceptional's campaign will end with the successful handling of this picture and the offering of more Chic Sale productions on the independent market, but that other producers will be led to furnish high-class productions for the independent market and that more stars of the calibre of Chic Sale will be added to the list.

This, he believes, will have the effect not only of supplying the buyers with the class of pictures they want, but will assure independent producers that they can expect the backing of independent exchange men for high class productions. Further, that co-operation of this kind is the foundation on which independence is built.

Australian Film Offered by Rialto

Rialto Productions, Inc., have secured for the United States, Canada and South America, the rights to the racing drama, "Silks and Saddles," an Australian production in five reels, starring Brownie Vernon.

It is said to have a fresh clean story with a decided appeal to homeland audiences, with plenty of humor and some interesting glimpses of Sydney, Australia. There is an excellent race scene from which the spectators get a good idea of Sydney's celebrated race course. Altogether, the production is said to be a credit to Australia.

The story deals with the tomboy daughter of a famous racing man, who through a combination of circumstances is forced to ride her own mount in a big race. The star, Brownie Vernon, has already achieved an enviable reputation for her previous work, and has an attractive personality. She is supported by a thoroughy capable cast.

Bert Lubin Offers New Series of Six Allene Ray Features

Bert Lubin, president of Western Pictures Corporation, announces that distribution arrangements for the new series of six semi-Western features, starring Allene Ray, have been definitely decided upon and that thy will be sold on the independent market. This decision is said to have been reached, notwithstanding offers from national distributing organizations, as several of the independent exchanges which handled the two previous releases have professed willingness to pay the higher quotos on the new pictures.

The higher quota, it is stated, is necessitated because of the fact that they are more elaborate productions with better supporting casts. The Western Pictures' Corporation will immediately commence an active sales campaign on the entire series. The first, "Partners of the Sunset," is ready for screening. It is a society-western drama written by Walter Richard Hall.

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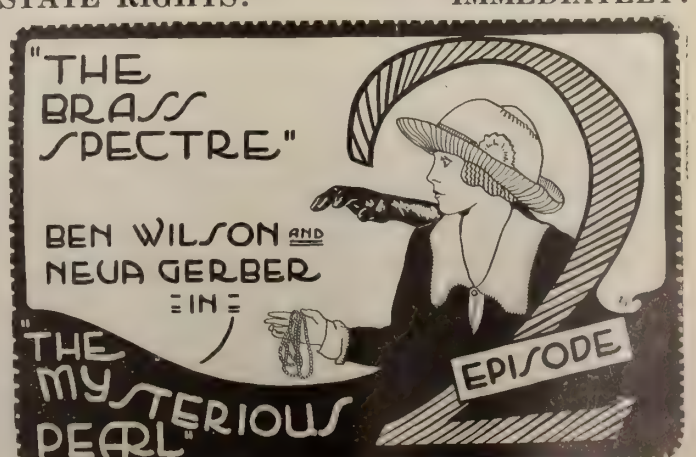


130 West 46th Street PHOTOPLAY SERIALS CORP. E. S. MANHEIMER, Gen. Mgr. NEW YORK

In the Independent Field

"Burn 'Em Up Barnes" Is Rapidly Speeding Along Toward Broadway

Johnny Hines in "Burn 'Em Up Barnes" is now on his last lap around the country and is coming down the home stretch toward New York where his manager, Charlie Burr, head of Affiliated Distributors, Inc., is planning to show this production on Broadway. Negotiations are under way for a theatre for a special showing and in conjunction with this picture, preparations are being made for also presenting two big stars of the spoken drama or musical world.

"Burn 'Em Up Barnes" has been speeding pretty much all over the country, having hit the high spots of the Middle West, as well as Canada and the Sunny South, and it is not anticipated that anything will happen to this "racing machine" to prevent it reaching Broadway within a short time.

"Burn 'Em Up Barnes" is said to be a funny fellow, equally at home with hoboes or in the mansions of the elite, to be always smiling and a great dispeller of gloom, and the production has been successful wherever shown. In addition, Johnny has made a name for himself in the title role of Torchy Comedies and his friends will be waiting for him.

Mr. Burr announces that the two stars who will appear in connection with the New York presentation are both leaders in their particular fields. There names have not been divulged, but it is stated that their first names all begin with the same letter that graces Johnny's, and that they are all real Americans born and educated in the U. S. A. It is believed that "Burn 'Em Up Barnes" will be as great a success in New York as it has been elsewhere.

Chic Sale Reaches New York and Confers with Beyfuss and Hiller

Charles (Chic) Sale, whose first motion picture, "His Nibs," was produced by Exceptional Pictures' Corporation, has been appearing during the current week as a vaudeville headliner at the Royal Theatre, New York City. Mr. Sale finished his work on this picture during the summer and vaudeville contracts have kept him busy in the Middle West since that time.

When not busy at the theatre, Mr. Sale, who is a thorough showman and knows the value of co-operation, has been conferring with Alexander Beyfuss, president of Exceptional, and L. L. Hiller, president of His Nibs Syndicate, Inc., distributing this picture. Mr. Sale feels that the best qualities of his art have been transferred to the screen and his friends in the smaller towns will now have the opportunity of enjoying them. He has been receiving numerous letters asking when he would play the smaller towns.

The conferences were largely with reference to national exploitation and publicity campaign for "His Nibs." Mr. Sale also during his stay has had a number of new photographs in character taken, and been interviewed by fan magazine editors and feature writers for news syndicate, all of whom have shown great interest in his first motion picture and mentioned it in their articles.

All of this, it is pointed out, has direct value to the exhibitor, by keeping Mr. Sale's work before the readers and motion picture theatre patrons of the country, who will be interested in advance in his screen appearance.

Mr. Sale also conferred with Mr. Beyfuss regarding his second motion picture which will commence in the spring and will probably be a small town comedy.

Hirsh Prepares Big Exploitation Campaign on "Oh, Mabel Behave"

An extensive exploitation campaign has been arranged for "Oh, Mabel Behave," the first release of the newly incorporated Photocraft Productions, of which Nathan Hirsh is president. Novelties ranging from campaign buttons, mirrors, "Put and Take," and other games and stickers to a specially composed Fox Trot and song bearing the same title as the picture are planned. The musical composition is said to be very catchy, with three verses of appropriately humorous lyrics, and arrangements are being made with music stores throughout the country for sales campaigns a week or two before playdates.

A widely assorted variety of striking lithographs, consisting of four styles of one-sheets, three styles of three-sheets, three styles of six-sheets, as well as twenty-four-sheets, are being made. Hand colored artistic 11x14 and 22x28 photographs and oil paintings are being made by the Kraus Manufacturing Company. There will also be an elaborate sixteen page, two colored press book of distinctive design, replete with up-to-date exploitation suggestions.

Sarg to Portray Original Golfer

Because of the numerous requests received from all parts of the country. Tony Sarg has prepared for his Almanac a reel dealing with the original golfer of prehistoric days. This has been scheduled as the seventh issue of Tony Sarg's Almanac and deals with "the famous match at the Caverock Country Club between Niblickus Stonehenge and Mashus Flintpebble, which also introduces the original golf widow, Mrs. Mashus, who performs true to the traditions of the present generation.

It is described as a delicate satire on "cow-pasture pool," coupled with a riot of fun. Because of the popularity of the game this subject is believed to have wonderful exploitation possibilities.

Famous Italian Director Made Weiss Brothers' Bible Films

The film version of the Old Testament is to be released soon to both the theatrical and non-theatrical trade by Weiss Brothers' Artclass Pictures' Corporation. The production was made by Antonio Pierro Gariazzo who is said to have been responsible for some of the more ambitious of the Ambrosio film spectacles which enjoyed successes in this country.

The conceiver of the project and producer was Armando Vay and among the large number of principals are some of the leading stage and screen players of Italy, France and England.

Among the subjects treated are "The Creation," "Garden of Eden," "Cain and Abel," "Noah's Ark," "End of Flood," "Tower of Babel," "The Patriarchs," "Sodom and Gomorrah," "Esau and Jacob," "Joseph and His Brethren," "The Book of Ruth," "The Shulamite Woman" (from the Songs of Solomon), and "The Exodus."

Twenty assistant directors were used in filming the production, and the tremendous mob scenes and spectacular effects are said to have transferred to the screen the grandeur beauty and drama of the Old Testament.

"OH, MABEL BEHAVE," A FIVE-REEL COMEDY WITH MABEL NORMAND, OWEN MOORE, MACK SENNETT AND FORD STERLING. (PHOTOCRAFT PRODUCTIONS, INC.)

Chicago and the Middle West

By PAUL C. HINZ

Ray "Kicks" at Being Called a "Rube," But Has No Objection to "Bonehead"

ANYONE who attended the luncheon to Charles Ray at the Blackstone in Chicago, November 18, will remember in particular a request which he made: "Hereafter in referring to Charles Ray of the screen, kindly choose your words and describe him as a bonehead, a dumb-bell, or a double dumb-bell, but never, under any circumstances, call him a rube."

The modest impersonator of modest-hero roles made this important discrimination himself when someone at the table innocently questioned him about his preference for r—— (but we agreed never to mention the word in this conection again), for the type of story in which a country boy is featured. Mr. Ray was on his feet in a moment.

Mr. Ray's remarks were an epilogue to a charming affair. The occasion was the star's first visit East in many years, and the first real holiday he has had during the last seven years. He was accompanied by Mrs. Ray, General Manager Richard Willis and Albert Kidder, all of whom were the guests of Balaban & Katz while in Chicago. Present also at the luncheon was Arthur S. Kane, who had arrived the day before and who accompanied the party on the journey from Chicago to New York. Three days of strenuous and interesting vacationing were arranged for the party which was met by a large crowd at the station and escorted to the Blackstone, where the luncheon soon followed. Mr. Ray will make several scenes of "Smudge," which he has been working on, when he arrives in New York, where he expects to remain for about two weeks.

"Movie" Man Captures Bandit; Gets Publicity

Bad luck often means good publicity as Dee Robinson, owner of a chain of picture theatres in Peoria, is remarking these days. Several months ago he received a mysterious order to place $2,000 in a can and throw it into an empty lot from his automobile or suffer the consequences—which promised to be serious. Instead of adhering to the letter of the order, Mr. Robinson deviated a little, and substituted for the requested cash, a note bearing a message in three words that he states, was quite to the point. Offering him close co-operation in this scheme was Ben H. Serkowich, publicity representative for his theatres, who followed the notable example of Charlie Chaplin in "Shoulder Arms" and camouflaged himself as a tree and took root in the fateful lot. When Matthias Hanna, the would-be extortionist, appeared to claim his reward, one of the "branches" sprang out and wielded a 45-caliber automatic pistol in so surprising a manner that Mr. Hanna was temporarily paralyzed and promptly arrested. In the trial which came off a few days ago, he was convicted of attempt to blackmail. Far more interesting, however, was the fact that Mr. Serkowich "made" the front page of the Chicago Tribune, November 17, with an account of the incident.

Fight Films Doing Well

Controversy over the right to show the Dempsey-Carpentier fight pictures in Chicago, where they have had a flourishing week at Barbee's Theatre, continues between certain members of the City Council. The question as to whether the Censorship Commission appointed in 1918 is the real power in censorship matters or whether the recent intervention of Corporation Counsel Ettelson in obtaining a permit for the Rickard films did not mark him as the actual authority on exhibition of motion pictures in Chicago was argued exhaustively. The possibility that this controversy may lead to an abolishment of the Commission is arousing some discussion in the Chicago trade.

Crowds Go to "Theodora"

There has been considerable evidence that Goldwyn's "Theodora," which opened at the La Salle, November 11, is fast establishing itself in Chicago, as a great screen spectacle. Constantly increasing attendances and repeated mention in the press are the principal reasons for this statement which was made recently by Albert Strassman, business manager and publicity director, who came on from New York to popularize the Chicago run. The picture is presented twice a day with elaborate orchestral accompaniment, directed by Leon M. Polacheck, also of New York, with the same choral effect as the original presentation at the Astor. Beginning November 20, the scale of prices was changed to 50 and 75 cents in the afternoon and $1.00 in the evening.

To Appear in Person

"Son of Wallingford," Manager W. C. Brimmer, of Vitagraph, announces, will have its first Chicago run in an outlying theatre. The first booking date is December 9, when it will be shown at the Crystal Theatre. Tom Gallery, who plays the title role, and who is spending several weeks in Chicago at the home of his parents, will make personal appearances at this theatre during the run of the feature.

Kinogram's Speed Record

Educational's Chicago Exchange reports an unusual record for speed in the making and delivering of the Kinogram reel depicting the funeral of the Unknown Soldier. This picture was taken in Washington, November 11, and on the following day, by 3 o'clock, it was on the screens of the Tivoli, Riviera, Chicago and Pastime Theatres. The delivery was made by airplane.

Rumor Denied

In correcting a recent rumor that St. Louis would handle territory in Southern Illinois for Educational, the Chicago office states this territory will continue to be handled as usual from this point.

Rex Beach Film at Club

The Chicago Athletic Club has paid Rex Beach and moving pictures in general, a special compliment in arranging for the first Chicago showing of "The Iron Trail," the first picture that has been used on any program of this organization in years. It will be shown Wednesday night, November 23, with music and additional entertainment features of an especially fine selection. In addition to members, a number of exhibitors have been invited to the showing which is, otherwise, exclusive. Charles Giegrich, personal representative of the author, and Whitman Bennett, business representative, arrived in Chicago a few days ahead of time to plan the club showing and also to complete arrangements for the first theatre exhibition.

Magazine Practical Aid

Ascher's Theatrical Magazine, edited and published by Roy Swan, is proving a substantial prop for business in the outlying theatres. With a circulation of 100,000, it is rapidly proving its popularity, and as copies are obtainable only in connection with paid admissions, the magazine is proving its practical value. As the Roosevelt Theatre is especially featured in each edition, the effect on Ascher business in the loop has also been improved. Publication which was temporarily suspended has now been resumed and an elaborate Christmas number is now in preparation.

Neuhaefer on Trip

L. P. Neuhaefer, general manager for Ascher Brothers, left Chicago November 17 for the East, on a trip concerning his general interests. On the return trip he will visit all the houses on the circuit.

Film Opens at Randolph

"Way Down East" had its first popular price showing in Chicago at the Randolph Theatre, where it opened Saturday, November 19, for an all-winter run.

SAXON KLING

Who played the lead in S. E. V. Taylor's feature, "Trail of Heart's Desire," and who is now on the stage with the new Belasco show

News of the West Coast

By A. H. GIEBLER

Asher Leaves for N. Y.

E. M. Asher, personal representative for Mach Sennett, left this week for New York, taking with him a print of "Molly O" the new Mabel Normand picture, which is scheduled to open on November 20, at the Central Theatre. Accompanying Mr. Asher was Dr. Carlos de Mandil, musical director of the Mission Theatre of this city. Dr. de Mandil will personally conduct the orchestra in the New York theatre during the presentation of "Molly O," and will return to Los Angeles upon the termination of the run here of "Little Lord Fauntleroy" at the Mission to resume his duties as conductor of the Mission orchestra at the time that "Molly O" will be presented here.

Leave for Europe

Mr. and Mrs. Charles Meredith left this week for the east, to sail for Europe, where Charles will devote his time to the study of the dramatic art, and Mrs. Meredith to the study of music.

Surprise Weddings

Rex Ingram and Alice Terry, who announced their engagement some time ago, and who were not to marry until they were prepared to start to Europe on a honeymoon trip, surprised the colony when it became known that they had been quietly married one Saturday a few weeks ago. They had appeared at the studio on the following Monday as if nothing unusual had occurred. The pair will complete their current production, "The Prisoner of Zenda," which Mr. Ingram is directing, and in which Miss Terry is playing the part of the Princess Flavia—and will perhaps make another production, before the honeymoon trip to Europe can be taken.

The second wedding was that of Raymond McKee, who has been leading man in Fox and Goldwyn productions, to Miss Frances White, musical comedy star, who came to town unannounced, and remained undiscovered until the news of the wedding leaked out.

Wedding number three is that of Jack Hoxie and Marin Sais. Hoxie is a serial and western film hero, now engaged in making western features for Arrow release. Miss Sais was formerly a Kalem star, and has recently appeared in Lasky and Universal features.

Stork Favors Stars

This time it is Bobby Vernon's home that has been visited by the stork. A little daughter arrived there on November 13. Mrs. Vernon was formerly Angie Repetto, a St. Louis girl, who has never appeared in pictures. The Vernons have been married three years. Just a month ago twin girls were born to Vera Steadman, a Christie star, who has often appeared with Vernon in Christie comedies.

George Ade Arrives

George Ade, noted humorist, came to town last week to join the writers of the film colony while he writes a story called "Our Leading Citizen," as a starring vehicle for Thomas Meighan. Although several of his stories have been produced in pictures, this is the first time Mr. Ade has had personal contact with film producers. Mr. Ade and Tom Meighan are close personal friends, and the humorist has had the story he is writing in mind for some time as a vehicle for his actor friend.

Norma Cried

When Norma Talmadge got off the train on her arrival in Los Angeles, to gaze upon the enthusiastic throng that had assembled to greet her last Monday morning, she became overwhelmed with emotion and burst into tears. By the time she had recovered from the emotional storm, she and her husband, Joseph L. Schenck, were ready to receive the official welcome to the city extended by the mayor and a representative of the Chamber of Commerce. Miss Talmadge said she was glad to be back in California, and that she planned to produce four pictures here during the coming year. From the station the Talmadge party was driven to the home of Mrs. Buster Keaton, and later to the Ambassador Hotel, where reservations had been secured.

Rennie Here

James Rennie, who will play one of the leading roles in Basil King's "The Dust Flower," at Goldwyn, arrived on Tuesday last. Helene Chadwick will play the leading feminine role.

Laemmle Leaves

Carl Laemmle, president of Universal, who has been in Los Angeles for the past few months, left on Thursday for New York, where he is to remain until the first of the year, when he will return to California. During his absence Universal City will have as its official head, Julius Stern, second vice-president of the organization. Irving G. Thalberg is director-general of the big film plant.

Eliminates Vaudeville

The California Theatre, under the management of Fred Miller, has adopted the policy of eliminating all vaudeville and prologue acts from its program, beginning Sunday, Nov. 20. Carli D. Elinor, conductor of the California orchestra, has been instructed by Mr. Miller to secure enough additional artists to bring the 24-piece orchestra up to 50 pieces. More and better music, together with an all picture bill, will constitute the future offerings to the patrons of the California Theatre, instead of the vaudeville and prologues that have prevailed until now.

Insert Morality Clause

That the exhibitors are going to protect themselves from the possibility of loss through smirches on an actor's reputation, is evidenced by a contract received by the Western Pictures Exploitation Co., of Los Angeles from the Thomas Film Co., of New York, who added a clause to a contract for a series of Dick Hatton Productions, which read as follows:

"It is further agreed that in the event that the star of the pictures under contract herein shall become disreputable so that the value of his productions shall be lessened thereby, then in that event the party of the second part shall have the right to immediately cancel the contract therein."

Attend S. F. Opening

Sid Grauman, Jesse L. Lasky, Marcus A. Loew and Neil McCarthy, prominent film and theatrical men, went to San Francisco last week to attend the opening of the Granada Theatre in that city.

Writer's Cramp

A big get-together gathing of celebrities of the motion picture profession, which will include players, directors and producers, has been planned by the Screen Writers' Guild, for December 1. "The Writers" have arranged a program of events that is expected to outdo the Gambols and Frolics of New York and other cities, in variety and importance. A cabaret entertainment will embrace grand opera, prize fighting, an original one-act play, classic dancing, and speeches by members of the literary and dramatic world.

British Star Here

Alma Taylor, British screen star, arrived in Los Angeles last week, accompanied by her mother and her director, Cecil Hepworth, of the Hepworth Pictures Corporation, of England. During the week they were here the party visited a number of the local studios with a view of studying American methods of film production.

MOVING PICTURE WORLD
IS THE
BUYER'S GUIDE
FOR ALL
THE INDUSTRY

News in Brief from Everywhere

St. Louis

The New Orpheum Theatre, Jerseyville, Ill., is scheduled to open its doors soon. S. E. Pertle, who controls a string of show houses in Central Illinois, is the owner. The Orpheum seats 800 persons.

* * *

The Ma and Pa Theatre, Cobden, Ill., will also open at an early date. Theodore Kaufman is the owner and proprietor. This house seats 300. It is equipped with two Powers machines. The Orpheum has Simplex and G. E. Argus Mazda equipment.

* * *

It is reported that the Gem Theatre, Sixth street, near Market street, may be re-opened shortly. The plans are to conduct a strictly picture house without music. The Gem has been dark for several years.

* * *

The Melvan Theatre, 2912 Chippewa street, has been closed.

* * *

John Gorick is the new assistant booker for Pathe. He formerly was with Enterprise.

* * *

Jimmy Guest has returned from a trip to Chicago. He reports conditions in the Windy City picking up nicely, with all the houses in the Loop District playing to good crowds at all performances.

* * *

J. C. Norwein, of the Norwein Amusement Company, Bonne Terre, Mo., was a caller.

* * *

Angelo Fironrino, Pershing, Duquoin, Ill., called at the offices of Peacock Pictures and the Independent Film Company.

* * *

Another caller was George Luttrell of the Majestic, Jacksonville, Ill.

* * *

S. E. Pertle, of Jerseyville, Ill., was seen speeding along Picture Row in his bright red Buick. Some boat.

* * *

Tom Reed, of Duquoin, Ill., was a caller.

* * *

Charles Stemple, Grand St. Charles, Mo., came in for some snappy comedies.

* * *

Other callers were Charles Goodnight, Jefferson, De Soto, Mo.; Henry Sanders, Cape Girardeau, and Charles Newsome, of Mount Vernon.

* * *

The formation of Price Theatres, Inc., with a capitalization of $240,000, has been announced by John B. Price, long prominent in Hannibal, Mo., amusement circles. The company, of which Price is the president, will take over the Star and Broadway and the New Orpheum on Fifth street, Hannibal, now in course of construction. The Orpheum, which will cost $150,000, will be opened the latter part of this month.

* * *

The Opera House at Shipman, Ill., was destroyed in a sweeping fire which also consumed the town's two restaurants Friday. Shipman is about forty miles north of St. Louis. It has no fire department. The total loss was $30,000. The Opera House, which showed pictures and occasional vaudeville and dramatic acts, was operated by Maurice Skaggs. The loss was covered by insurance.

* * *

One of the heaviest rains ever recorded in St. Louis fell Friday night. Picture shows and theatres were practically deserted, but a very small proportion of the usual crowds attending. Between noon Friday and 5 a. m. Saturday, 3.06 inches of rain fell. The normal amount of rainfall for November, based on records for eighty-four years, is 2.47 inches, or less than that which fell Friday night.

* * *

Gus Kerasotas, of the Strand, Springfield, Ill., was a visitor to Universal headquarters. He departed with contracts for Priscilla Dean in "The Conflict" and Harry Carey in "The Fox."

* * *

The Bijou Theatre, Cairo, Ill., has been taken over by the McFarland & Rodgers organization. Maurice Horwitz was the former owner.

* * *

Barney Rosenthal, Universal manager, has just returned from a trip to Springfield, Jacksonville, Decatur and vicinity. He reports good results and states that indications are the theatres in that district will enjoy good winter business.

* * *

Jack Weil, Goldwyn boss, got in from a tour of Southern Illinois Friday. He was not singing the Blues and says conditions in those parts do not warrent anyone wearing other than a smile.

* * *

The Reed-Yenn Interests will open their new Grand Theatre at Marion, Ill., within the next few weeks. The house will seat 1,500.

* * *

The stork has been fluttering around the Fox Exchange recently. Claud McKean, assistant manager, is the proud daddy of a baby girl that arrived at the McKean home November 8. A. H. Klein, booker, reported the arrival of a girl Friday. McKean's daughter will be named Patricia, while Miss Klein will be Miss Helen Klein when she grows up.

* * *

W. A. Donaldson has purchased the Lyric Theatre at Salem, Mo., from Sankey Bros. He takes charge on November 29.

* * *

Romaine Fielding has assumed the position of studio director for the National Film Publicity Company here.

Michigan

John A. Galster, of Petoskey, who operates two picture theatres, has just been elected Mayor of that city. Mr. Galster, besides his theatre holdings, has many other interests in that resort city. He is a member of the Michigan department of conservation and has held many public offices in the past.

* * *

H. A. Ross, division manager of Paramount, who makes his headquarters in Detroit, is in New York attending the conference of Paramount district managers.

* * *

Harry S. Lorch, who has been connected with W. S. Butterfield interests and with Detroit exchanges, has gone to Omaha, where he will be manager of the territorial exchange for Goldwyn.

* * *

George Walsh is making a personal appearance this week at the Detroit Colonial Theatre. Several novelty publicity stunts are being used to exploit him.

* * *

H. S. Gallup, of Marquette, announces that the new theatre, known as the Delft, which he has been building in Iron River, is now nearly completed. It will seat 735.

* * *

Universal exchange in Detroit will hold another "get together" week the period beginning January 16, during which time all Michigan exhibitors are invited to come to Detroit at the expense of the exchange.

* * *

Announcement has been made of the resignation of George Sampson as manager of the Pathe Exchange in Detroit. No successor has yet been announced.

Canada

Arthur O'Hara, formerly with the Pantages Theatres in Toronto and Hamilton, has been appointed treasurer of the new Capitol Theatre in Winnipeg, Manitoba, in succession to Miss Lolo Sampson, who has been very ill.

* * *

W. Knight Wilson, conductor of the Central Theatre orchestra, Ottawa, Ontario, has been appointed director of the violin department of the Conservatory of Music, London, Ontario. Mr. Wilson, who assumed his new duties on November 21, had a very capable organization in the Centre orchestra, while he, himself, was one of the most talented musicians in Ottawa.

* * *

Milton Blackstone, of Toronto, formerly conductor of the Strand Theatre orchestra, the Capitol of Montreal and other houses of the Famous Players Canadian Corporation, has become violin instructor of the Canadian Academy of Music, Toronto.

* * *

Manager Miller, of the Toronto Pantages Theatre, struck a popular chord on November 19 when he announced that he would give a double pass, good for any performance at the theatre, to every person bringing a suit of clothes, an overcoat or a pair of shoes in fair condition to the theatre, the wearing apparel to be turned over to the Great War Veterans' Association for distribution among the local unemployed. The response was immediate.

* * *

At the annual meeting of the executive of the National Council of Women, held at Woodstock, Ontario, November 17, Miss Joan Arnoldi, of Toronto, made a special plea for public support for British-made moving pictures.

* * *

An interesting development in connection with the disappearance of Ambrose J. Small, the Toronto theatre magnate who vanished in December, 1919, is the action of Thomas Flynn, one of Small's local associates, against the trustees of the estate to recover $52,500, as his alleged share of the sale of Small's theatre holdings. Flynn has made a statement of claim in which he declares that Small offered him a share of the proceeds of the sale of theatres at Toronto, London, Hamilton and Kingston, and of Small's interest in a circuit of theatres throughout Ontario. These were sold to Trans-Canada Theatres, Ltd., Montreal, a Canadian-English Syndicate, for $1,750,000. Flynn asks for 3 per cent. of the sale price. Small mysteriously disappeared immediately after he had closed the transaction and had received a million-dollar payment.

Indiana

Edward Sourbier, one of the officials of the Central Amusement Company, which operates four Indianapolis moving picture theatres, a theatre in Toledo and has another in course of construction in Indianapolis, has been selected by Samuel Lewis Shank, Mayor-elect, as his choice as one of the Republican members of the board of public safety. Mr. Sourbier has been active in Republican politics in Indianapolis for a number of years.

* * *

Word was received in Madison this week of the death in Brady, Texas, of James Taylor, one of the pioneer moving picture exhibitors of Madison. Mr. Taylor operated a theatre in the Patrick Wade building at Madison for a number of years and then went to Frankfort, Ky., where he operated a larger theatre. In later years he managed several other theatres in the Blue Grass State.

* * *

The Wonderland Theatre, at Clinton, and the two-story brick building it occupies, have been sold by William and Paul Shew to J. B. Stine, of Chicago. Mr. Stine, besides owning and operating the Gem, another moving picture theatre in Clinton, has theatres in Twelve Points and Terre Haute, two in Paris, Ill., and one in Jasonville. The Shews plan to go west because of ill health.

San Francisco

Harry Saylor, for some time connected with Universal, has given up his position here and returned to his old home at Honolulu.

* * *

A. Rosenberg, secretary-treasurer of the De Luxe Film Company, of Seattle, Wash., was a recent visitor on San Francisco's Film Row.

* * *

Manager W. A. Crank, of the local branch of Wid Gunning, Inc., which has succeeded the F. B. Warren Corporation, is preparing to move this exchange to new quarters on Turk street, near Leavenworth. The change will be made about the first of the month. Good bookings are being secured on the subjects now at hand and the outlook is considered very bright in this territory.

* * *

The management of the Strand Theatre has secured the services of Eddie Sellen as organist. Mr. Sellen has played at the Strand Theatre, New York, and the Stanley and Regent Theatres, Philadelphia.

* * *

The Educational Film Corporation will move its local branch to a new building on Turk street, near Leavenworth, about the middle of December.

* * *

Herman Wobber, Pacific Coast manager of the Famous Players-Lasky Corp., is attending the meeting of district managers at New York.

* * *

R. A. White, general salesmanager of the Fox Film Corporation, was a visitor in town this week and left for Los Angeles after looking over the local exchange and placing his stamp of approval upon the live manner in which it is going after business.

* * *

The W. W. Hodkinson Corporation has formally opened a branch exchange at 985 Market street, under the management of Meehan & Vogel, the opening being a part of the observance of the company's fourth anniversary. This concern has taken a lease on a film exchange building to be erected at Turk and Leavenworth streets and it is expected that it will be possible to move to this location in about four months. In the meantime it will remain on Market street, although the Pathe Exchange, with which it is sharing quarters, will move to Turk street before the end of the month.

* * *

Walter Preddey has sold a Simplex machine for installation in a large school at Newark, Cal.

* * *

J. Slipper, well-known theatre supply man of Los Angeles, visited the local trade during the week.

* * *

A moving picture house has been opened at Biola, Cal., by E. L. Bowen.

* * *

The Orchard City Theatre at Campbell, Cal., in the Santa Clara Valley, has been taken over by Mr. Lyons, formerly of Sunnyvale, and has been reopened by him.

* * *

M. L. Markowitz is preparing to open his new Strand Theatre at Gilroy, Cal., about November 26, the opening attraction to be "Camille," with Nazimova. He has also taken over the Bijou Theatre at Fresno, Cal., and has added it to his chain of moving picture houses.

* * *

W. H. Bradshaw and F. F. Blackstone, moving picture producers, sailed for the Orient during the week to produce a series of pictures.

* * *

S. H. Levin, manager of the Coliseum Theatre, one of San Francisco's largest district houses, is planning to put into effect a new policy which will give the patrons of this theatre a more diversified entertainment. Added attractions of a high order will be offered, but it is not intended that these will savor of the usual vaudeville type. Special attention is now being given to music, with Eddie Horton at the organ and W. H. McKinney, formerly of the California and Strand Theatres, leading the orchestra. Mr. Levin has some very decided opinions concerning the use of prologues and believes that these have no place on the program of a moving picture house. He contracts for his film offerings, he says, on the assumption that they are finished productions and the work of skilled artists and feels that they do not need any embellishments.

* * *

The American Photo Player Company has sold an instrument for installation in the Victory Theatre, Ukiah, Cal.

* * *

J. H. Knowles, well-known exhibitor of Sonora, Cal., came to the city the middle of the month to arrange bookings.

* * *

The first anniversary of Loew's Theatre, Oakland, Cal., was observed during the week of November 13 and Manager Eugene L. Perry offered the patrons of this house some exceptional entertainment. The setting for the orchestra represented the lawn of the White House at Washington and national celebrities, such as President Harding, General Pershing, Chief Justice Taft, and others, appeared as attending the musical treat. Autographed photographs of Paul Ash, the musical director, were presented to the ladies attending the matinee performances.

* * *

The Berkeley Motion Picture Committee, composed of delegates from the Parent Teachers' Association and various clubs, has arranged for a mass meeting in the interests of better moving pictures, the gathering to be held in the High School Auditorium, Berkeley, Cal., November 28.

* * *

C. Jerome Wilson, who directed the making of moving pictures in the Edison laboratories twenty-three years ago, has arrived at San Francisco, ready to go to work on films to be produced here. He declares that many southern California Producers are turning their eyes to this city, realizing that the northern part of the State has scenic and climatic advantages that far surpass those of the southland.

Pittsburgh

The F. I. L. M. Club, of Pittsburgh, staged quite an elaborate dinner and dance at the Fort Pitt Hotel Saturday evening, November 12 The guests included only the wives, managers and assistant managers of the exchanges which are members of the club. About seventy persons were present, and according to reports they all had one grand time. Mrs. Mary Carr, star of Fox's "Over the Hill," who was in the city as a guest of the Rowland and Clark Theatres, was an honored guest. The star's daughter and Vivian Moses, publicity director for Fox, were also present. The F. I. L. M. Club has elected the following officers for the ensuing year: James Hummel, Realart, president; Nat Barach, Goldwyn, vice president; Howard Gross, S. & S., treasurer.

* * *

Work is being rushed on the new Janicks film building at 1028-1030 Forbes street and from present indications it will be ready for occupancy the latter part of December. The building will cover a space 25 by 105 feet and will be so arranged that it will accommodate four tenants. There will be two floors with film vaults as large as the city will allow, two vaults on each floor. A third floor will also be added to the building, although there will be no vaults in this floor.

* * *

Charleston, W. Va., is to have a new theatre, operated in connection with a social center. The building, now under construction, is to be located on Seventh avenue opposite the Indian mound, and is to cost $30,000, including the equipment. The enterprise, it is said, is financed by Quincey Jones, president of the First National Bank of South Charleston, and the management will be in the hands of R. A. Schutte, who has operated a number of such enterprises in the coal fields. The theatre will be equipped for both pictures and road attractions. It will seat 600 and will be supplied with an organ, full-sized stage and complete outfit of scenery. The building will be of brick, entirely fireproof and modern in every particular. It will be 50 by 120 feet in size.

* * *

Robert Smeltzer, Eastern division manager for Pathe, is at the Pittsburgh branch to select a new manager here, to succeed H. O. Martin, who has been transferred to the Chicago branch.

* * *

Harry Brown, Jr., is now on the road for the United Artists' Exchange here. His dad, Harry Brown, Sr., is manager of the Nixon Theatre here, and his brother, Ray, is general manager for the Felt Brothers, controlling the Duquesne Theatre here, and another brother, Richard, is resident manager of that theatre.

* * *

Charleston, W. Va.—Announcement has been made by Harris P. Wolfberg, general manager of the new Capitol Theatre, which will open in December, that John E. Frinkoess, former director of the Palatial Rialto Theatre at Louisville, Ky., has been secured as resident manager of the local theatre.

* * *

William J. Naismith is the new manager of the local branch of the Wid Gunning organization, succeeding Mo Glanz.

* * *

Since the sudden demise of John Condoleon, manager of the Lyceum Theatre, Kittanning, Pr., John Volk, formerly orchestra leader of this house, has assumed charge of affairs.

* * *

C. W. Brown is no longer connected with the Dean Theatre at Williamsburg, Pa., as the Dean's have taken it over again. Miss Ruth Dean is the booker and house manager.

* * *

J. E. Brown, of the Columbia Theatre, Kittanning, Pa., severed his connection with the Brown Amusement Company. Mr. Heppinger, of Clarion, Pa., will assume charge. Mr. Brown has purchased a new touring car, and he and his wife are journeying to California to locate. The Brown's have a son in that State.

* * *

Burgettstown, Pa., is quarantined with diphtheria. Both the Grand and Auditorium Theatres are closed completely. It is uncertain just when they will be able to resume operations.

* * *

Clarksburg, W. Va.—Mrs. George A. Murray has purchased the Odeon Theatre at Clarksburg on West Pike street from the Fuel City Amusement Company. Mr. Murray will manager the house, which is being given a complete overhauling. Tabloid musical comedies and picture shows will be given.

* * *

Harry C. Simeral, well-known Pittsburgh film man, and Joe Lefko, manager of the local Federated branch, were painfully injured in an auto accident November 16, near Bridgeville, Pa., while on their way to Wheeling, W. Va. Mr. Simeral was driving, and while rounding a sharp curve, the car skidded, crashed into a pole and threw the occupants to the ground, rendering them unconscious. Mr. Lefko suffered a dislocated shoulder, broken nose and severe cuts on the head and face. Mr. Simeral was badly cut on the fact and neck and both ears were almost severed. The former is still at the Mercy Hospital, while the latter has been taken home.

* * *

Elliott Foreman has been sent to the Pittsburgh Metro branch by the Four Horsemen Exhibiting Corporation of New York, to work in this territory as a special advance man on "The Four Horsemen."

* * *

James Thorpe, better known as "Jimmie," one of Pittsburgh's popular film lads, is now doing the booking at the Realart Exchange.

* * *

I. T. Sweeney and J. J. Maloney have just been added to the road force of the Pittsburgh Educational branch. The former handles the West Virginia section, while the latter works in Northern Pennsylvania.

* * *

John Hando, of the Grand Theatre, Monngahela, Pa., expects to make a trip to Europe next month to visit his parents.

* * *

Ed Morton and Harry Smith, of the Hollis, Smith, Morton Company, accompanied by their wives, made a trip to Wheeling, W. Va., last Sunday in Ed's new car. They made the return trip the same day, and as a result Ed is more enthused than ever over that car

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Seventeen-Day Contest on "Anatol" Is Cleaning Up Publicity Around Boston

ALTHOUGH the figures are purely speculative, the Paramount Exploitation Department has it that an identification stunt worked as a newspaper contest by John P. McConville in and around Boston has yielded 57,120 lines of publicity, and is still going strong.

This is figuring on eight inches to an issue for each daily space for the seventeen days the contest runs. As some of the papers have given as much as an entire page of publicity in a single issue, the probabilities are that the real figures will be found to be considerably in excess of this when the actual results are checked up, for it is a pretty poor paper which will not give a two-column head and a four-inch drop to its own contest.

The basis of McConville's plan is this: He has fifteen cuts of as many stars appearing in "The Affairs of Anatol." There are only twelve stars billed, but he puts in three additional players, to make it a little more interesting. The first four or five are easy. Almost anyone can pick out Miss Swanson, Bebe Daniels, Wallace Reid or Theodore Roberts.

Just about the time they are figuring that the contest is a cinch, McConville slips in one of the minor players. The reader is sold on the idea and is not going to quit easily, so he sticks. The next day he is given another easy one.

He knows the twelve listed stars, and can figure these easily. It would be a walk-over except for this added feature, but this makes it really a test of memory.

The circulation manager is sold on the scheme as an aid to his department. If he knows his business he knows that a contest will always raise the circulation for the period it runs. It is up to the paper to hold the gains.

He is told that the theatre will supply the cuts and pay for an advertisement announcing the contest. The rest is up to him, including the cost of the prizes.

Naturally there is an opening day announcement, the fifteen stars and the announcement of the winners. If the contest has brought results, the circulation man is apt to give all of the fifteen stars in this latter story, making thirty cut presentations.

So far the contest has been worked in thirty towns in the vicinity of Boston, including one in Boston itself. The combined circulation of these papers is in excess of a quarter million—265,000 to be more exact.

Each house pays for one advertisement and gets the seventeen stories free, including mention of the house and the fact that "Anatol" is to be seen there. It benefits the theatre, the paper and Paramount, so everyone is pleased.

This works best, of course for "Anatol" with its many stars, but the same idea can be worked with the stars of some particular releasing company, or with a combination of the stars you play. Now that McConville has made the model, you do not have to wait for someone to come along and help you. Go to it today on your own. You can put it over.

One indirect result of the stunt is a 120-day contest now running in the Boston Advertiser on the identification of all stars, but McConville is helping the paper out with the stunt and Paramount stars will all get in. The paper is supplying all New England houses with slides advertising the contest in return for a listing in the contest story.

Ready Made Campaign for "Rip Van Winkle"

Herschel Stuart, of the Palace Theatre, Dallas, Texas, sets the campaign for the other houses of that section of Southern Enterprises. His dope sheet is so simple that we are giving it entire. The references to local people are self-explanatory, Merriweather, for example, being the superintendent of the local traction company.

NEWSPAPERS—

Ads talk about the American classis that will live as long as there are children.

Press stories of interviews with local men on the following theme: If Rip Van Winkle lived in Dallas today and went to sleep for twenty years, what would he find?

Interview with Dick Merriweather: What will Dallas street railways be in 1941? Will they be elevated, underground or surface?

Interview with Laurence Miller: About sky-scrapers, residence district and the growth of real estate in 1941.

Interview with Alex Sanger, the Merchant Prince: A vision of Dallas in 1941.

Interview with J. F. Kimball, superintendent of schools: The educational problem in 1941.

Interview with Mrs. Ethel Boyce, city censor: The morals of 1941. Will women smoke cigarettes in public? How will women dress? Etc.

There should be seven articles, one run each day, all in one newpsaper.

CO-OPERATION OF SCHOOLS—

Hook up with newspapers and conduct an essay contest on "Rip Van Winkle," giving two prizes, being a gold watch to the boy writing the best essay, and another gold watch to the girl writing the best essay. All contestants should receive honorable mention in the newspapers conducting the contest, and all contestants will be admitted free to see the picture on Saturday, the last day of the contest.

HOOK-UPS—

Van Winkle Book Store—a banner and other displays. "J. D." not "Rip" Van Winkle first in Dallas. Hasn't slept for twenty years.

Other book stores—Window card displays, card reading "The book, 'Rip Van Winkle' for sale here. See the play at the Palace this week."

Music stores—Window card copy to read: "Sheet music and records here of 'Who Paid Mrs. Rip Van Winkle's Rent When He Went Away.' See 'Rip Van Winkle' at the alace this week."

Downtown soda fountains—painted on mirrors, copy to read: "Rip Van Winkle Hooch—See Rip at the Palace this week." (Any drink with a strong maple flavoring will give the necessary wine taste.)

LOBBY DISPLAY—

Mr. Maloney should go to Mr. Dan Harston, sheriff, and secure an honest-to-goodness still, asking if possible to send along some bootlegger to erect it properly and place it in front of the box office at the Palace.

ANOTHER HANDLING OF THE CITY DIRECTORY PRIZE IDEA

This is the way the Universal Theatre, Auburn, N. Y., handled the directory prize stunt. Twelve names were supposed to have been selected by Wallace Reid and Miss Swanson for free tickets, the names of the winners being posted in the store. The card tells the story

Selling the Picture to the Public

Real Walking Doll Expert Saleswoman

A novelty card is credited with having materially aided in advertising "Over the Hill" at the Tremont Temple, Boston. It was a cutout about three by six inches, as shown in

THE FOX NOVELTY

the cut, and on the back was printed "Run the little girl along your arm from the hand 'Over the Hill' to your shoulder."

When this was done, the child seemed really to walk, for she had four feet instead of two, cut out from a circular disc pivoted to the skirt, and when pushed along the revolutions of the card gave the effect of a walking doll.

Because it was a novelty, people fought for them, and the lucky possessors showed them to all their friends, with the resultant widespread publicity.

According to the management of the Tremont Temple, the stunt brought better returns than any other single piece of publicity ever used by them.

You can certainly learn two dollars' worth from P. T. A.

Hyman's Novelties at the Mark Strand

Once more Edward L. Hyman has had to cut his music program at the Mark Strand, Brooklyn, because of the length of his feature program, Fairbanks in "The Three Musketeers" being the feature for the week of November 28. This will be made up, in part, by the attention given the musical score during the performance and by the use of an unusually elaborate prologue production; one of the most pretentious the Brooklyn house has yet staged.

The overture will be "Pique Dame," Suppe, writen in much the style of the period and harmonizing with the play presentation. This will be played straight, with red and blue lights mixed to give a purple effect.

Following comes the Topical Review, and the prologue.

Before the curtains a player in period dress will step to recite the "Men Were Men," which formed the prologue to the original production. As he concludes, the lights fade down to a vanishing effect.

The curtains part to disclose a black cyclorama with the coat of arms of France displayed, and with candlabra. The Queen is seated, attended by a woman-in-waiting. On the right are the three Musketeers. She sings "Queen of the Night" from Mozart's "The Magic Flute." D'Aatagnan enters, with a song specially written for him, and presents the jewels to the Queen. He and the lady-in-waiting, presumably Constance, embrace while the Musketeers sing "One for all," forming a tableau with their drawn swords as the curtain closes.

Following the picture, a basso sings "The World is Waiting for the Sunrise," and the organ postlude will be a selection from "The Yeoman of the Guard."

Exploited "Old Nest" at a Moderate Cost

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., figured that his regular advertising would bring in the people on his usual mailing list, so he got up a list of 400 names for "The Old Nest," selecting people who did not usually come to the theatre. To his surprise a number of persons wrote in thanking him for having called the play to their attention. Here is an idea for other managers. If you have a big self-seller, work on the unusual prospects and make new business.

Furnishing the old nest was a good hook-up for a furniture store which was featuring a clean-up sale. They wanted all the publicity they could get, so they let Young go the limit.

The opening day he brought in the inmates of the County Poor House for the opening matinee and got a big write up, which helped the second day business, and he built up his lobby with an old homestead and an outdoor effect. He could not get natural blooms and there was no time to make artificial flowers, but he shingled the box office roof and sheathed it in with building paper, then laid out a tiny front yard with autumn oak leaf branches in place of the blossoms and got a fine color effect.

THIS IS A NEW ANGLE ON THE "CARNIVAL" EXPLOITATION

The box filled with dolls, apparently viewing the fun, gives a new kink to the general exploitation for the United Artists' production. It was devised by Paul Evers for the Majestic Theatre, Memphis, and it pulled the business

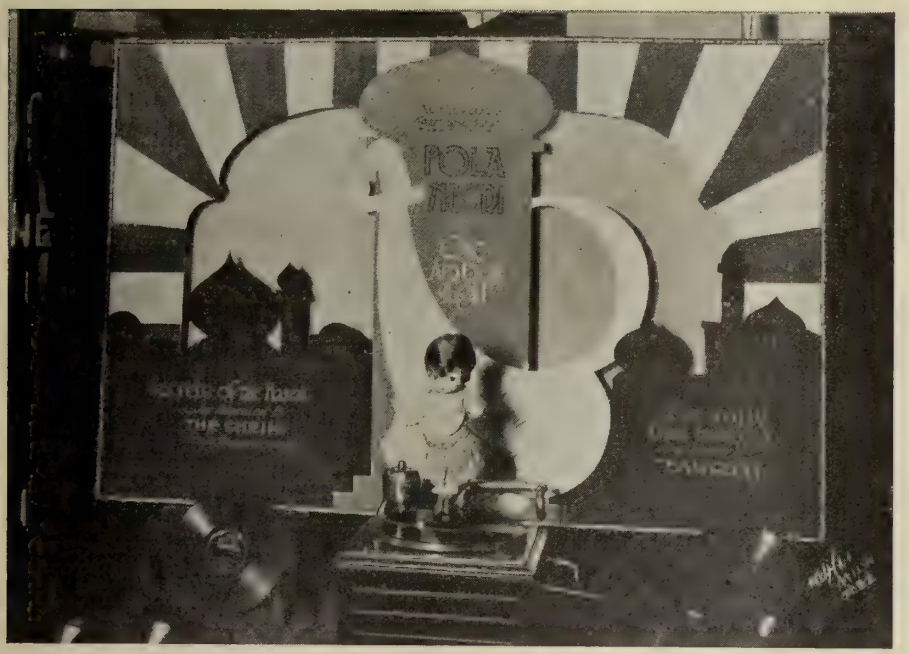
Finds a Novel Angle for "Carnival" Front

Paul Evers, of the Majestic Theatre, Memphis, used the streamer and balloon front for "Carnival" but he gave his display a novel touch when he added a group of dolls sitting in a private box, apparently enjoying the brilliant carnival spectacle.

Crepe paper and japanese lanterns were used to supplement the serpentines and balloons and the banner carried an augmented title in "Carnival in Venice" to emphasize the locale.

It will be noted that the doll display is set between the opened doors to protect the tiny sightseers from the street traffic. Where doors are not available, it would be well to raise the enclosure so that it is clearly visible above the heads of the passers by, that all may see and avoid the sidewalk obstruction. For that matter, where the house is built so that proper weather protection can be afforded, it would be a good stunt to build the box above the arch. Where the lobby is an open one cut-outs might be worked to advantage.

Selling the Picture to the Public



TALK ABOUT "THE IDOL DANCER"! THIS IS NO IDLE DANCER!

The shimmy dancing doll, now carried by practically all of the talking machine stores, might have been invented for no other purpose than to advertise "One Arabian Night." This is how E. J. Weisfeldt, of Milwaukee, pulled the stunt

Dancing Doll Makes an Ideal Attractor

E. J. Weisfeldt, of Saxe's Strand Theatre, Milwaukee, seems to have been the first to sense the attraction value of the dancing dolls now sold in practically every phonograph store. These dolls are set upon the disc and dance while the turntable revolves, giving something that is a cross between the old-fashioned "cooch" and the more modern "shimmy."

Weisfeldt realized that this might have been manufactured especially to advertise Pola Negri in "One Arabian Night" and he hurried to make a hook-up with a leading store, providing a background for the dancer which added to the effectiveness of the store display and at the same time sold the idea of the play.

He got other effective windows in various types of stores, but this one stunt was worth all of the others put together because it was apt and had the necessary motion.

Probably hundreds of others saw these dolls on display, but evidently Weisfeldt thinks in terms of exploitation and he saw the value of the stunt.

Mounted a Three Sheet on a Six Sheet Board

For "After the Show," in Memphis, Thomas G. Coleman, of the Strand Theatre, used a card in the best window in town suggesting that the readers get their candy and soda there "after the show." That particular window was worth any five others, because of its location, so Mr. Coleman let it go at that.

For his lobby he used a ceiling lattice design of red and orange paper with the streamers hanging down far enough to show and not far enough to be in the way. With lighting to match, and pumpkins added on Hallowe'en night, he made a striking appeal.

Two of his best pulls were cutouts from the three sheets. One of these, of Lila Lee, was pasted on a six sheet board and finished off with airbrush work, making something even better than the printed sizes while the other design was used for a lobby display for the week before the showing and during the playing dates.

Hooked the Marines to "Great Impersonation"

W. G. Kaliska put over "The Great Impersonation" at the Rialto Theatre, Atlanta, recently, to such good effect that they were sorry they had not taken the Paramount production into the Howard.

Kaliska served in the U. S. Marine Corps during the war, and he hooked in with the recruiting service on his lobby display and they also co-operated to swell his advertising spaces in the papers.

The photograph cannot give the proper effect because the colorings of the rug in the centre of the display seem to make this a part of the tiger cutout in front of the box office, whereas there was a considerable space between the two. The photograph also lacks the brilliant colorings of the native dyes.

A Jungle Set

A cyclorama jungle set was built, with a box office worked up into a native hut with dried grasses. On the walls of the hut are some African dresses and fishing tackle. To the left are some cooking utensils and in front, on the table the native rug, bark cloth, knobberries, baskets and other objects, all genuine African exhibits brought back by the Marines now stationed in Atlanta. At the right can be dimly seen the recruiting placard.

The soldiers from Base Hospital No. 48 were treated to a de luxe matinee, with subsequent newspaper write-ups and the picture not only went over with a rush, but it pleased the patrons.

For Armistice Day Mr. Kaliska used a suitable production act with the marines and two girls, showing it only on Armistice Day, as was proper, and not for the entire week. On November 11 this was a tribute. On a full week it would merely have been a theatrical attraction.

KALISKA TOLD IT TO THE MARINES AND THEY HELPED

The manager of the Rialto Theatre, Atlanta, got a wonderful lobby for "The Great Impersonation" through an exhibit of African curios loaned by the Marine recruiting service because of his own former service with the corps

Selling the Picture to the Public

O. T. Taylor Shows Another Old Design Made Entirely New for Its Third Title

WERE these lobby displays from O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash., applicable only to a single title, it would not pay to give all the space required for the details of construction. The chief reason for using these is that they give the basic frames for a series of displays which can be made over and used repeatedly.

This very pretty lobby for "Midsummer Madness" was used for the third time, yet, if you are keeping these articles, as you should, you cannot recognize this as the display originally used for "Heliotrope."

Set the two pictures side by side and you will note the similarity, but the patrons of the Weir did not, and responded to the appeal.

Displays Make Patrons

Mr. Taylor writes that he was in the lobby much of the time this display was in use. He noted the people who came to get a closer look at the display, many turning back after they had passed the lobby.

Then he watched for them in the evening, and practically all came back, most of them bringing parties with them.

Each person was sold for from two to five tickets.

If you have not the Taylor set saved up from last spring, start now to get them into a book.

Study these plans. They are easy to read if you will read slowly.

MAKING IT OVER

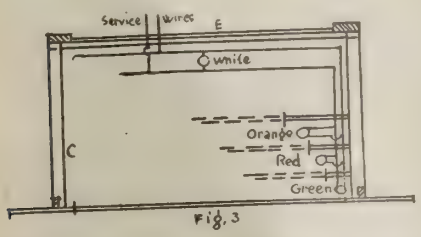
By O. T. Taylor

Build frame A, fig. 1, from 1x2 lumber, making it 3' 6" wide and 5' high. Cover with compo board, permitting same to extend over frame as shown.

At the bottom the design is carried out with paint and the ground outside design painted dead black to be unobtrusive. If compoboard large enough to cover in one piece cannot be obtained use two sheets joined in center. Cut round opening, B, fig. 1, of 36" diameter. Four pieces of 1x2, 24" in length, C, fig. 2 and 3; legs, D, fig. 2, and upper and lower cross-pieces, E, fig. 2-3; joined as shown and fastened to frame A completes the main framework.

The Circle Plan

Three pieces of compo board, 42" square, are used for inside circles. The first one, F, having a circular opening of 30" diameter; the second, G, a 24" opening, and the third one, H, an 18"



opening. Openings should be centered, that is, one point of compasses used in striking circle should be placed precisely in center of each respective square so that when placed in position as shown in fig. 1-2 the result will be an even graduation from the largest to the smallest circle.

Spacing the Circles

The spacers, I, are pieces of ½"x4" wood strips 42" long laid flat against and fastened lightly to upper and lower C. Place first set of strips, beginning in back of and against facing, then tack circle F to edge of strips, proceed in like manner with each of the following circles.

Between each circle wire in for four lamps, one in each corner, fig. 2, and wiring diagram, fig 3; also place lamp operated on skeedoodle plug or flasher back of last circle.

The Color Scheme

Paint circles as follows: F, bright green; G, red, and H, orange, after which stretch the white transparent paper, which has previously been lettered as desired, over opening of last circle, pasting around edges on back of circle. Lamps for illumination should be of color to match the circle it illuminates.

Cover sides, top, bottom and back of display box with compo board or heavy cardboard.

Trellis for flowers are made from common lattice strips.

Paint Can Flowers

The flower boxes are three-sided screens covering the five gallon cans filled with water in which ferns and flowers are inserted to keep same fresh and green.

Decorated three sheets of uniform design and color scheme was used in this particular display to carry out the effect and match center display.

Colors: Backgrounds medium blue with decorative stuff in black and silhouette. Panels white, lettered in black with red initials on display line. Lettering on blue background in white and crescent in pale yellow.

Trellis all white. Flower boxes stipple blue and deep purple.

A Circular Tie-up

A novel hook-up is sent in from Kalamazoo where the Shakespeare Press, a firm of art printers, used the "Dangerous Curve Ahead" target as an attractor for a trade letter.

This was an orange disc with black stanchion, and was properly printed up with the title, the letter starting off with "Stop and think what this sign means—Dangerous Curve Ahead." It went on to hook the warning to the pitfalls which await the inexperienced purchaser of printing. There was no direct hook-up with the theatre, but it did the Kalamazoo Amusement Company a lot of good because it persuaded the business men who received the circular that the Goldwyn play was public property. It created much comment and reached many more than the persons addressed.

Giving the Lowdown on "Old Nest" Exploitation

The Goldwyn press department has issued a twelve page booklet telling what exhibitors have done to exploit "The Old Nest."

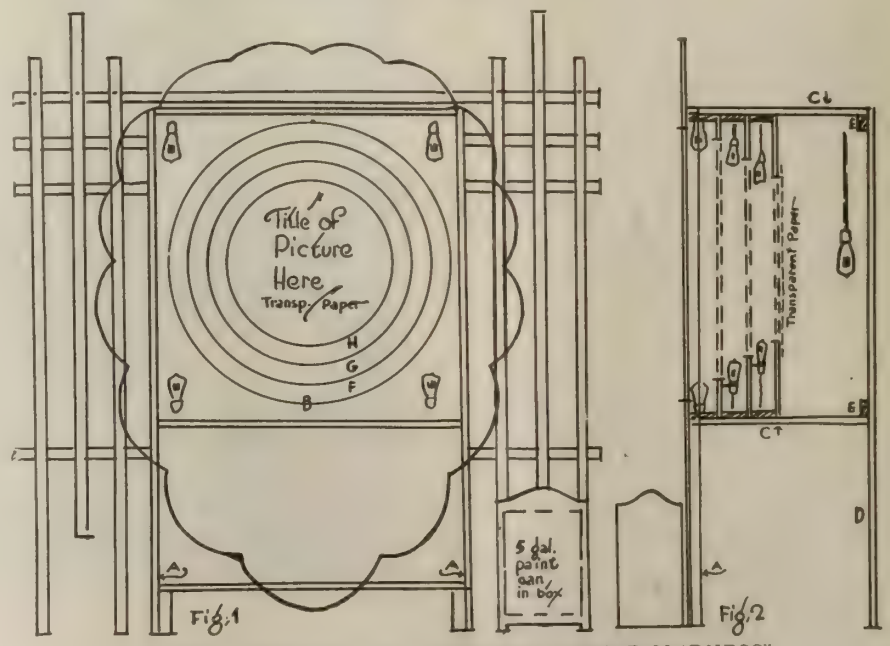
As might be expected, the bulk of this material has already appeared in this department, but it is helpful to the manager who has not yet played the picture in that it gives him material under a single cover.

Unusual exploitation has been done for this subject and the contents of the volume are of real interest to the student of sight advertising methods. Two pages are given to the Atlanta exploitation by Southern Enterprises at the Howard, and the S. E. takes up a lot of the rest of the space, for most of the managers went to the limit in putting this subject over.

Followed Boasberg

E. E. Collins, of the Opera House, Greenville, Texas, writes that he followed the stunt that got Albert Boasberg a job with Paramount.

There was a county fair opening, with a big parade. Collins wrapped his car in bunting, then painted a sign nearly as large as the car reading, "See the fair today. See Paramount Pictures every day at the Opera House." He got into the decorated floats section of the parade and brought business for following days; at least getting that much out of the fair.



FIGURES ONE AND TWO FOR "MIDSUMMER MADNESS"

Figure one is the front design, and two shows how the effect of the color circles is obtained, the dotted lines denoting that portion cut out from the center of each panel, each opening being slightly smaller than that in front

Selling the Picture to the Public

ONCE MORE THE TOY RAILROAD CARRIES A CARGO OF COIN

B. B. Garner, of the Casino Theatre, Lakeland, Fla., remembered how the toy train stunt worked for "The Love Special" and he figured that it could round Goldwyn's dangerous curves, so he set it up in a shoe-store window, and found it still good

"Dangerous Curves" for Toy Railroad

Remembering the tremendous cleanup the toy trains made for "The Love Special" through the Southern Enterprises territory, B. B. Garner, manager of the Casino Theatre, Lakeland, Fla., used the same idea for "Dangerous Curve Ahead," making it one grand curve on a circular track, with signs taken from the press book posted along the right of way. Two one-sheet cutouts and a combination card telling that you could avoid the dangerous curve ahead by buying at the Famous Department Store were additional hook-ups, and Mr. Garner found that it worked just as well for this Goldwyn as it did for the Paramount picture. You can coax people to watch a toy train go round who will not look at the usual displays. There is enough of the kid left in all of us to make the sight interesting.

Mr. Garner also used hook-ups with three other stores, but this window was the winner.

AND DON'T FORGET THAT RIGHT NOW IS THE TIME TO HOOK IN WITH TOY STORES TO THE BEST ADVANTAGE.

Jailed Bebe Daniels to Sell His Tickets

Bebe Daniels has been in jail again. O. C. Lam built a little jail in the lobby of the Elite Theatre, Rome, Ga., when he played her in "The Speed Girl" and put a three sheet cutout of the star behind the bars. Then he dressed the lobby with signs reading: "Drop everything but the baby and come to see Bebe Daniels in 'The Speed Girl.'" "Go slow and see our town. Go fast and see our jail, or, better still, stop and see Bebe Daniels in 'The Speed Girl.'"

It brought a lot of business on an investment of only $8, because it made a snappy lobby that had everyone talking.

Bookmarkers Stressed the Big Author Angle

Phil Gersdorf, of the Arcade Theatre, Jacksonville, made an unusually intelligent campaign on "The Golden Snare." He had a thousand cheap bookmarkers printed up for the attraction, selling Curwood rather than the play, and these were placed in all fiction works sold in the local book stores the week before the showing.

Markers were also placed in practically every copy of the Red Book and Cosmopolitan sold in the city, both magazines carrying stories by Curwood in their current issues. The remainder of the markers were put into fiction works taken from the public library.

The leading bookstore made a hook-up window with stills, and also displayed stills at the fiction counters.

A tie-up for "Kazan," which is to play later dates was also made on the markers, selling the two plays on the single campaign at one cost.

Gersdorf also used still frames similar to those designed by Lem Stewart for the Howard Theatre, Atlanta, and which promise to become the standard frames all through Southern Enterprises' territory. He comments that the frames were "something new and out of the ordinary, and attracted a great deal of attention" as anything out of the ordinary will. They were shown in a cut in this department as part of the display at Columbus, Ga., which used one of the original frames.

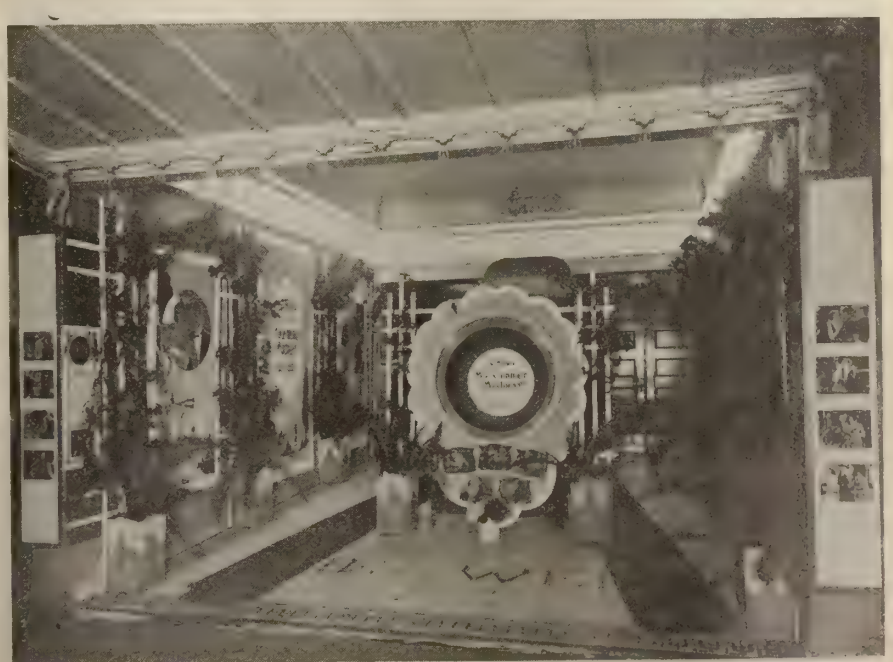
Tied Up to Stores

Phil Gersdorf, of the Arcade Theatre, Jacksonville, supplied nearby stores with cards lettered by his own sign writer with legends offering candy and soda "after the show" for that Paramount attraction. These were attractively decorated with stills and were beneficial to the store and house alike.

Ran a Carr Contest

Finkelstein and Ruben, of Minneapolis, St. Paul and Duluth, broke open the latter city for "Over the Hill" with a new contest. One of the daily papers printed the series of pictures for which were offered for the most complete identifications.

This and an appeal to remember mother with gifts, by means of cards planted in every available window, put over the Fox release to extraordinary business.



PROBABLY YOU HAVE SEEN THIS BEFORE BUT DON'T REMEMBER

It was illustrated here. Then O. T. Taylor used it for "Heliotrope" at the Weir Theatre, Aberdeen, Wash., and again for "The High Sign." It just goes to show that, with a few basic pieces, you can have an infinity of displays

Selling the Picture to the Public

Gallagher Hangs Lloyd on the Local Flatiron

Gerald Gallagher, one of the stars of the Southern Enterprises exploitation staff, has been assigned to the Howard Theatre, Atlanta, and he has been doing some capital work.

LLOYD COMES HIGH

For Harold Lloyd in "Never Weaken" he used the idea of the story for a special stunt in which a dummy was hung from a supposed girder pendant from the sign for the Howard on top of the local flatiron building.

The girder was cut from beaverboard, but it is realistically done. It was painted red to stimulate the red lead first coat, and was so convincing that when the house porter jauntily hoisted it onto his shoulder and started from the theatre to the building, the darkies were paralyzed with astonishment at his feat of strength and some of them "got religion" then and there—for the time being. The dummy figure is not a cutout but is stuffed, and the stuffing was done so that the legs could wave alarmingly when the wind swayed the display.

Hanging in the most conspicuous location in Atlanta, it sold a lot of tickets. The large sign read, "'After the Show' and 'Never Weaken' Howard all this week unless too many ladies continue to faint at Lloyd's thrills."

For the Paramount feature large profile pumpkins were made into still frames, because this was shown Hallowe'en week. Small pumpkins were used for lobby decorations and all the lights were held in orange, following out an idea planned by Lem Stewart while he was filling in pending Gallagher's arrival to take on the job.

Framed Up "Cappy"

Following the lead of several other Southern Enterprise managers, G. M. Phillips, of the Strand Theatre, Birmingham, used a framed seascape with a large ship to advertise "Cappy Ricks," but he bettered the stunt by showing "Cappy" and "Matt" in cutouts walking the quarterdeck. The ship was hung from fine wires from the top of the frame so that the painting can be used again for something else. The cost was only 6 and it had an appreciable effect upon the business.

HERE IS GERALD GALLAGHER'S IDEA FOR HALLOWE'EN

He is publicity man for the Howard Theatre, Atlanta, now, and is doing some capital work. Such frames are too flashy for regular use, but they work powerfully for special seasons. Try a Santa Claus set for Christmas

Emergency Posters Pleased the Public

Because of a sudden shift in bookings, the Federal Theatre, Salem, Mass., found itself without accessories for "The Great Impersonation" and no chance to obtain these from the Boston Paramount exchange.

John P. McConville, the Paramounteer, got hold of some stills for them and they reversed an old insert card, the house artist obtaining a really artistic result.

THE IMPROMPTU POSTER

For a change it was even more attractive than the regulation insert and the management liked the result so well that they papered the 24-sheet stand and got out a block poster as good as the best type. Of course, this can be done best only where there is a good artist at command, but in a pinch wall paper and clippings from the press book will work wonders. It will at least prove better than nothing at all, which was the Federal's alternative.

Illustrated the Title

O. C. Lam, of the Strand Theatre, Rome, Ga., borrowed his lobby display for Goldwyn's "The Branding Iron." He borrowed a portable forge from the hardwood store. He borrowed a bar of iron from the blacksmith and some soft coal from the fuel merchant. He had a red electric globe of his own.

He put the forge in the lobby, placed the light in position, covered it with the coal and stuck in the iron bar with one end painted red. That was all there was to the stunt, but it made business better by 25 per cent., and it was all clear profit except for the current consumed by the single lamp.

Selling the Picture to the Public

DRESSING UP "THE QUEEN OF SHEBA" IN INDIANAPOLIS

When the Fox super-production played at Loew's State Theatre, Indianapolis, they dug out a bust that might have been King Solomon's best girl and put her in the window of a jewelry store, hanging a display of pearls around her neck

Sold 2,000 More Than a Town's Population

St. John, N. B., has an official population of 9,000 though there may be a few more. Selby and Armstrong, of the Queen Square Theatre, sold 11,000 tickets the first five days of a six-day run and they were still coming so strongly that they extended the run to ten days.

The attraction was Fox's "Over the Hill" and they got the extra crowds by advertising in all papers within a 20 mile radius, backing this up with tack cards and posters in the same area. Full pages were taken in four papers in St. John, and these were backed up by spaces ranging from half pages to two and three column widths until the fourth day of the run when they went down to a mere announcement because the territory was sold.

It's the same old idea of selling to the limit on a big picture, but it sold to more local people than had ever before witnessed a single picture and it sold all through the section besides. The extra advertising much more than doubled their business. It did more than this. It brought people to the house who will keep on coming, and the effects of the splurge will last all winter.

Selby and Armstrong could well afford to lose money on the attractor for the sake of the later returns, but they didn't. They made real money on that engagement, as well.

Designed a New Front for "The Girl in the Taxi"

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., has been giving a lot of thought to lobby decoration of late, and he has devised some novel schemes. His latest is the solid front poster effect used for the DeHavens in "The Girl in the Taxi."

He had a beaverboard front made to completely fill his lobby front and on this he had a poster painted in cartoon style. Doors were cut in the centre to provide a means of ingress at showing times, but they were closed in the mornings to give the full effect.

The original building cost was only $9 and he more than got that back on this First National production and now he has the structure left for repeated use at decently long intervals and it will make a noise each time it is brought out. It can be worked for some other pictures with even better effect. If the door can be made a part of the design, that it may be clearly outlined and used as a storm door.

Campaign Puts Over Ince "Mother o' Mine"

G. W. Martin manages the Irvin Theatre, Bloomington, Ill., and he manages it. He doesn't merely wear the title. He works for it. He makes the house pay by means of campaigns on the big pictures, which carry over the little fellows.

For the Ince production, "Mother o' Mine," now distributed through First National, he made a typical campaign. First he sold the idea of the story and then he sold the story itself. He paid space rates to print Kipling's poem. Then he followed with the statement that as the poem was one of the gems of English verse, so would the play of similar title become one of the classics of the screen. He linked one to the other and sold both, taking all the gate receipts for the production and leaving Kipling out of everything save the publicity.

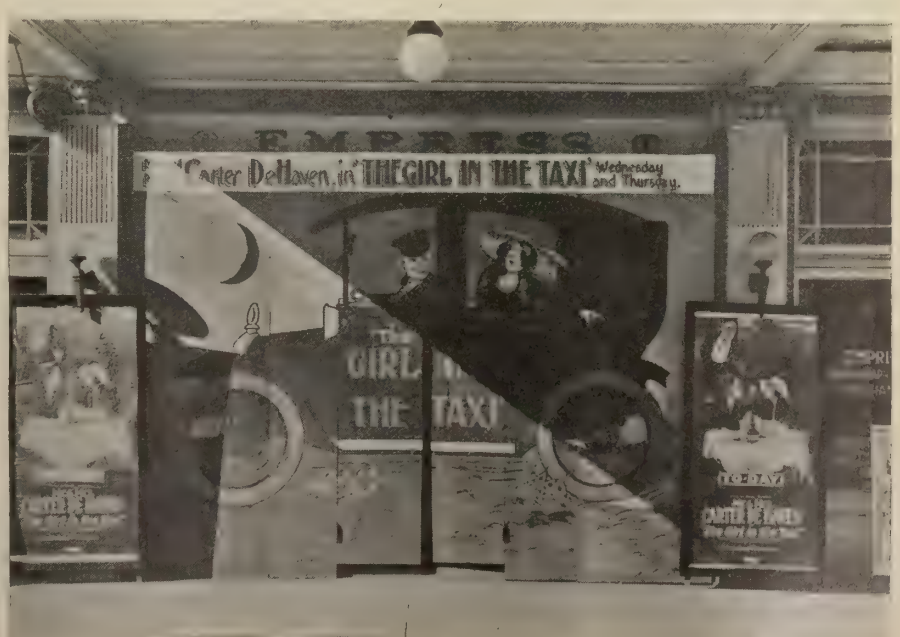
He did not merely *announce* "Mother o' Mine." He *sold* it through first selling the idea.

The Rural List Is Good

He has a rural list of small town papers in places tributary to Bloomington. They run a weekly advertisement in return for an annual family pass. This beats the usual rural list in which tickets are exchanged for press notices, but even around New York we used to get an average of 600 readers in return for 400 pairs of seats every second week. We used to send out four readers on a galley slip with each pair of tickets every two weeks. If we received no press notice in four weeks, the paper went off the list until it promised to be good, but the average was a reader and a half for every pair of fifty cent seats, and only from fifty to sixty per cent. of the tickets were actually used, at that.

Try Martin's scheme. It won't cost much. It might help a lot.

HAVE YOU A P. T. A. IN YOUR THEATRE?



TO SEE "THE GIRL IN THE TAXI" YOU WENT THROUGH THE DOOR

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., designed a novel front for the First National production. The doors are opened at showing time, but the entire front is masked when the house is closed during the morning hours

Selling the Picture to the Public

Suitable Cutout Sold Itself to a Druggist

Fred Green, Jr., the New York Paramounteer, was asked to suggest a stunt for Douglas MacLean in "One a Minute" when it played the Kingston (N. Y.) Opera House.

The six sheet showing MacLean dumping a powder into a Chinaman's throat, suggested a cutout for a drug store window, with signs reading, "In "One a Minute,' a Paramount picture, only one brand of patent medicine is sold" and "In this store, a Paramount Institution, every known brand of patent medicine is sold." There was also a lettered card for the house, over in the right hand corner. The window seems to be filled with powders or capsules of a blood food.

This will make a good drag with any drug store, but don't stop there. MacLean can be made to hold almost anything from dresses to pork chops in those outspread arms. Sell the cutout to all the stores, and get the advantage of the cumulative kick. One is good, but six are twelve times better.

THIS FORMS A GOOD TIE-UP WITH DRUG STORES

It was taken from a Paramount six-sheet and cut out for a drug store window in Kingston, N. Y., when Douglas MacLean in "One a Minute" played the Opera House. The bed of the window is filled with a supply of dummy powders

Changed Theatre Lobby Over to Hotel Office

Constance Binney in "Room and Board" suggested a hotel to Oscar White, of the Rex Theatre, Sumter, S. C., and he went over to the hotel and borrowed a display, even to the grips and suitcases which had been left behind—unwillingly enough—by penniless patrons.

The hotel clock hung above the box office window, there was a writing table in front of that, with comfortable chairs and the inevitable cuspidor. All that was needed was a fresh clerk and a bellboy with a pitcher of icewater.

The catchline, "Stop at the Rex for 'Room and Board,'" was used on several of the signs and displayed all over town.

Because the lobby dressing was a brand new idea, it commanded more than the usual attention, and the picture went over to better than usual business. That's the great trick in lobby dressing. Make it something unusual and you will command far more attention.

Pleased the Kiddies

Emphasizing the "rays of sunshine" argument being used as the slogan for Dorris May in the new Hunt Stromberg pictures, released through Robertson-Cole, Loew's Theatre, Dayton, recently treated the crippled children to a morning matinee during a four-day run and not only delighted the kiddies but got a lot of press work to boot. It was a good attraction for the youngsters, and that sold the "Joy Week" idea to their elders.

CHANGED THE LOBBY INTO A HOTEL OFFICE FOR REALART

Constance Binney in "Room and Board" suggested a hotel effect to Oscar White, of the Rex Theatre, Sumter, S. C., and he borrowed all the trimmings from a local hotel, including the hand luggage at the right, which tells of hotel bills evaded

Made Fourteen Stars for "Anatol's" Affair

Oscar White, of the Rex Theatre, Sumter, S. C., got fourteen stars for his "The Affairs of Anatol" advertising, for he made Paramount a star as well as De Mille.

For the lobby he built a fan eight feet wide with a sunset painting. The rays ran up the sticks and divided the space into fourteen sections, in each one a single star being lettered. The title was lettered on a separate panel and wired to the front of the fan to stand out a few inches, giving a better effect than straight painting would have yielded.

The paintings were displayed in store windows the Friday and Saturday before the opening and then taken into the lobby for the run. They caused much favorable comment and helped largely to sell the idea of a big production.

The picture had showed in Columbia several days before, and Mr. White persuaded several people who went over to see it to permit him to use their endorsements, and this was another material aid. The entire exploitation cost only $11.25 and bettered the receipts about 25 per cent.

Showed Thirty Guns

It is well known that Bill Hart, of Los Angeles, is a two-gun man, but to exploit him in "Three-Word Brand," A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., went him 28 better. He borrowed thirty guns of various styles and calibres and made a lobby display of the arsenal. They ran all the way from the old flintlock to the army rifle and the automatic and it was an interesting exhibit. It caught the attention of the County Fair crowd, and a lot of them made the time to go in and see the play, in spite of the superior attractions of the fair grounds.

It cost only six passes to stage the loan exhibit and held business one-fifth over the average in spite of the competition.

Selling the Picture to the Public

THIS DOESN'T MEAN ANYTHING. THAT'S WHY IT WORKED

J. C. Duncan, of the Strand Theatre, Asheville, had to have something for "What Women Will Do," so he put a table in the lobby and set these dolls in place. No one knew what it meant, so they went to see the Associated Exhibitors' feature

Lem Stewart Believes in Simple Still Frames

Lem L. Stewart, exploitation manager for Southern Enterprises, in a recent comment stands forth for the quiet still frames. He believes that it is a mistake to have the frames too ornate lest they detract in some degree from the attention given the picture.

Mr. Stewart has made so close a study of practical advertising that his opinions are of value, and in discussing the pictorial display he writes:

"When I took hold of the exploitation of the Howard Theatre, Atlanta, pending the arrival of Gerald Gallagher, I had made to order two frames holding 24 stills each, to supplement the elaborate three-sheet frames which hold the 11x14s and the 22x28s.

Stills Are Best

"Stills have the processed 8x10s and 11x14s skinned a mile, but it was a tough job to persuade the distributors to send these, though I am making progress along this line. The point is that prospects have come to distrust the processed reproductions as fakes. Actual stills carry conviction and illustrate what we have to sell."

These still frames are the backbone of the Howard Theatre Sunday displays (when the house is closed for the day), and a generous display of real stills is worth all sorts of paper and other pictoral work."

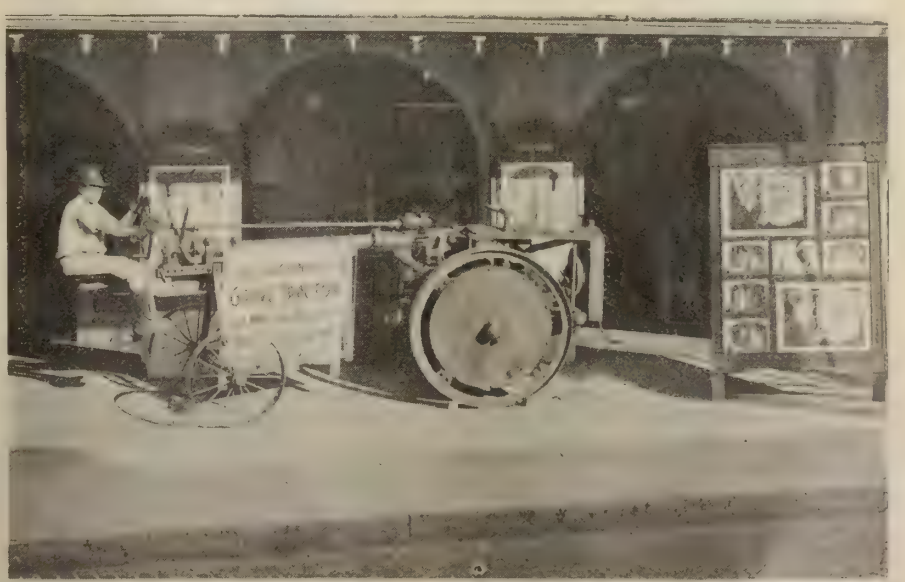
Mr. Stewart's position is, we think, well taken, and is offered to the producers as a suggestion. It should be a comparatively simple matter to provide an adequate number of actual photographs, which assuredly do carry greater conviction than the "fixed up" displays.

Let Tractor Talk of Reid's "Hell Diggers"

We have repeatedly recorded the use of a tractor for Wallace Reid in "The Hell Diggers," but this photograph from the Casino Theatre, Lakeland, Florida, shows clearly just how the stunt is worked. It was used by B. B. Garner for the Paramount production, and like other managers, he got the use of the tractor in reutrn for the attention it created.

If the tractor agent put the machine out on the streets for a ballyhoo, he probabilities are that the police would tell him to take it back to the show rooms, but where it is used to put over a picture the use of the machine does not give the same offense to the peace guardians, and it can stay out all day and even keep the muffler open to help along the noise.

For this reason the tractor agents welcome a chance to show off their machines, and especially appreciate a pitch in front of the theatre about show times. The pillars prevent this machine from actually entering the lobby, but here, again, the theatrical pull comes in, and the police are apt to wink at an infringement of the sidewalk ordinance.



HERE IS HOW THE TRACTOR DISPLAY WORKED IN LAKELAND

B. B. Garner, of the Casino Theatre, Lakeland, Fla., followed good practise in using a tractor to sell Wallace Reid in "The Hell Diggers," though the Paramount production deals with a dredge and not with a tractor

Wrote Good Slide Copy on "What Women Will Do"

J. C. Duncan, of the Strand Theatre, Asheville, N. C., wanted to do something for "What Women Will Do" but the title did not seem to suggest a lobby display. He built a platform in the lobby and set a lot of dolls around a couple of cards and just because no one knew what it was all about, they stuck around and tried to puzzle it out. To make it a little harder, Mr. Duncan set in a couple of book ends of Rodin's "The Thinker."

Building on this, he used a set of clever lettered slides of three lines each. The operator covered the lens with his hand so that at first only the top line showed, then the second and the third, getting a series slide effect on a single glass. The copy is so cleverly written that we are giving it here:

"Who wants to know what women will do. Don't ask us."

"Ever study history? It gives instances of what women will do."

"We've asked almost everybody what women will do, but couldn't get an answer."

"The 19th Amendment shows to some extent what women will do."

"No married or single man knows, or at least dares tell, what women will do."

"But it is unanimously agreed that 'What Women Will Do' is some superb picture."

On the days just prior to the showing these were followed by slides naming the cast, but they were used as teasers for several days.

Prologue Replaced Striking Musicians

Once more the prologue has put a kink into a musician's strike. Robert H. Poole, who has charge of productions at the California Theatre, Los Angeles, had planned a prologue to Tom Moore in Goldwyn's "From the Ground Up." When the strike was announced, he switched his plans and put on a musical act in a production, played the picture with the organ, and no one cared a whoop that there was a strike.

Selling the Picture to the Public

First Full Page Ad. for "The Musketeers"

Very few theatres have taken large spaces to put over Douglas Fairbanks in "The Three Musketeers" chiefly, we think, because the cuts give so much more than the average in quarter pages and smaller. This full page from Seattle, for the Strand, is the first full page we have

STRAND
NOW PLAYING
STARTING DAILY AT 10 A. M.
The most important screen announcement made in Seattle this year—
THE UNITED ARTISTS CORPORATION
Presents
DOUGLAS
FAIRBANKS
in the crowning achievement of his career—
"THE THREE MUSKETEERS"
Remember, we can promise you a seat at 10 o'clock in the morning. After that—well, you've read about them calling out the police reserves in New York, Boston, San Francisco!
NO ADVANCE IN PRICES

THE SEATTLE FULL PAGE

seen. The type layout could not be better done. It makes a wonderful smash, but the cuts are not good. The line drawing from the press book is by far the better of the two, for the halftone is almost a silhouette, but the single figure should have been made twice the height, the signature being moved up to make room for it. The matter of cuts is secondary with that type display, however. You can't beat that.

—*P. T. A.*—

Ten Shea Daily Ads Suggest Many Ideas

This set of proofs of Shea daily ads offer the layouts for Hart in "Three Word Brand" and Fairbanks in "The Three Musketeers" in two houses, the Hippodrome and the North Park. The latter show the showing times at the Hip, six shows being given daily at intervals of two hours and twenty minutes, which is rather scanty allowance for twelve reels. The most characteristic display is the third on the top line, with the musketeers and the cadet. This space does not give a very strong display to either star or title, but the spirited grouping gets the attention and these details, just above, will inform anyone who does not know from the other advertising that Fairbanks is at these houses. The Monday advertisement; the second on the top line, gives a larger drawing, but it lacks somewhat the spirited appeal of the group. Usually the single figure is apt to be better than a greater number of persons, but the four men are so essentially the spirit of the play that we think the Wednesday advertisement is the best. The Thursday space is shown at the end of the top line and depicts the quarrel with the Cardinal's guard. In spite of the smallness of the figures, the spirited action is well suggested, though the hero stands only one inch tall. The Tuesday advertisement, shown on the end of the second line, gives a better display to title and star, but the clinch is less interesting than the fight pictures. The Friday advertisement, showing only the head of Fairbanks, is the least effective of the lot, though all five are examples of how to put over an idea in an extremely limited space, for forty-two lines is only a three inch space, and the Friday display is only twenty-nine lines. It will be noted that all five of the displays are carried within an outline shield. This serves as a sort of trade mark. In the Hart displays the best drawing is that for Friday, which is shown on the bottom line, a spirited Indian fight only two inches wide by half an inch high. This is better than either of the pictures with the horse, and much better than the Monday advertisement on the top line. The sketch of the star in the lower left hand corner is good, but the same might be said of the entire set, for the artist has gotten excellent likenesses with very few lines. In this he has been helped by the ruggedness of Hart's features, but this is no disparagement to his skill. The display of the star name is better than in the Hippodrome spaces, because it is a four letter word against nine letters for Fairbanks. One thing to be noted in all of these Shea small displays is the skill with which the artist avoids a design which can possibly clog up. Even when his sketches are almost microscopic they are open of line and do not collect ink puddles. These reproductions are made from engraver's proofs, which Harold B. Franklin very courteously supplies, but in the newspaper colums these lines lose only the difference between hard and soft paper. They stay clean cut because the artist purposely keeps his drawing open, and avoids non-essential lines. Most artists make the error of putting in too much detail. You cannot do intricate hatching and detail work in a two inch space. You must do it with few strokes. It is here that Mr. Franklin's artist has the advantage over most of the others. This applies with especial force to these small single column spaces, but it holds equally true of a full page cut.

—*P. T. A.*—

Malaney Knows How to Get Most Out of Space

M. A. Malaney, who does the advertising for the Loew houses in Cleveland, knows the value of saying something in the spaces he buys, and as he uses quarter pages in the Sunday papers to a large extent, he knows that he must get large returns to justify this investment in advertising. so he is careful to make his spaces

An Astounding Theme!
SHAME—a feeling of guilt, more penetrating, more painful than imprisonment or any punishment!
SHAME
You will sit spell-bound every moment during the unfolding of this mighty story of deep, underlying human emotions—right up to its amazing climax—in the frozen heart of Alaska!
Commencing Today
at
LOEW'S EUCLID

ANOTHER MALENEY IDEA

spaces work to the limit. There was a time when he used half pages for each house, but he finds that he can do as much with quarters at half the cost, and he really gets more advertising with his type displays than his art layouts gave him. The latter were pretty above the ordinary, but his type displays are a better test of advertising ability. One of the best of his recent work is this 140 lines across four.

TEN EXAMPLES OF GOOD WORK FROM THE SHEA THEATRES IN BUFFALO FOR HART AND FAIRBANKS

Selling the Picture to the Public

It would be almost as good in 70 lines across two, though not as conspicuous. There is not a line too much—or too little—in this layout. It sells to the limit with comparatively little talk, and it stops before it becomes tiresome. There are two good punches, and a splendid display for the title. In this he was helped by the title itself, which is brief enough to give a strong display, but the fact that it can be so treated does not mean that it is always given the required handling. This is one of Malaney's best, even to the handling of the letters where they intrude upon the cut. This was probably intentionally done. You look first at the cut and you are reading the title before you are through with the cut. The title is interesting, so you read the descriptive banks, and the sale is completed. There is nothing pictorial about this display. It would have been "prettier" with a nice scene cut of Alaska. The use of reverse permits two punch lines in what is practically one space and centres the appeal, instead of offering two punches, one at the top and the other below the title. It does all the selling before the title is reached, and it does it in a clean-cut fashion that is comparatively rare. There is nothing striking to the display, yet it stands one of the best examples of intelligent work that could be desired. There is enough white space to catch the attention, even on a heavily loaded page, and yet not a square quarter inch of space is wasted in an effort to get more attention. Another line or two of type would very probably have wrecked the entire space. The advertising man knew just when to stop.

—P. T. A.—

Grauman Numbers His Twelve "Anatol" Stars

Selling all twelve of the stars in "The Affairs of Anatol" has given more than one advertisement writer a lot of study. Grauman's adexpert has had more than his share of figuring to do, for the Paramount production ran for several weeks at Grauman's Rialto in Los Angeles. This display is that for the fourth week, and is one of the best of the bunch because it is attractive and ingenious. Ten of the stars and the producer are shown in the firmament

GRAUMAN'S FOURTH WEEK DISPLAY

while Reid and Miss Swanson are shown in a tableau pose at the left. Like the others, they are numbered, but unlike the others, they are also named. This hooks in to the text which starts off with a glaring "Dare you face your wife?" which would startle any married man and interest the bachelors, but the catchline trails off into a query as to whether you dare face your wife or sweetheart another day without inviting her to go to Grauman's to see the stars and the gowns and the big production. Not the least creditable bit about the display is the setting in of the title. It is a clear reverse set into the star panel, where it will most intimately hook up with the suggestion of a wealth of stars. Right there it does twice as much good as it would, did you look at the stars and then have to drop your glance to the bottom of the space to get the title. Knowing just where to place the title is an art, and this has been well done.

—P. T. A.—

Bill Hart Gets a Girl in California Display

Milt Samis, in sending in one of Jewett Bubar's displays for Bill Hart in 'Three Word Brand," remarks that they have not used Bill with a girl in something more than a year, but that he thought it would be timely to use Miss Novak's picture in view of recent rumors of engagements and things. Quite apart from whatever news value the idea may have, we think the idea is a good one, and Bubar has done a nice piece of drawing for the faces. That is where his work stands out. We think that Miss Novak's eyelashes are a bit too flossy; though probably you cannot notice this in the

A BUBAR DRAWING

reduction, but apart from that the drawing is forceful and the likeness unmistakable. The background is a model of its kind. It is right there if you want to look for it, but if you don't, it is not so pronounced as to detract from the figures. Roth and Partington might be deemed lucky in their press department, but they are not. Luck is a matter of chance, and Roth and Partington do not trust to chance. When they want good work, they dig up people who can deliver the goods, which is the reason why they have the best symphony orchestra on the Pacific coast. It did not just happen, but it as planned and developed. In the same way they took on Nick Ayer and let him form his staff and when Nick needed help he trained Milt Samis in the way he should go. Now and then Bubar worships at the altar of false gods, such as running a fine toothed comb through his black letters before the ink dries, but he is not as bad as he might be in this respect and he is undeniably good in others. We think that in this display there is a trifle too much talk in the panel below Hart's name. The space is a little crowded. When so much type is used a light italic would be as strong and be less suggestive of crowding. Too black a type has a reducing effect upon the display, though this star and title assuredly get over.

—P. T. A.—

Scenes and Portrait Combined in One Ad

Miller's Theatre, Los Angeles, shows a good combination of half tone and line in a display for Will Rogers in "Doubling for Romeo." There are two scene drawings in line set against the portrait of the star, taking up little or no more space than would be required for the portrait alone and getting over a suggestion of the play at no greater cost than the making of a combination cut entailed; which is very much less than the line rate of additional space. We think that the copy writer exaggerates a trifle in that "5 centuries of laughter crowded into

A CLEVER COMBINATION CUT

six reels of super-comedy." It sells the story a little too hard, and makes it difficult for the production to make good for the promises. The two panels give the opinions of two of the local film critics to back up the announcement, and the text set into the cut reads: "He's a ridin,' rompin,' roamin,' ropin' Romeo from Arizona. The portrait cut is a little too dark and makes Rogers look a little too much like a matinee hero. It would have been better had a more characteristic picture been used, but otherwise the idea is capital and forms a neat display.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

GET A P. T. A.

Selling the Picture to the Public

Portrait Advertisement Gave Excellent Results

Now and then New Haven turns out an exceptionally pretty advertisement. This from the Rialto there is one of them, with a fine cut of Betty Compson as the attractor that really does attract. The screen is suited to the paper stock and it looks as well as would a finer screen on coated paper. With this as a foundation, the title is about all else that is necessary, and this is put in in plain type. It makes a

WHEN NEW HAVEN DOES WELL

very pretty display and one which requires a minimum of layout. The stock signature, the cut and some type lines are all that are required to get an attractive display. The same cut is used in the dramatic department as a reader for the house. We think that the cuts should have been reversed and the cut without background used for the advertisement and the other for the text, for the unbacked cut gives a better display than this. Both, however, are good, and since both are in, it does not particularly matter.

—*P. T. A.*—

Jameyson Sells House in Special Displays

H. E. Jameyson sends in a campaign for "Dangerous Curve Ahead" and adds that he drew practically all his ideas from the press book, paying this tribute: "Believe me that man Dietz is sure getting out a real service book. His books this year are great, and if the exhibitor can put over the stuff with the dope he can get out of them, well—it looks like a tough winter for some of them." If one of the ad creators like Jameyson is willing to admit that he can be helped, we'll be hanged if we can see why some others, of lesser capacity, can afford to affect a fine scorn. A lot of books are worse than useless, but it should pay to use the books that can give aid, and it is no belittlement to admit that such aid has been had. Jameyson gives the stuff his own individual twist. He is not using the displays ready made, but he is using the ad helps and the general suggestions and even the exploitation ideas, though he is professedly against street stunts and the like. But no one is going to be so foolish as to overlook the street possibilities of those Goldwyn targets. At that we think that some of Jameyson's chat sold more

A Program is Only as Good as its Entertaining Value
Have you noticed the high standard of entertainment that the Liberty has maintained this season? Big pictures, with real stories, stars and directors. Four of the season's best dramatic offerings have been presented one after another. And next week we will offer a mixed program, that we believe is 100 per cent entertainment. It was chosen with care and discrimination and we feel sure it will please you. See our ad tomorrow
Liberty Programs Are Built Up to a Standard
A Program Built to your Taste
When you buy a suit you expect a fit. When you buy a theater ticket you expect entertainment. That is what the Liberty is giving you. In line with our "better picture" policy, we have arranged next week, what we submit to Kansas City as a "better program."
This program is hand picked and will fit the taste of all. It will consist of a delightful comedy drama, the best comedy we could find, a first run news feature and a cartoon.
Watch for our Sunday announcement. It will tell you all about it.
The Liberty IS Showing "Better Pictures"

TWO OF JAMEYSON'S ADS SELLING THE HOUSE IDEA INSTEAD OF SELLING ONE FEATURE

tickets than the exploitation, for you like to read the Jameyson stuff. It is bright and sparkling and not slangy. Nothing hurts a display more than cheap slang. Nothing helps more than the use of phrases which will be slang next week or next month. If you can get the idea, you have the difference between jazz writing and plain slang. But along with his feature displays, Jameyson sends in a couple of nice house appeals. These are reproduced in a size to permit you to get the full text in case you want to make use of it. The "entertaining" in the right hand example is misspelled by the artist and Jameyson did not catch it until too late. That "wow" is his own comment. It pays to sell the house idea. It pays to sell the general program instead of just the feature. If you can make them think of your house when they think of entertainment, you have done more than when you sell two or three hundred dollars worth of extra tickets for one particular feature. Jameyson knows this and he sells the theatre as well as the feature. If more houses sold the amusement instead of features there would be infinitely less talk about poor business.

—*P. T. A.*—

Pittsburgh Olympic Does Well with Type

Having made the change from poor hand lettering to straight type, the Olympic Theatre, Pittsburgh, seems to have settled upon a good type form. The title in this reproduction looks like hand lettering, but is Penprint, which gives a hand lettered effect without the drawback of hand lettering. This gives two Pittsburgh

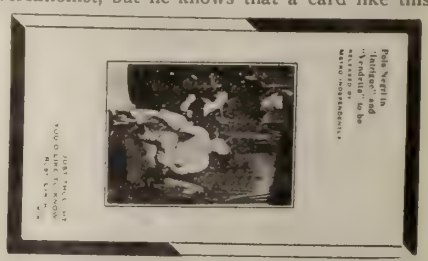
THE PITTSBURGH IMPROVEMENT

houses in the "right" column, and there is hope for some of the others. Much of the space is still blotted by illegible hand work in sizes too small to be easily read, but the Olympic, having made the change, seems pleased with the result and is getting better type displays with each week. It would do well to experiment a little with lower case letters for the smaller lines. They have a good face on the machines, and it is only a matter of talking to the foreman to persuade him to use it instead of the all capitals. It must be discouraging to have to work with Pittsburgh printers. There seem to be no real printers in the lot. It is not merely a matter of theatrical advertising. The entire advertising layout is sloppy. Some newspapers take a pride in their advertising composition, the Washington Post being a notable example, but in Pittsburgh if the written copy is set in some form of type, the printers do not seem to care a whoop how it looks, and apparently the advertising manager and the publisher share their indifference.

—*P. T. A.*—

This Neat Border Is Worthy of Imitation

Jay Jasper Emanuel, more or less of Philadelphia, sends in a postcard for Metro attractions which he recently got out. Jasper is singularly economical of words in his advertising for a cuss who talks as much as he does, but he knows that one idea well presented is worth a whole page of loose chatter when it comes to advertising. Jasper may be a profuse conversationist, but he knows that a card like this



EMANUEL'S NEAT CARD

will pull more business than a similar space all smeared up with type. It is not only a good example of restraint in display advertising, but it presents a corking good border idea. It is made of twelve point solid rule and one point light rules matched. If you want to see how much better this looks than a solid border, take a good look at it and then fill in the white space with a black pencil. You will find that the display is far more appealing as it was than when the entire border is black.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Riding with Death

(*Charles (Buck) Jones—Fox—6,230 Feet*)

M. P. W.—There is enough furious riding, hair-breadth stunts and shooting to satisfy the most avid lover of Westerns.

T. R.—Mark up another three-bagger for Fox. Charles Jones, who has rapidly risen to stellar honors and is justly entitled to them, has more than fulfilled our hopes in this great Western.

W.—Swift action and plenty of it in Jones' latest.

N.—Carries a large supply of dramatic vitamines.

E. H.—Is a Western story based upon the time-worn theme of the overdue mortgage and a band of lawless men who steal the money that is to pay off the farmer's debt.

Dr. Jim

(*Frank Mayo—Universal—4,474 Feet*)

M. P. W.—Universal picture, starring Frank Mayo, drives home moral lesson without becoming preachment.

E. H.—The picture is one of the best of recent Universal specials and holds the attention throughout by reason of the intelligent direction and splendid acting.

W.—Good production and acting help make old story fairly interesting.

T. R.—It is the kind of picture that theatres catering to family trade can book with impunity. There is nothing to offend and everything to enjoy.

What Do Men Want?

(*Featured Cast—Wid Gunning—6,141 Feet*)

M. P. W.—Is a correct photographic study of certain phases of life.

When You Go to Buy
Go by
MOVING PICTURE WORLD
REVIEWS
Their Reliability Is Proven.

T. R.—For the lover of home life drama it will be acceptable.

W.—Interesting photoplay with "box office" title.

N.—A title and a picture that will draw audiences.

The Silent Call

(*Strongheart—First National—6,784 Feet*)

M. P. W.—Strongheart, Belgian police dog, is star of novel and entertaining picture.

W.—An excellent picture that registers definite entertainment.

N.—Vivid dog story enacted against impressive backgrounds.

T. R.—There are thrilling moments crammed with the suspense that picture lovers crave.

The Wonderful Thing

(*Norma Talmadge—First National—6,880 Feet*)

M. P. W.—Norma Talmadge gives charm and interest to rather slight story on familiar lines.

T. R.—Is chiefly remarkable for the excellent opportunities it affords Norma Talmadge of demonstrating her versatility and extraordinary emotional capabilities in the heroine role.

E. H.—With Norma Talmadge adds another fine attraction to this popular star's list of plays.

N.—Slender story made entertaining by good production and appealing star.

W.—The star, not the story, "The Wonderful Thing."

False Kisses

(*Miss Du Pont—Universal—4,335 Feet*)

M. P. W.—Director saves this Universal picture that has Miss Du Pont as its star.

T. R.—Any exhibitor catering to family trade need not be afraid to book this one.

N.—Contains dramatic material but runs excessively to titles.

E. H.—The story is amateurish and, though well acted, is far from convincing.

The Speed Girl

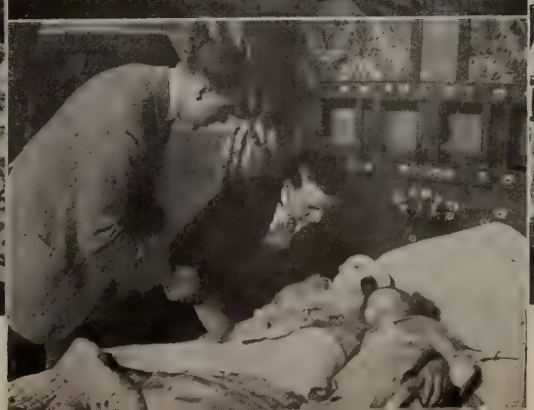
(*Bebe Daniels—Realart—5 Reels*)

M. P. W.—Makes excellent entertainment.

T. H.—It is fairly amusing comedy but not up to the star's recent productions.

W.—Star in role of herself, amusing, not up to former productions.

N.—In smashing light comedy Bebe Daniels soars.



SCENES FROM SELZNICK PICTURE, "DE LUXE ANNIE"

STARRING NORMA TALMADGE

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Exhibitors

WITHOUT BENEFIT OF CLERGY. Do not advertise as a program or feature picture or play it to your regular patronage. Play only to a literary club. Advertising; two-24 sheets, two papers, 15-1 sheets, lobby. Patronage; best. Attendance; first day fair, last two days poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THE RIDER OF THE KING LOG. Not a special, too drawn out. Some patrons said it was very good, others said very poor, pleased only about 50%. Advertising; better than average. Patronage; mixed. Attendance; poor for two days. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

Equity

HUSH. A worn out star in a worn out story, no wonder Clara had to make personal appearance to put it over, however she failed to give me a personal appearance, so I lost some money on her picture. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Export and Import

KAZAN. A wonderful picture, northern scenes hard to beat. It pleased all. Book it and boost it for it will not disappoint. Advertising; six-three-one sheets, heavy newspapers. Patronage; community. Attendance; fair. U. G. Riplogle, Grand Theatre, St. Marys, Ohio.

First National

IN WRONG. One of the best this season for light comedy. It makes you a kid again to sit through it. It's good. Advertising; newspaper. Patronage; miners. Attendance; fair. C. S. Malone, Casino Theatre, Eldorado, Illinois.

THE OATH. A very good picture but not what one would expect from the way it was advertised. Advertising; newspaper, window cards, etc. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LOVE. It would not be true to call this a big picture, yet it is a fine production. Should make a good audience picture everywhere. Advertising; usual allotment of posters. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, N. Y.

IDLE CLASS. Very good picture, drew well and pleased nearly everyone. Advertising; extra. Patronage; high class. Attendance; good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE KID. Pleased everyone. Patrons who had sneered at Chaplin are asking for another of his productions. Advertising; 1,000 heralds, 500 letters, threes, ones, window cards, newspaper. Patronage; small town. Attendance; 900 in a village of 1,700. Fayette Van Ziere, Holley High School, Holley, New York.

SCRAP IRON. Good picture, and star, exploitation possibilities great. Advertising; two newspapers, four-20 sheets, fifteen one sheets, lobby display, window cards. Patronage; mixed. Attendance; good. H. B. Barr, Rialto Theatre, Enid Oklahoma.

SCRAP IRON. Not one kick. Pleased 100%. This picture should please all classes. The best picture Ray has ever made. Advertising; extra. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

NOT GUILTY. Fair picture with no drawing power. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

A MIDNIGHT BELL. A good picture, pleased my patrons, star very popular here. Advertising; as usual. Patronage; mixed. Attendance; fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

PLAYHOUSE. Best Keaton comedy ever made, pleased most everyone. Advertising; extra. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

DON'T EVER MARRY. Best drawing card for the week. Give us more like it. Advertising; billboards, newspapers. Patronage; high class. Attendance; good. R. H. Hightower, Crystal Theatre, Dublin, Ga.

TRUST YOUR WIFE. Usual MacDonald type, nothing remarkable about the picture, local ladies club helped put it over. Advertising; usual. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

PECK'S BAD BOY. A good picture, drew well and pleased 100%. Jackie is well liked by the public. Advertising; extra. Patronage; high class. Attendance; good. Geo, Monroe, Gilbert Theatre, Beatrice, Nebraska.

LESSONS IN LOVE. Good picture, pleased majority. Advertising; extra. Patronage; high class. Atendance; good. Geo. O. Monroe, Gilbert Theatre, Beatrice; Nebraska.

JIM THE PENMAN. This feature has the material to hold interest and will please. Many compliments. Advertising; ordinary. Patronage; general. Attendance; fair. H.

SCENES FROM "ALF'S BUTTON," A FIRST NATIONAL SPECIAL ATTRACTION.

Straight from the Shoulder Reports

J. Longaker, Howard Theatre, Alexandria, Minnesota.

PECK'S BAD BOY. The title helped the box-office and Jackie Coogan and his dog kept the audience in good humor. Better than "The Kid." Good for the blues, no matter how severe the case. A 100% audience picture. Advertising; posters, local papers. Patronage; rural. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GOLDEN SNARE. The best Curwood picture ever made, drew well, patrons pleased. Advertising; newspaper. Patronage; general. Attendance; good. Forest E. Miles, Richmond Theatre, Richmond, Indiana.

Fox

DRAG HARLAN. An extra good picture for any one that likes western plays and William Farnum is wonderful in his part. Advertising; monthly cards, slides and sheets. Patronage; good. Attendance; good. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

RIDERS OF PURPLE SAGE. We brought this re-issue back and showed to the biggest crowd of the week. A wonderful picture, undoubtedly the best Western in which Farnum has appeared. Advertising; lobby, slides and program. Patronage; mixed. Attendance; best since "The Kid." Cragin & Pike, Majestic Theatre, Las Vegas, Nevada.

OVER THE HILL. A 100% picture which every human being should be permitted to see, but which is kept from great percentage of public through producers' greed. One dollar admission is all wrong for car of film and ticket taker. If equitably handled would be monument to producer and the entire industry. Advertising; advertised every available method. Attendance; bad on account of prohibitive admission. J. J. Wood, Redding Theatre, Redding, California.

NUMBER 17. Could not see much to it. But some complimented it. The longer I am in the business the more I learn that the public each has a view of their own. Advertising; regular. Patronage; smalltown. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

HIS GREATEST SACRIFICE. Characterized by the audience as one of the best Farnum pictures ever. "Let's have more of Farnum," is the cry. Advertising; posters and mail. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

ONE MAN TRAIL. This is an awful good picture and star is pleasing; better in every picture. Advertising; one sheets and monthly program. Patronage; small town. Attendance; fair. John C Mapes, K. of P. Theatre, Chester, New York.

Goldwyn

THE OLD NEST. One of the finest pictures ever made. Ran four days to S. R. O., last day bigger than first. Advertising; big lobby display, billboards and window cards, also newspaper. Patronage; mixed. Attendance; stop traffic. Charles D. Paul, Dreamland Theatre, Sault St. Marie, Mich.

UNWILLING HERO. Thoroughly pleasing to Rogers' fans, but star does not draw here. Advertising; six-sheets, three-sheets, three one-sheets, photos. Patronage; mixed. Attendance; poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

THE OLD NEST. My people liked this very much—advanced my price, worked like the devil, demoralized my business, and managed to get in enough to pay for it, thank the Lord. Glad it is over; worst business for a week after this one. Nothing to the big price for me any more. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE OLD NEST. I think that this is one of the very best features I have had the pleasure to see in the past year. A good lesson to all. Advertising; newspaper, heralds, and in the country. Patronage; all classes. Attendance; good. Fred S. Widenor, Opera House, Belvidere, N. J.

WET GOLD. A mighty fine picture, exhibitors will make no mistake. Advertising; usual. Patronage; small town. Attendance; capacity. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Hodkinson

THE SPENDERS. Very good picture, holds interest. Jos. Dowling especially good, was played against Charlie Chaplin's "Idle Class." Advertising; daily paper. Patronage; small town. Attendance; fair. L. T. Carskadan, Music Hall, Keyser, West Virginia.

DOWN HOME. Fine picture, pleased about 75 per cent. Patronage, small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE WESTERNERS. Fine western, many good comments. Advertising; lobby, one sheets. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE JOURNEY'S END. The only remarkable thing about this picture is that it has no sub-titles, otherwise it is just an ordinary program picture. Advertising; usual posters. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

KENTUCKY COLONEL. Pretty fair picture, little slow. Advertising; one sheets, lobby display. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

KING SPRUCE. Fine logging picture. Advertising; one sheets, slides, lobby. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Metro

A TRIP TO PARADISE. The best picture in which Bert Lytell has appeared and the best from Metro. Everyone pleased with it. Advertising; lobby, special slides, program and circus handbill. Patronage; mixed. Attendance; good. Cragin & Pike, Majestic Theatre, Las Vegas, Nevada.

CAMILLE. A fair picture, went over big, first day a holiday; fooled us bad other three. A three-reel Harold Lloyd comedy saved us from a flop. Advertising; big newspaper display, one extra, twenty-four sheets. Patronage; neighborhood. Attendance; poor. Alex A. Moedendel, Orpheum Theatre, Halifax, Canada.

CHORUS GIRL'S ROMANCE. Good picture, but didn't seem to draw, star not popular here, because we don't run her features enough. Patronage; good. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, N. Y.

Paramount

IDOLS OF THE NORTH. First lady to come out said it is ridiculous. We asked ten more and they said it was great. So there you are. Advertising; as sensational, daring and dazzling. Patronage; small town. Attendance; better than usual. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

AT THE END OF THE WORLD. Very good picture, good stars, exceptional acting. Exploitation possibilities good. Advertising; two newspapers, four twenty-four sheets, fifteen one-sheets, lobby display. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

JESSE L. LASKY PRESENTS ETHEL CLAYTON IN "EXIT—THE VAMP"—A PARAMOUNT PICTURE

Straight from the Shoulder Reports

ONE A MINUTE. Good light entertainment that's liked by all classes that are not looking for sensational stuff. Advertising; newspapers only. Patronage; down town. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

PROXIES. Fair picture, Advertising; big. Patronage; fair. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

AFFAIRS OF ANATOL. Sure fire, box office record smasher if properly exploited. Cast 100 per cent., settings ditto, story just average but satisfying. Made good at slightly advanced admissions. Advertising; like a circus, every method available. Patronage; cosmopolitan. Attendance; great. J. J. Wood, Redding Theatre, Redding California.

PASSING THRU. Fair picture. Advertising; big. Patronage; good. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

KING, QUEEN, JOKER. Cannot consider this more than a very ordinary picture. Does not appeal to the better intellect. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LET'S BE FASHIONABLE. With Douglas McLean and Doris May, although it's old, if you haven't played it you have missed one of the best comedies yet, as good as "Twenty-Three and One-half Hours' Leave." Patronage; small town. Attendance; 200 at 35c and 15c. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

GILDED LILY. A wonder for any person who appreciates art. Many of my oversensitive reformer patrons, however, were offended at the dance which goes pretty strong. Personally, think it's great. Advertising; regular. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

MIDSUMMER MADNESS. A wonderful picture as far as sets and acting go, but not a picture to show in a town where there is talk of censorship, it's rather bold. Mack Sennett's comedy, "Dabbling in Art," is no good. Advertising; special paper. Patronage; the best. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WHAT'S YOUR HURRY? Truly the best picture I have ever played with Wallace Reid. Reid always draws here. Advertising; regular. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

Pathe

RIO GRANDE. Good production, story good, acting and settings best, good moral. Advertising; usual. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE DEVIL. Picture least bit old, but in fine condition. Drew large crowd due to advertising and good title. Advertising; extra paper, devil walking in street. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

THE DEVIL. This is one of the best productions seen in years. Great star and cast. Attendance; big. D. Buss, Star Theatre, Tonawanda, N. Y.

ROGUES AND ROMANCE. Photography good, picture fair, story lacks substance; just an average offering. Advertising; posters, local papers. Patronage; rural. Attendance; poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.

HALF A CHANCE. Another one of those pictures that pleases them all. Advertising; regular advertising. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

ROAD TO LONDON. Fine background, but is not Washburn's best, favorably received. Advertising; usual. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.

Realart

ROOM AND BOARD. Light but clever picture which shows Constance Binney to advantage. Our patrons like this star. Advertising; lobby, slide and program. Patronage; mixed. Attendance; fair. Cragin & Pike, Majestic Theatre, Las Vegas, Nevada.

DON'T CALL ME LITTLE GIRL. Boys, this one with Mary Miles Minter sure is a winner. No need for censorship here. Patrons well pleased. Advertising; billboard. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

THE OUTSIDE WOMAN. Too light and frivolous for general consumption, only gets by, clothes and production saves it. Advertising; two six-sheets, three-sheets, foursheets, newspaper. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

R. C.

ONE MAN IN A MILLION. Very good wop picture, no comments, no kicks, good for transient house, not so good for small town. Beban acts his part well; poor business. Advertising; billboards, daily papers. Patronage; very good. Attendance; poor. C. L. Kirby, Elk Theatre, Longview, Texas.

THE STEALERS. Fine picture, will appeal to the best kind of people. Sorry did not book two days. Advertising; heralds, paper, usual posters. Patronage; mixed. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

AN ARABIAN KNIGHT. A fairly good production. Sessue Hayakawa was both good and comical. Advertising; six-sheet, three-sheet, three one-sheets, slide photos. Patronage; neighborhood. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, N. Y.

THE FIRST BORN. Very good drama, but Hayakawa not popular with my patrons. Advertising; daily paper. Patronage; small town. Attendance; poor. S. T. Carskadan, Music Hall, Keyser, Virginia.

GOOD WOMEN. Good picture but too slow, especially in last reel. Would have been much better in five reels instead of six. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

IF WOMEN ONLY KNEW. A fine picture; one of the very best pictures R-C ever released. Many compliments. Advertising; for average program picture. Patronage; mixed. Attendance; better than average week day. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

BLACK ROSES. Fair picture, did not seem to please as other Jap pictures. Advertising; regular (good all around advertising.) Patronage; mixed. Attendance; fair. F. S. Widman, Opera House, Belvidere, N. J.

Selznick

HANDCUFFS OR KISSES. One of the best things I ever played. Don't overlook this Elaine Hammerstein picture. I bought it right and made money on it; more than that, it pleased as well as any picture I ever played. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

DIVORCE OF CONVENIENCE. Silly, but good, audience laughed and seemed satistfied. Advertising; sixes, slides, lobby. Patronage; small town varied. Attendance;

SCENES FROM "JIM," NOW STARRING LITTLE JACKIE COOGAN. RELEASED BY THE JACKIE COOGAN PRODUCTIONS

Straight from the Shoulder Reports

fair. J. F. Cramer, Majestic Theatre, Willits, California.

CHICKEN IN CASE. Good picture, pleased those who saw it. Advertising; regular. Patronage; regular. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

IS LIFE WORTH LIVING? It would not be if only pictures of this type were made; light, ineffective. Did not satisfy O'Brien followers. Advertising; posters, newspapers, billboards. Patronage; high class. Attendance; average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

United Artists

MARK OF ZORRO. Superb production. Fairbanks at his best. Always goes over big in this town. "Some picture," that's the comment. Advertising; six sheets, one sheets, newspapers. Patronage; mixed. Attendance; big. A. V. Bothner, Majestic Theatre, Troy, N. Y.

DREAM STREET. Wonderful picture. A classic of the screen, but goes over the heads of the average audience; especially small town. Advertising; billboards, newspaper. Patronage; wonderful, title drew all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

Universal

ADORABLE SAVAGE. Dandy, took well with the men, pleased about 50 per cent. of the women. Advertising; lobby, one sheets. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

REPUTATION. Good, but far from Priscilla Dean's best. Advertising; paper, program, and local press. Patronage; family. Attendance; excellent. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

MOONLIGHT FOLLIES. Universal has a dandy star in Marie Prevost. Her first picture is very clever. Patrons highly pleased and said so. Advertising; average. Patronage; mixed. Attendance; fair but Saturday. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

GIRL IN THE RAIN. I didn't think there was much to this one; don't think many liked it. Advertising; one sheets, lobby. Patronage; small town. Attendance; poor. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE SHARK MASTER. Well made production and beautiful scenery. Story is not so bad but something seems to be the matter with Frank Mayo lately. There is no "pep" to his acting, he seems to be losing his drawing power. Hope he's better in the next one. Advertising; average. Patronage; mixed. Attendance; fair . Chas Kuchan, Idylhour Theatre, Canton, Illinois.

ACTION. Action is right, you couldn't wish for a better western, "Hoot" Gibson is getting to be very popular. Advertising; average. Patronage; mixed. Attendance, fairly good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

Vitagraph

DEAD MEN TELL NO TALES. Capital melodrama, pleased Saturday crowd fine and created much favorable comment. Advertising; about as usual. Patronage; mixed. Attendance; above average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

State Rights

THE SPENDTHRIFT (PIONEER). A good detective story, very interesting. Advertising; six sheet, two one sheets, photos. Patronage; transient. Attendance; fair. Michael Leszcynskzi, Pastime Theatre, Depew, N. Y.

THE HIDDEN LIGHT (NU-ART). A very good picture, suitable for any theatre. Advertising; six sheets, three sheets, one sheets, photos, slide. Patronage; transient. Attendance; fair. Michael Leszcynski, Pastime Theatre, Depew, N. Y.

THE BARBARIAN (PIONEER). Wonderful scenic scenes. The best northern picture we have had. Pioneers are all good. Advertising; six three, one sheets, window cards, newspaper. Patronage; general. Attendance; poor. U. G. Replogle, Grand Theatre, St. Mary's, Ohio.

THE HANDICAP. Good. Advertising; program and two papers. Patronage; neighborhood. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

MAKING THE GRADE. Good for three reels then started Russian Bolsheviki for the last two reels, many of the patrons walked out. Advertising; newspapers, window cards, lobby display. Patronage; neighborhood. Attendance; 750. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.

Comedies

SNOOKY'S TWIN TROUBLES (FEDERATED EXCHANGES). A corking good two-reel comedy. Snooky is amazing. Draws the kids like sugar draws flies. Advertising; one sheet, photos and newspaper. Patronage; high class. Attendance; average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE BIG SHOW (CHESTER EDUCATIONAL). A novelty that will bring your house down. One surprise after another, kids, dogs, cats, donkey, negroes, skunk and last, but by no means least, Snooky, the monk. Try to get the house full when you show it. It will please. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Ark.

FIRESIDE BREWER (SENNETT-PARAMOUNT). Question: How long will a producer's or star's name draw after they lapse into a state of comatose mediocrity? Advertising; regular . Patronage ; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Ark.

HARD LUCK (SCHENCK). A very clever comedy full of laughs; clean enjoyable mirth such as this is in demand. Advertising; ordinarily. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

Serials

WINNERS OF THE WEST (UNIVERSAL). First episode would indicate that this is an exceptionally attractive serial, have schools boosting it and business started off big. Advertising; heavy and unique exploitation. Patronage; mostly kids. Attendance; big. E. W. Collins, Empire Theatre, Jonesboro, Ark.

EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"A Parisian Scandal"

Marie Prevost Turns Scant Material Into Good Entertainment in Her Latest Universal

Reviewed by Fritz Tidden.

Marie Prevost's pictorial value to a production is immeasurable. This point cannot be stressed too much. Everyone, especially the male element, cannot help but respond to the essence of feminine appeal she embodies, except those who are anaesthetic to personality and charm in a woman. Most people feel like getting enthusiastic over Marie Prevost, but they deny it because to do so they must forsake their blasé pose and lack the courage of their convictions.

The ex-bathing beauty's value in a production is perfectly examplified in "A Parisian Scandal." She saves the day for the production. And not only that, but turns it into a worth-while entertainment. She has been given a silly, trite and over familiar story that is directed in a mediocre manner and makes you forget it. "A Parisian Scandal," because of Miss Prevost, will meet with favor most anywhere. And the presence in the cast of Mae Busch also does much from a pictorial angle.

The Universal Company should capitalize the star it recently recruited from the Sennett bathing suit ranks for all she is worth, which is considerable. The producing organization has the opportunity to make one of the screen's most popular and pleasing stars out of the material it has in hand, as it were. What she needs is the type of stories frequently written for Constance Talmadge and the best director procurable. It is realized this entails time and great expense, but the outlay will be more than amply repaid when Miss Prevost wins the place she deserves in the esteem of the public. She is a potential great star, but she will never reach the goal if allowed to continue in such stories and directed in such a manner as in her recent releases.

The Cast

Count Louis Oudoff.....George Periolat
Countess Oudoff.....Lillian Lawrence
Liane-Demarest.....Marie Prevost
Baron Stransky.....Bertram Grassby
Emile Carret.....George Fisher
Sophie Demarest.....Lillian Rambeau
Basil Hammond.....Tom Gallery
Mamselle Sari.....Mae Busch
Princess.....Mme. Rose Dione

Story by Louise Winters.
Scenario by Doris Schroeder.
Directed by George Cox.
Length, 4,739 Feet.

The Story

Basil Hamilton, a young man without social or romantic instincts, goes to Paris to study some 'ology, and promises his guardian that he will bring back a detailed report on the upbringing and moral character of her granddaughter, Liane, who is being raised in Paris. But when he meets the girl he finds that she is interesting as well as a flighty young thing. And with a hard boiled count in the offing their love affair progresses until the little report for grandmother is utterly neglected, and Basil is head over heels in love. He thrashes the count and then figures in a duel. Then he finally decides he has no chance with Liane, and leaves for America. But Liane follows him.

Program and Exploitation Catchlines:

Marie Prevost, the Most Beautiful Woman on the Screen, Is the Star of a Snappy Society Comedy Drama, "A Parisian Scandal."

You Remeber Marie Prevost As a Sennett Bathing Beauty. She Has Been Promoted to Stardom and Appears in "A Parisian Scandal."

IN THIS ISSUE

"Love, Hate and a Woman" (*Arrow*).
"A Prince There Was" (*Paramount*).
"Silent Years" (*R-C*).
"The Fourteenth Lover" (*Metro*).
"The Devil Within" (*Fox*).
"Molly O" (*Sennett*).
"A Parisian Scandal" (*Universal*).
"Fightin' Mad" (*Metro*).
"A Sailor-Made Man" (*Associated Exhibitors*).
"The Fox" (*Universal*).
"The Hole in the Wall" (*Metro*).
"Poverty of Riches" (*Goldwyn*).
"Tol'able David" (*First National*).

"The Battle of Jutland"

An interesting pictorial record of the greatest naval battle in the late World War and a marvelous example of human ingenuity and patience in arranging and moving model ships on a painted sea, this picture produced by Ideal Films, Ltd., and distributed in this country by Educational Films Corporation proves to be a welcome novelty among short subjects. It was produced in England under the supervision of Major General Sir George Aston, K. C. B., and is considered an authentic record of the naval engagement.

The film opens with a diagram of the relative positions of the British and German fleets on the momentous days of May 30 and 31, 1916. Follows a more itemized chart showing the locations of the principal monsters of war, and actual views of these great vessels steaming through heavy seas. Then the model ships representing Admiral Beatty's cruisers come out, encounter the Germans and "tease" them toward Admiral Jellicoe's principal battleships, eager to give battle. From there on the destruction of British and German ships by gunfire is vividly shown. Some idea of the patience involved in the preparation of this film may be gained from the statement that 3,000,000 different movements of the model ships are made.—S. S.

"Permanent Peace"

Particularly timely are the Kineto Review films titled "Permanent Peace," which give views of men and events at Washington during the conference for limitation of armaments. The captions also are particularly apt, being, in many instances, quotations from the speeches of Wilson and Harding which decry war, and predict that no such catastrophe as the recent world outbreak will ever occur again.

Pictures of giant battleships are also shown and it is stated that one of the chief reasons for the conference is to reduce the navies of the world and so relieve the peoples of the staggering load of taxation.—T. S. daP.

"Silent Years"

Well-Known Cast in Dignified R-C Production of Popular Novel

Reviewed by Jessie Robb.

The popular novel, "Mam'selle Jo," by Harriet T. Comstock has been put on the screen by Robertson-Cole, in a production marked by fine characterizations by the cast, good direction, well constructed continuity and a dignified treatment of the subject matter. The story is located in the picturesque region of the St. Lawrence River Valley where dwell the French Canadians. The primitive ways of living and the open forest country combine in a picturesque background.

Mme. Rose Dione, a French actress, who is, evidently, a new comer to the American screen, is a new type. As the rugged, unattractive woman with the starved maternal instinct, she is most convincing. Pauline Stark, Tully Marshall and George Seigman are the most outstanding in the fine cast.

The Cast.

Mam'selle Jo Morey.....Rose Dione
Captain Longville .....Tully Marshall
Henry Langley .....George McDaniel
Pierre Gavot .....George Seigman
Young Tom Gavot.....Will Jim Hatton
Tom Gavot .....Jack Mower
Father Mantelle .....James O. Barrows
James Norval .....Jack Livingston
Mary Malden .....Ruth King
Marcel Longville .....Kate Toncray
Mrs. Lindsay .....Lillian Rambeau
Young Donelle .....Jean O'Rourke
Donelle .....Pauline Starke
Mrs. Norval .....Ruth Ashby
Nick, the Dog.....By Himself

Story by Harriet T. Comstock.
Scenario by Winifred Dunn and Eve Unsell.
Directed by Louis J. Gasnier.
Photographed by Joseph Dubrey.
Length, 6 Reels.

The Story.

Jo Morey, known to the villages as "Mam'selle Jo" inherits from her father his debts and a barren farm. She devotes her energies to her invalid sister and to cultivating the farm. To the village comes Henry Langley. He meets Jo and soon asks her to marry him. While she loves him, she tells him to wait a few years until she is free. This Langley refuses and exasperated, marries Mary Malden.

Eight years pass. Jo has paid off the mortgage to Captain Longville. One night she finds a small child in her house. It is Langley's and the note left begs her to raise the child and keep her parentage a secret. Captain Longville and Pierre Gavot put the worst construction on the situation. Donelle is carefully reared by Jo, who has kept her from the villagers. She is saved from insults by Tom Gavot who has returned from studying forestry. A friendship results.

One day Mary Langley returns and claims her daughter, but Jo forces her to leave. While Jo is absent in the next town, Donelle learns of her supposed parentage. She runs to Tom for refuge. He asks her to marry him, then no one will dare to insult his wife. When Jo returns she is terrified at Donelle's absence. Pierre learns that his son has married. He goes to Jo but Tom and Donelle enter with the village priest to whom Mary has confessed. He explains Donelle's true parentage. Jo rejoices in her child's happiness.

Program and Exploitation Catchlines:

The Spirit of the Mother Eternal Is the Exalted Theme of This R-C Production With a Superlative Cast.

You Can Always Rely on Moving Picture World Reviews

Newest Reviews and Comments

"Love, Hate and a Woman"

Charming Star Enhances First of Series of Her Productions for Arrow Release

Reviewed by Fritz Tidden.

"Love, Hate and a Woman" is the first of a series of four productions Grace Davison is to make for Arrow distribution. The initial release of the quartet proves to be an interesting entertainment suitable for general audience consumption. Basing judgment upon it, there should be no doubt but that the distributing organization will have an easily marketed series. It is more than probable; because the errors that are present, but do not mar the production of the current picture will be corrected in those following.

There are numerous ingredients that make "Love, Hate and a Woman" the entertaining concoction it is. But the chief factor is the distinct charm and ability of the star. Miss Davison is an emotional actress of no little ability, and in addition has the piquant appeal that is generally lacking in this class of actresses and is more prevalent among light comedy luminaries. Other points of appeal in the picture are, in brief catalogue form, an interesting story, sumptuousness of production and a large wardrobe of stunning gowns worn by the star, who plays a cloak model, that will attract the women patrons. The faults, which are obviated by the good points, are lighting that does not always do justice to the beauty of the star or to grandeur of the sets, the sharp division of the story and too frequent titles in the first reels.

However, "Love, Hate and a Woman" is a melodrama that will go decidedly well in average houses, and serves to pave the way for Miss Davison's forthcoming productions.

The Cast

The Girl.....Grace Davison
The Man.....Ralph Kellard
The Brother.....Robert Frazer
The Sister.....Lila Peck
Mrs. Ramsey.....Julia Swayne Gordon

Story, Scenario and Direction by Charles T. Haran.
Length, 5 Reels.

The Story

Daryl Sutherland is a young woman from a fine family that had met with financial reverses causing her to seek employment. She therefore becomes a model for a fashionable modiste, and goes to a smart summer resort to display her employer's gowns without disclosing the fact that she is anything but a guest herself. At the hotel she meets a man, a prominent artist, and a love affair springs up immediately. She loves him but hesitates giving her assent to a marriage as she fears telling him she is a model.

Upon arriving back in New York Daryl learns that her sister had been wronged by an artist for whom she posed and as a result died. The brother of the two girls swears revenge, but Daryl persuads him to let her settle the affair. She goes to the artist's studio and finds her fiancee living there and thinks he is the man. She then plans an effective revenge, but while there her brother bursts into the studio and attempts to shoot the artist. Daryl protects him and is shot instead. The wound is serious but not fatal, and Daryl goes to his mother's home to recuperate and while there finds out that it was another artist and not her fiancee that was the cause of her sister's death. There is a happy ending.

Program and Exploitation Catchlines:

The Title, "Love, Hate and a Woman," Describes the Conflict That Is Presented in Grace Davison's Latest Picture.

Exploitation Angles: There is plenty of opportunity here to motive a fashion show. If you cannot stage this, at least get the stores to hook-up with window displays telling of the many handsome gowns worn. It will help to put over the new star very materially.

"Molly O"

Mabel Normand Is Simply Immense in Mack Sennett Comedy Released by First National

Reviewed by Edward Weitzel.

The writer of this review is willing to go on record that, barring a few moments just before the sensational airship finish, he had never been more thoroughly entertained by any moving picture than by "Molly O," the Mack Sennett comedy starring Mabel Normand. The humor is, at most times, delicious, the human interest genuine and Mabel is simply immense as the spirited daughter of the honest and hard working couple who cannot recover from their surprise when Molly's beau brings her home in his swell limousene and is introduced as a fashionable and wealthy young physician.

The picture opens with an express train rush of dramatic comedy and maintains this pace with remarkable success. The good things in it are too numerous to mention. It is another "Mickey," and that tip should be enough for any exhibitor. The airship finish is a great sensational stunt, and the entire production is capital.

The Cast.

Molly O .....Mabel Normand
Tim O'Dair .....George Nichols
Mrs. Tim O'Dair .....Anna Hernandez
Billy O'Dair .....Albert Hackett
Jim Smith .....Eddie Gribbon
Dr. John S. Bryant .....Jack Mulhall
Fred Manchester .....Lowell Sherman
Miriam Manchester .....Jacqueline Logan
Albert Faulkner .....Ben Deely
Mrs. Jas. W. Robbins.....Gloria Davenport
The Silhouette Man.....Carl Stockdale
Antonia Bacigalupi .....Eugenie Besserer

Story by Mack Sennett.
Directed by F. Richard Jones.

The Story.

Molly O'Dair, whose mother takes in washing and whose father is a ditch-digger, sees the picture of a handsome and wealthy young doctor in the daily paper. In the blank space next to it is printed the query, "Who will be the doctor's bride?" Molly falls in love with the doctor and pastes her own photograph next to his picture. Later on she meets him at the country club where she has gone to deliver washing. He is so attracted by her pretty face and spirited manner that he ends by falling in love with her. Her father does not approve of the affair, and orders the young man from the house. Molly goes to a masked ball against her father's commands. Jim Smith, the honest young roughneck whom Mr. O'Dair has picked out for his son-in-law, is also there, the ball being for charity. Through Jim's interference, Molly is thrown into a compromising position with the doctor, and Mr. O'Dair turns his daughter into the street. In the morning he goes to the doctor's house, having learned that Molly has spent the night there. He tries to kill the doctor, but is over-powered, and learns that Molly is now Doctor Bryant's wife. An attempt to carry off Molly, a few days later, by a society crook, introduces a sensational airship episode.

Program and Exploitation Catchlines:

"Molly O" Is Another "Mickey," and That Means No End of Fun and Entertainment for All Good Fans.

"The Fly and the Ant"

Similar in theme to "The Ants and the Grasshopper" is this modernized Aesop Fable animated by Cartoonist Paul Terry. It is marked by the same skill in execution and the usual clever comedy touchs that mark this artist's work. Built on the theme of the flies who go about enjoying life while the ants are busy, one of the flies meets an untimely end when he is "swatted" while eating pie. As usual, there is a moral, this one being "Greed and folly have their day of reckoning."—C. S. S.

"A Prince There Was"

Thomas Meighan Is Not the Best Selection for the George Cohan Comedy Based on the Novel "Enchanted Hearts"

Reviewed by Edward Weitzel.

As a stage comedy "A Prince There Was" turned out to be a modern fairy tale that drew well pleased audiences. Made into a screen play, it retains its charmingly youthful and simple hearted atmosphere but Thomas Meighan is not the best possible selection for the part of the very rich young man who finds friends, happiness and a wife among the lowly boarders of the tenement house district, after he has used his money to lighten the burdens of his fellow lodgers. Mr. Meighan bulks a trifle too large for the character and suggests that he is too full of good red blood to be a society idler until a pretty face arouses him and its owner ends matters by making him a real man.

There are many entertaining moments in the picture, and the supporting cast is excellent.

The Cast.

Charles Edward Martin....Thomas Meighan
Katherine Woods .....Mildred Harris
Comfort Brown .....Charlotte Jackson
Jack Carruthers .....Nigel Barrie
Bland .....Guy Oliver
J. J. Stratton .....Arthur Hull
Mrs. Prouty .....Sylvia Ashton
Mr. Cricket .....Fred Huntly

Original play by Darragh Aldrich.
Scenario by Waldemar Young.
Directed by Tom Forman.
Cameraman, Harry Perry.

The Story.

Charles Edward Martin is a wealthy society idler until he meets Katherine Woods a young girl whose father was ruined financially by J. J. Stratton, Martin's broker. Martin's money was used in the matter but not to his knowledge. Katherine is trying to earn a living by writing magazine stories but is unsuccessful. Comfort Brown, the little drudge of the boarding house, goes to find the editor of one of the fiction magazines at the home of Martin and meets that young man himself. The little girl's story about Katherine so interests Martin that he goes to live at her boarding house, under the name of Prince, after buying the magazine and posing as its assistant editor. He makes all of the boarders happy; Katherine especially, until she finds out that he bought her story against the advice of the real editor and she has not won on her merits. Stratton exposes the truth and tries to make the girl believe that it was Martin who ruined her father. There are several days of heartache for Katherine, but Stratton is unmasked, and the lovers are united in the real old fairy tale way.

Program and Exploitation Catchlines:

"A Prince There Was" Is a Modern Fairy Tale with Scenes Laid in a Cheap Boarding House, and There Are Love and Romance All Through the Picture. Thomas Meighan Is the Star.

"Better Milk"

From the remotest times milk has been the beverage and food of mankind, and because it holds its place even up to the present as the foremost drink of humanity the Kineto Review pictures, "Better Milk" will hold much interest for all spectators. The pictured history of milch cattle is given back to the time of the Romans when animals of the milk-giving kind formed the chief wealth of the peoples. In fact, our word "pecuniary," is derived from the Latin "pecus," meaning cattle.

Pictures of the up-to-date handling of milk are also shown, from the dairy to the bottling stations and thence to the consumers, and the pasteurization is an interesting detail.—T. S. daP.

Newest Reviews and Comments

"The Devil Within"

Dustin Farnum Stars in Lurid Sea Tale, Fox Production.

Reviewed by Jessie Robb.

A bad man's reformation has a fair amount of interest for the average film goer and this latest Fox Production which stars Dustin Farnum gives him opportunity to show how bad and how good he can be. The scenario is not expertly constructed and results in uneven action with a vast number of close-ups which gives the impression that they have been liberally used by the director in an attempt to carry on the action and pad the footage. However, there is action, which seems to be the chief requirement, especially in the first part of the film, as the brutal, liquor-filled sea captain causes enough rows with his crew and the natives of the South Sea Islands. The part is played by Farnum in a broad manner. In the latter half when the captain is an old man, fully reformed, similar action is supplied by his grandson, played by the director. For those who like brutality, the witch's curse and the faithful servant the picture may get by. It does not seem equal to his previous release.

The Cast.

Capt. Briggs ..... Dustin Farnum
Laura ..... Virginia Valli
Dr. Philiol ..... Nigel De Brulier
Hal ..... Bernard Durning
Scurlock ..... Jim Farley
Wansley ..... Tom O'Brien
Crevay ..... Bob Perry
Bevins ..... Charles Gorman
Ezra ..... Otto Hoffman
Cabin Boy ..... Kirk Incas
Witch ..... Evelyn Selbie
Juvenile Witch ..... Hazel Dean

Story by George Allen England.
Scenario by Arthur J. Zellner.
Directed by Bernard Durning.
Photography by Don Short.
Length, 5,997 Feet.

The Story.

In the 1870's Captain Briggs of the "Silver Fleece" is cruising in the South Sea Islands. He is a drunkard and brutal in his drink. While the ship was waiting for the tide the captain visits the natives and steals their idol. As a result the ship is attacked by the natives and a battle ensues. The natives are badly beaten and the witch calls down a curse on the captain. In port again the captain sells his cargo of opium, becomes a rich man, marries and settles down.

Years pass. The witch's curse has been effective as the captain's sole living relative is his grandson, Hal, who has followed the sailor's life. When Hal returns he proves to be a drunken replica of his grandfather. He beats up his captain and steals his grandfather's savings. Then he is attacked by the ship's crew and stabbed with a poisoned kris. His life is saved by Dr. Philiol the old doctor. His narrow escape from death sobers Hal. He reforms and marries his sweetheart, Laura.

Program and Exploitation Catchlines:

The Witch's Curse On the Drunken Skipper Brought Death Until Love and Reformation Annulled It.

"At the Wailing Wall"

The bulwark aptly described in the title of this Burton Holmes Travelogue is that of the wall surrounding the ancient city of Jerusalem. Centuries ago it passed its usefulness as a defense but its use for other purposes remains today. It is now what might be called a shrine for the orthodox Jews of the mixed city. To it in all parts of the town the Hebrews come and literally present their prayers and lamentations, audibly in the familiar monotones, with the result that the sound becomes a wail. In addition to presenting views of the wall itself, Mr. Holmes photographs the various types that fulfil their religious duties in front of the historical stones. Other parts of the city of Jerusalem are included in the Travelogue and the queer and little known scenes furnish added interest to the release. (Paramount.) F. T.

"Fightin' Mad"

Metro-Desmond Production Has Many Hearty Laughs and a Thrilling Ending

Reviewed by Sumner Smith.

Laughs are mingled with thrills in the William Desmond production, "Fightin' Mad," distributed by Metro, which has been taken from an original story by H. H. Van Loan about four cowboys who, emulating Dumas' three musketeers, grip hands and swear "One for all and all for one." Starting out like a comedy of a virile Westerner whose failing for fights amuses his acquaintances, the picture suddenly swerves into melodrama of the most virulent sort—Mexicans, fair maidens and a rescue by the border police—but it is all so entertaining that it pleases immensely, though it does not always convince.

Desmond is all that could be desired in the character of the breezy cowboy who gains three staunch friends by handing them artistic beatings, falls in love with a girl unimpressed by his prowess and then, with the aid of his "musketeers," rescues her from kidnappers. Jack Richardson, William J. Dyer, and especially Bert Lindley, are amusing as his "buddies," while the other artists are capable. Some of the sub-titles are gems. Despite its strong melodramatic ending, the picture really scores a hit on the strength of its good comedy.

The Cast

Bud McGraw ..... William Desmond
Peggy Hughes ..... Virginia Brown Faire
Eileen Graham ..... Doris Pawn
Nita de Garma ..... Rosemary Theby
James McGraw ..... Joseph J. Dowling
Francisco Lazaro ..... William Lawrence
Howard Graham ..... Emmett C. King
Amos Rawson ..... Jack Richardson
Obadiah Brennan ..... William J. Dyer
Micah Higgins ..... Bert Lindley
Colonel Gates ..... George Stanley
Captain Farley ..... Vernon Sniveley

From the original story by H. H. Van Loan.
Directed by Joseph J. Franz.
Photographed by Harry A. Gersted.
Length, 5,436 Feet.

The Story

Bud McGraw never misses an opportunity for a fight. He feels that by joining the border police down South he will find a life worth-while. He wins a place on the force by "licking" three of its members, who promptly become his best friends. Bud then discovers that not all people look on his prowess with respect. Peggy Hughes, visiting in the town, asks him to stop fighting. Shortly afterwards, when she is kidnapped by Mexican whiskey smugglers, Bud calls on his three comrades and, after a thrilling battle, effects the escape of the girl and wins her love.

Program and Exploitation Catchlines:

As a Fight-Loving Cowboy, William Desmond in "Fightin' Mad" Wins Three Staunch Friends by Handing Them Artistic Lickings.

"Start Something"

The outstanding feature of this Hallroom Boys Comedy distributed through Federated Exchanges is a burlesque prize fight between Sid Smith and a tough of about three times his size. Several comedy situations have been introduced which will provoke laughs from the average audience but the action could have been speeded up if less footage had been used, as it takes up the major portion of the second reel. While by no means the best of the series, this subject ranks well up with the average and should prove satisfactory to Hallroom Boys admirers.—C. S. S.

"The Hole in the Wall"

Alice Lake Does Clever Work in Novel Crook Story Produced by Metro.

Reviewed by Edward Weitzel.

With a part that is not always sympathetic Alice Lake does clever work in a novel crook story. The interest is maintained from start to finish in the face of the fact that it is no easy task to accept some of the twists and turns of the plot. However, the story has the important merit of sticking close to its class and serves admirably to amuse the spectator who does not go to the moving picture theatre for instruction or moral uplift.

The production does credit to Maxwell Karger and the Metro company. Allen Forrest, Frank Brownlee and Charles Clary head the capable support.

The Cast.

Jean Oliver ..... Alice Lake
Gordon Grant ..... Allen Forrest
Gimpy Jim ..... Frank Brownlee
The Fox ..... Charles Clary
Deagon ..... William De Vaull
Mrs. Ramsey ..... Kate Lester
Donald Ramsey ..... Carl Gerrard
Inspector of Police ..... John Ince
Cora Thompson ..... Claire Du Brey

Story by Fred Jackson.
Scenario by June Mathis.
Directed by Maxwell Karger.
Cameraman, Allen Seigler.
Length, Six Reels.

The Story.

Madame Mysteria, a medium, is killed in a train crash. Her three assistants decided not to identify the body. The medium always appeared for seances with her face covered and the three assistants agree to get another "Madame Mysteria." The Fox, a well bred man of polished manners and distinguished appearance, has met a girl in prison who he thinks will qualify.

The girl is Jean Oliver, daughter of a Boston banker who killed himself in the disgrace of a wrongful accusation of embezzlement. Jean, was engaged at the time to Gordon Grant, who was then in Europe. His relatives persuaded her that the scandal of her father's suicide made her marriage impossible and she left for New York to hide from the notoriety of the case.

Jean had obtained employment as private secretary to Mrs. Ramsey, a society leader. Mrs. Ramsey's son, Donald, fell violently in love with the girl. Mrs. Ramsey, in an effort to break the boy of his infatuation, planted some jewelry in Jean's trunk and had her arrested for theft. Jean was sentenced to the prison where she met the Fox. When the Fox asks her to take Madame Mysteria's place, she agrees on the condition that the three criminals help her kidnap a boy who has been born to young Donald and the girl he married in response to his mother's wishes. She intends to bring the boy up as a crook. The kidnapping is easily effected and the child is kept by Jean in the psychic parlors. She has stepped into the role of the medium and is very successful in deluding her clients, but the Fox wants Jean to cut loose from it all and try a straight life as his wife.

Grant, meanwhile, hunting the world for Jean, has developed into an amateur detective. New York friends of his have been robbed of jewelry and he is trying to solve the thefts. He notices that all of the victims have been clients of Madame Mysteria. He offers to help trace Mrs. Ramsey's kidnapped grandson. He sees a letter that Mrs. Ramsey has received, telling of the plan for revenge, and is shocked to find the writing like that of his former fiancee, Jean Oliver. Going to Madame Mysteria's parlors Gordon seeks for hidden wires and discovers them. Trickery is at an end. But, as Jean stands there in her psychic robes, real psychic power comes to her. She casts off all disguise and faces Gordon. Together they go to Mrs. Ramsey and force her to sign a statemen clearing Jean of crime.

Newest Reviews and Comments

"Tol'able David"

Richard Barthelmess Scores a Great Hit in His First Starring Vehicle Produced by Inspiration Pictures, Inc. First National Release.

Reviewed by Edward Weitzel.

Easily the most romantic figure on the screen today among the male stars, Richard Barthelmess scores a great personal hit in his first starring vehicle. The story is laid in the mountain country of one of the southern states and the characters have been chosen largely from the primitive folk which inhabit the region. There is an engrossing human interest running all through the story and ninety-five per cent of the material used has been selected with excellent discrimination. The other five per cent. consists of some low brow comedy entirely unsuited to the mood of the story and the personality of the star, and a few spots where the gruesome and unpleasant have been overstressed.

There are many moments of spiritual beauty in the picture and the production is in keeping with every demand. As David, the earnest and finely molded young boy whose great ambition is to drive the United States Mail Coach, Richard Barthelmess fulfills every promise made by him in the past in characters that called for fine qualities of heart and mind. It is difficult to find one flaw in his impersonation.

The supporting cast contributes a long list of able characterizations. Gladys Hulette, Forrest Robinson and Marion Abbott are among the high lights.

The Cast.

David Kinemon .....Richard Barthelmess
Esther Hatburn .....Gladys Hulette
Iscah Hatburn .....Walter P. Lewis
Luke Hatburn .....Ernest Torrence
Luke's Brother .....Ralph Bausfield
Grandpa Hatburn .....Forrest Robinson
Senator Gault .....Laurence Eddinger
David's Father.....Edmund Gurney
David's Brother, Allen ...Warner Richmond
David's Mother .....Marion Abbott
The Doctor .....Harry Hallam

Story by Joseph Hergesheimer.
Scenario by Edmund Goulding and Henry King.
Directed by Henry King.

The Story.

In "Tol'able David" the author has managed to get a new slant on the southern mountain feud. The Hatburn family are unfortunate enough to have a set of relatives who are driven out of another part of the country for lawlessness and who come and camp down upon them. Allen Kinemon, driver of the stage coach carrying the United States Mail, incurs the hatred of one of the outlaws who injures him for life by striking him in the back of the head with a rock. David, the young brother of Allen, has always been ambitious to drive the mail coach, but the postmaster will not let him. Forced at last, in an emergency, to let David become the driver, the boy loses the mail bag on the return trip. It is found by one of the outlaws. David goes back and has a terrific fight before he is overpowered and almost killed by an adversary about twice his size. Esther Hatburn, who loves David, brings help just in the nick of time, and the proud and happy boy has the satisfaction of knowing that he has been true to his trust.

Program and Exploitation Catchlines:

Richard Barthelmess Has Scored a Great Hit in his First Starring Picture, "Tol'able David." Released by First National.

"Kineto Review No. 161"

Kineto Review No. 161 is a diversified collection of films of animals, birds, fowls and even reptiles and insects which help to make farm-life just what it is. Also there are pictures of the different kinds of work which employs the ruricolist, such as hay-making, threshing and milking.—T. S. daP.

"The Fourteenth Lover"

An Amusing Star in an Amusing Comedy Is Viola Dana in Her Latest Metro Production.

Reviewed by Jessie Robb.

The latest Metro Production which stars Viola Dana is a bright, whimsical comedy. The very flirtatious young lady with her many heart problems is invariably amusing in fiction and the trouble Vi Marchmont gets herself and family into before she settles down makes this particular film a gloom chaser. There is a wealth of deft and comically serious business which has been cleverly directed and as cleverly acted by Miss Dana. Her struggle to learn to cook is a high spot.

The part assigned to the star seems just about made to her order and she looks her daintiest and acts her brightest. The cast contains some of the best known names in filmdom. Altogether a handsomely produced picture with an honest to goodness story—which surely should please the star's admirers.

The Cast.

Vi Marchmont .....Viola Dana
Richard Hardy .....Jack Mulhall
Clyde Van Ness .....Theodore von Eltz
Aunt Letitia .....Kate Lester
Mrs. Hardy .....Alberta Lee
Mr. Marchmont .....Frederick Vroom
Maid .....Fornzie Gumm

Story by Alice D. G. Miller.
Scenario by Edith Kennedy.
Directed by Harry Beaumont.
Photographed by John Arnold.
Length, 6 Reels.

The Story.

Vi Marchmont is a flirtatious young lady with only thirteen suitors and No. 14 showing up. Her long suffering father and Aunt Letitia decide to call a halt. With the aid of the family doctor, they convince Vi that she is in need of a rest and pack her off to their country home. Aunt invites Clyde Van Ness, No. 13 and vastly eligible, to visit them. It is hoped that Vi will take him. But Vi has seen Richard Hardy, her father's gardener. He is a college chap with his way to make and to whom Vi is an extravagant young person. She manages to have him come to the country.

Hardy proves adamant to Vi's attractions. She learns of her father's and aunt's arrangement and balks.

A conversation with Hardy results in Vi's attempting the domestic but with disastrous results. Hardy finds her in tears, and as he really cares explanations follow. Aunt Letitia discharges Hardy. Van Ness tells Vi that Hardy is married.

Hardy, finally lands his big landscape job. It does not bring him happiness. He tells his trouble to his mother. The next day she calls upon Vi and an innocent little plot is arranged which succeeds beautifully. When Father Marchmont finds his runaway daughter she has become Mrs. Hardy and all ends happily even if Van Ness has a busted heart.

Program and Exploitation Catchlines:

She Had Thirteen Suitors With the Fourteenth in Sight. How She Finally Chose Mr. Right Man Is Amusingly Set Forth by Viola Dana in Her Latest Metro.

The Young Gardener Wins the Heiress in Spite of the Many Objections of Her Rich Parents, and of Fourteen Other Suitors.

"The Joy Rider"

Snub Pollard and his leading lady, Marie Mosquini, meet with exciting adventures in this single reel Pathe comedy in which an automobile figures largely. There are a number of humorous situations and a lot of action and it will please the Pollard fans. Snub's endeavor to win the girl despite parental objection supplies the theme, luck brings a clergyman to his rescue during the auto's mad flight and, of course, everything ends O. K.—C. S. S.

"Poverty of Riches"

Reginald Barker's Production of Leroy Scott Story Is Excellently Acted and Directed. A Goldwyn Picture.

Reviewed by Edward Weitzel.

The author of "Poverty of Riches" has gone back to a familiar but always worth while theme and drawn a parallel between two young couples. The first decide that children will be a stumbling block in the path to wealth and social position; the other couple believe that no family circle is complete without babies and lots of 'em. As handled by Leroy Scott, the theme becomes vital and entertaining. Director Barker has kept the tone of his production on a highly artistic level. The action is a trifle slow in spots, but the acting of the strong cast and the completeness of the entire production largely atones.

Richard Dix is a handsome and manly John Colby and Leatrice Joy is equally well cast. John Bowers and Louise Lovely as the Donaldsons make a delightful family group with their little ones.

The Cast.

John Colby .....Richard Dix
Katherine Colby .....Leatric Joy
Tom Donaldson .....John Bowers
Grace Donaldson .....Louise Lovely
Mrs. Holt .....Irene Rich
Lyons .....De Witt Jennings
Stephen Phillips .....Dave Winter
Hendron .....Roy Laidlaw
Edward Phillips, Sr. .....John Cossar
John in prologue .....Frankie Lee
Katherine in prologue ....Dorothy Hughes

The Story.

Two ambitious young fellows start their commercial careers in the same large steel works. Both are married, the Colbys thinking only of position and wealth, and the Donaldsons of comfort and a family of little ones. When John Colby asks his wife to put off motherhood untli he realizes his dream of wealth and power she consents. Years of close attention to business is rewarded by a position of great trust and large gain with the steel company. By this time his wife, seeing the happiness of the Donaldsons in their children, begins to realize all she has lost. While on a motor ride with her husband their car is upset and Mrs. Colby is badly injured. When she is well enough to bear the news she is told by her physician that her hopes of motherhood can never be realized. Broken-hearted, she can only think of the happiness of the homes that are filled with the music of childish laughter.

Program and Exploitation Catchlines:

The Theme of "Poverty of Riches" Will Reach the Heart of Every One Who Sees the Picture, Which Was Directed by Reginald Barker.

"The Pickaninny"

Frederick Ernest Morrison, the little colored comedian of the Hal Roach forces, better known to film fans as "Sunshine Sammy," has been elevated to stardom in this two reel special issued by Pathe. While there are several humorous situations designed to show off the new star to advantage, the offering as a whole is hardly up to expectations. Much of the "business" is not new. The supporting cast consists of players who, with the exception of George Rowe "the cross-eyed gink" are new to the Roach forces. "Sunshine" as a grocery boy encounters a camper and shows him how to catch fish, then various things begin to happen which are complicated by the appearance of a "drunken" automobile, and a bear. One of the most novel situations is where the star uses a chicken to dig angle worms for him. Another unique scene made by double printing shows the way the road looks to the cross-eyed revenue officer whose auto has been "fed" on homebrew instead of water.—C. S. S.

Newest Reviews and Comments

"The Fox"

Magnificent Western Scenery and Lively Action in Universal Super-Production Starring Harry Carey.

Reviewed by Edward Weitzel.

Universal's super-production, "The Fox," starring Harry Carey, lives up to the claims made for it. Many of the scenes were photographed in the Mojave Desert and it is filled with spectacular effects including some blood stirring dashes by a troop of the famous 11th U. S. Cavalry. The scenes along the old Sante Fe Trail and those made with Painted Rocks and Cathedral Butte as backgrounds are filled with beauty and strong dramatic action.

The story, written by Harry Carey, is an interesting one from every angle, and is excellently acted by the star and his support.

The Cast.

Ol' Sante Fe ..... Harry Carey
Sheriff Mart Fraser ..... George Nichols
Stella Fraser ..... Gertrude Olmsted
Annette Fraser ..... Betty Ross Clark
Dick Farwell ..... Johnny Harron
Mrs. Farwell ..... Gertrude Claire
Rufus B. Coulter ..... Alan Hale
K. C. Kid ..... George Cooper
Pard ..... Breezy Eason, Jr.
Black Mike ..... Chas. Lemoyne
Rollins ..... C. E. Anderson
Hubbs ..... Harley Chambers

Length, Seven Reels.

The Story.

Santa Fe, a woe-begone tramp, is saved from a jeering mob in the little desert town of Caliente, by Annette, the sheriff's daughter. Santa Fe decided to stay in town. He adopts a little waif, and the two have to struggle for existence. The tramp gets a job as porter in the bank. The leading banker, Coulter, is a political crook, leagued with a band of outlaws. Santa Fe learns much of this situation. Coulter "frames" Dick Farwell, the fiance of Annette's sister, and causes his capture by outlaws. The boy is suspected of stealing from the bank.

The Sheriff, who is in disrepute because he has not cleaned up the outlaws, goes into the desert to save Dick. Santa Fe saves the Sheriff from death in a sandstorm, but is himself captured by the outlaws. He escapes, with Dick, through a subterranean river.

They arrive back in town just in time to save the Sheriff from a mob. Sante Fe reveals himself as a special State agent sent to up-root the outlaw gang and to catch Coulter. Aided by U. S. Cavalry and a large Sheriff's posse he leads an attack next morning on the outlaw stronghold in the painted cliffs and cleans them out. Coulter is also taken. Santa Fe, now the idol of the section, wins the love of Annette.

Program and Exploitation Catchlines:

"The Fox" Is Harry Carey's Biggest Starring Picture. It Is Filled with Great Sensational Scenes and Deserves Its Name of Super-Production.

"The Hustler"

Of the pie-throwing type of comedy is this single reeler distributed by Pathe, featuring Snub Pollard. There are a number of laughs in this number and it will please the average audience. A humorous situation shows Snub painting a fence, the reflection from a small mirror continually makes white spots appear on the surface as fast as he paints them out. Discovering the cause, a situation is brought about by which the entire contents of the paint can are hurled on the policeman who is using the mirror for shaving. Later, Snub has trouble in an ice cream parlor and the cream finally lands on someone's face. Snub and the girl are both broke and decide to get married. The girl's father turns out to be the same policeman and it develops he is a bootlegger running a bar in a large fake tree in the park. This provides other amusing situations. Marie Mosquini appears as leading woman.—C. S. S.

"A Sailor-Made Man"

Harold Lloyd's First Four-Reel Comedy for Associated Exhibitors Is Certainly a Winner

Reviewed by C. S. Sewell.

Continuing his consistent record of screen successes, Harold Lloyd is now appearing in "A Sailor-Made Man," distributed through Associated Exhibitors. It is in several respects his best effort, and at the same time, his most ambitious offering. It is his first feature comedy and is four reels in length. Besides being an excellent comedy, filled with mirth-provoking situations which should please any type of audience, it is marked by an elaborateness of production, such as big Oriental sets, as is seldom seen in comedies. These sets, too, are not merely used for display, but are effective locales for some of the best situations.

A distinctive feature of this comedy is the manner in which it is constructed. While it is never draggy, the action accelerates as the film proceeds, and the laughs grow more numerous until the final fade-out is reached. Particularly in the earlier reels there is a lot of subtle humor, and while the situations as a whole are not as boisterous and rollicking as in "Never Weaken," there is plenty of the kind of work for which this star is noted.

As is usual in Harold Lloyd Comedies, there are a number of new stunts which he makes register effectively; especially clever are the scenes where by accidentally stepping on a piece of soap he knocks out the champion of the navy, the "business" in the Maharajah's palace which is one succession of laughs, and the difficulty in which he finds himself when a dog runs away with his hat, but there are several others just as good.

As described in a sub-title, the plot is "An American boy in love with an American girl—Let's Go." It deals with a wealthy young man who is told he must do something useful and get a job before he can win the girl. He joins the navy, lands in an Oriental country, runs into the girl there and rescues her from the Maharajah's harem. There is a novel finish that gets away from the usual close-up.

Mildred Davis is excellent as the girl and Dick Sutherland is a ferocious looking Oriental potentate. Noah Young as the rowdy does the best work of his career and is an excellent foil for Lloyd. Fred Newmeyer directed the production with skill.

Paramount House Goes to Strand Interests

One of the biggest theatre deals in Western New York in several years was the sale last week by Famous Players and the Shea Amusement company of the Shea Criterion Theatre in Buffalo to Walter Hayes, an official of the Mark-Strand interests, for a sum said to be close to $500,000. Mr. Hayes is representing a group of Buffalo financiers in the purchase. He will get possession the end of December. The deal was closed in New York City last week.

Harold B. Franklin, representing the Shea Amusement Company, said that because of the limited seating capacity of the theatre, it was found impossible to gross enough money to pay for the high class policy of first run Paramount pictures in vogue under the Shea direction. He also declared that the company did not care to put in a cheaper grade of pictures or lower prices. The recent opening of the new Loew State and the coming opening of the new Lafayette Square, it is believed, hastened the deal. Both new theatres are within a few blocks of the Criterion.

Two Texas Guinans

"Across the Border" and "The Spitfire" are the titles of the third and fourth releases of the series of Texas Guinan two-reel Westerns. A particularly striking feature of these productions is the unusually fine long-range "shots" apparently taken with a telephoto lens. While there is plenty of action in both subjects, they are of only average interest due to lack of logical development in the stories. The romantic ending to "The Spitfire" seems forced, and, in "Across the Border" it is hardly probable the girl would have turned on the hero without additional justification. Miss Guinan lives up to her reputation as a western gun-woman and there are several fights in which she gets the best of her masculine opponents. Throughout both subjects she appears in trousers. Speed Townsend is again her leading man, his work is satisfactory and shows considerable improvement in screen technique. The manner in which these pictures will be received will depend largely on the attitude of your patrons toward Miss Guinan's work, as her characterizations of a western gun-woman place her in a unique position among film stars.—C. S. S.

"Somewhere in Turkey"

Marked by oriental atmosphere, this one-reel Pathe reissue starring Harold Lloyd is well up to the comedy standard of the previous Lloyd reissues. The cast includes Snub Pollard and Bebe Daniels in addition to the star. Harold, as a traveler finds himself in the sultan's palace, falls in love with his favorite wife and complications commence. Finally the sultan pulls a bone and confines Harold in the same cell in which the favorite wife has been placed, enraged, he tears out the bars, but Harold proves equal to the situation.—C. S. S.

Plan New Exploitation for Universal Subjects

Marc Lachman has been placed in charge of the special exploitation and publicity department created by the Universal Big "U" Exchange for exhibitors playing all Universal productions. This department will assist the exhibitor in exploiting the Universal-Jewel features, Special Attractions, Century and Star Comedies, serials, weeklies and other products of the Universal organization.

Special campaigns have been devised on the various attractions and Lachmann will render exploitation suggestions and put over actual exploitation for the exhibitor. He will prepare ad copy, publicity matter, execute stunt campaigns, etc., in advance and during the run of the picture.

Thomas Hopkins Joins Realart Scenario Staff

Greatly increased production at the Realart studio has made it necessary for Supervising Director Elmer Harris to add still another scenario writer to his constantly growing staff.

The newcomer is Thomas J. Hopkins, who entered motion pictures four years ago as a scenarist for Ince, later working for Neal Hart, Henry Walthall and Selznick.

He will be associated with Douglas Doty, Percy Heath, Alice Eyton, Harvey Thew, Fred Myton, Wells Hastings, Aubrey Stauffer and Milton Schwartz in the writing of scenarios for Realart stars.

Always Reliable—Always Dependable
Are Moving Picture World
Reviews

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features.

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).

Screenart Series.

The Broken Spur (Jack Hoxie). R-821.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).

Now or Never.
Among Those Present.
Never Weaken. R-946.

PLAYGOERS PICTURES.

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies.
(Two Reels).

Saving Sister Susie. R-217.
Falling for Fanny.
Fresh from the Farm.

Torchy Comedies.

Torchy a la Cart. R-945
Torchey's Frame-up. R-335.
Torchy's Frame-up.

Mermaid Comedies.

The Vagrant.
For Land's Sake.
The Adviser. R-456. Nov. 26.

Vanity Comedies.

Chicken Hearted. R-831.
Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series.

Strolling Minstrels.
Old and New England. R-456. Nov. 26.

Chester Outing Scenics.

Jogging Across Sawtooth.
Save Your Carfare.
No more Gasoline.

Gayety Comedies.

Afraid of His Wife.
Oh, Brother.
Say Uncle.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch.

Country Chickens.
A Rural Cindarella. R-217.

Chester Screenics.

New Wine in Old Bottles.
Old Moose Trails.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs.

Eve's Leaves.
Seeing Greenwich Village.

Cinal (Slow Speed).

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies.

A Nick-of-Time Hero.
The Stork's Mistake.
Stolen Glory.

FAMOUS PLAYERS-LASKY

Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

September.

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

October.

Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.
Under the Lash (Gloria Swanson). 5,675 Ft. R-1077; C-47.

November.

Ladies Must Live (Tucker Production). 7,482 Ft.
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft.
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.
White Oak (William S. Hart). R-218; C-289.

BURTON HOLMES.
(One Reel Each).

Across the Grand Canyon.
Seville in Fair Time.
At the Wailing Wall.
Rural Java.
Santa Fe—The City Different.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES.
(Two Reels).

Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

Serial.

Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-820.

FIRST NATIONAL

The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-433; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-322; C-387.
Pilgrims of the Night. R-831; C-885.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26.
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

The Village Cut-ups.
A Messy Christmas.
Fast Freight.
The Stolen Snooze.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-469. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-489.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-388.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-161.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-219.
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.

W.W. HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-154.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434, C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Feet).

METRO

April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-93; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake).
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Fable).

Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅝ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅝ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen—One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.

No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurircane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama). R-219.
The Owl and the Grasshopper (2-3 Reel Cartoon Fable). R-219.

Hocus Pocus (Snub Pollard—1 Reel Comedy). R-220.
Crack Your Heels (Lloyd Reissue—1 Reel).

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2 Reel Drama—Edgar Jones). R-458. Nov. 26.
Penny-in-the-Slot (1 Reel Pollard Comedy). R-336.

Note—Refer to page 591 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little But Oh My (2 Reels—Truex Comedy). R-336.
The Woman and the Hen (2-3 Reel Cartoon Fable). R-335.
The Marathon (Lloyd—Reissue—One Reel). R-336.
Roping the Black Panther (Major Allen—Educational—One Reel).

Week of November 27

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy).
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy).
The Fly and the Ants (2-3 Reel Cartoon Comedy).
The Pickaninny (Sunshine Sammy—2 Reel Comedy).
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel).

PIONEER FILM CORP.

Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-821; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C.-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26.

R-C-PICTURES

Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels, R-807. C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalrous Charley.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.
The Man of Stone. R-457. Nov. 26.

SPECIAL PRODUCTIONS.

Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.

Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
The Fox (Harry Carey).

SPECIAL ATTRACTIONS.

The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-803; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26.
Dr. Jim (Frank Mayo). R-458. Nov. 26.

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).
The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sefgwick).

CENTURY COMEDIES.
(Two Reels Each).

Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).

STAR COMEDIES.
(One Reel Each).

Should Husbands Mind Babies.
No Place to Live.
Should Stepmothers Trifle.
Paris, Please.
Back Stage.
Noiseless Valley.
Line's Busy.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

The Single Track.
Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Lucky Carson.
Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

Peggy Puts It Over.
The Rainbow
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

Note—Refer to page 591 for explanation of reference marks

CURRENT FILM RELEASE DATES

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley) 3,175 Feet.
Our Mutual Friend, 7,698 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Western Hearts (Art Straton and Josie Sedgwick)
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Jack Rider (Big Boy Williams). R-930. C-397. Nov. 26.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

EQUITY PICTURES
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-743.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE
(Reissues)
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

VICTOR KREMER
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning)

PACIFIC FILM COMPANY
Double Stakes (Gladys Brockwell).
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey-Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PRIZMA INCORPORATED
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY
Diane of Star Hollow. R-880, C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas
Cisay Fitzgerald Comedies (Two Reels)
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES
Sun-Lite Comedies
Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)
Sweet Daddy.
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

SUNNYWEST FILMS
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

SONORA FILMS
Tradition. R-441; C-273.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.

WESTERN PICTURES EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

KINETO REVIEWS
(Released Through National Exchanges, Inc.)
(One Reel.)
(Third Series)
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.

URBAN'S MOVIE CHATS
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

TEMPLE PRODUCING COMPANY
Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

SACRED FILMS
The Bible. R-219.

Note—Refer to page 591 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Foolishness

Recently I went into a small theatre up in Mt. Vernon, New York, known as The Little Playhouse. I was inviegled into the place by a sign announcing that real rarity, a good comedy. At least I had been told the one then and there playing was good, and—it was.

I paid an admission to see a show, BUT right off the bat was forced to either close my eyes or be forced to look at several hundred feet of a sort of animated billboard of local merchants. I felt aggrieved. I most emphatically had NOT bought a ticket to a show with any understanding that I would have to, willy ni ly, read a lot of advertisements.

And this was not all. Right square under the picture, its lighted music so high it came against the bottom of the black border of the screen, was an organ. True the organist did exercise common sense and use a rather dim light, but the thing was, nevertheless, so located that it constituted a crime against my own eyes of other patrons, against the actors on that screen who were put into competition against that glare spot, and against the motion picture industry because the day will come when such abuses will have so injured eyesight in general that there will be a great time and cry against motion pictures as endangering the eyesight of future generations.

What the Manager Said

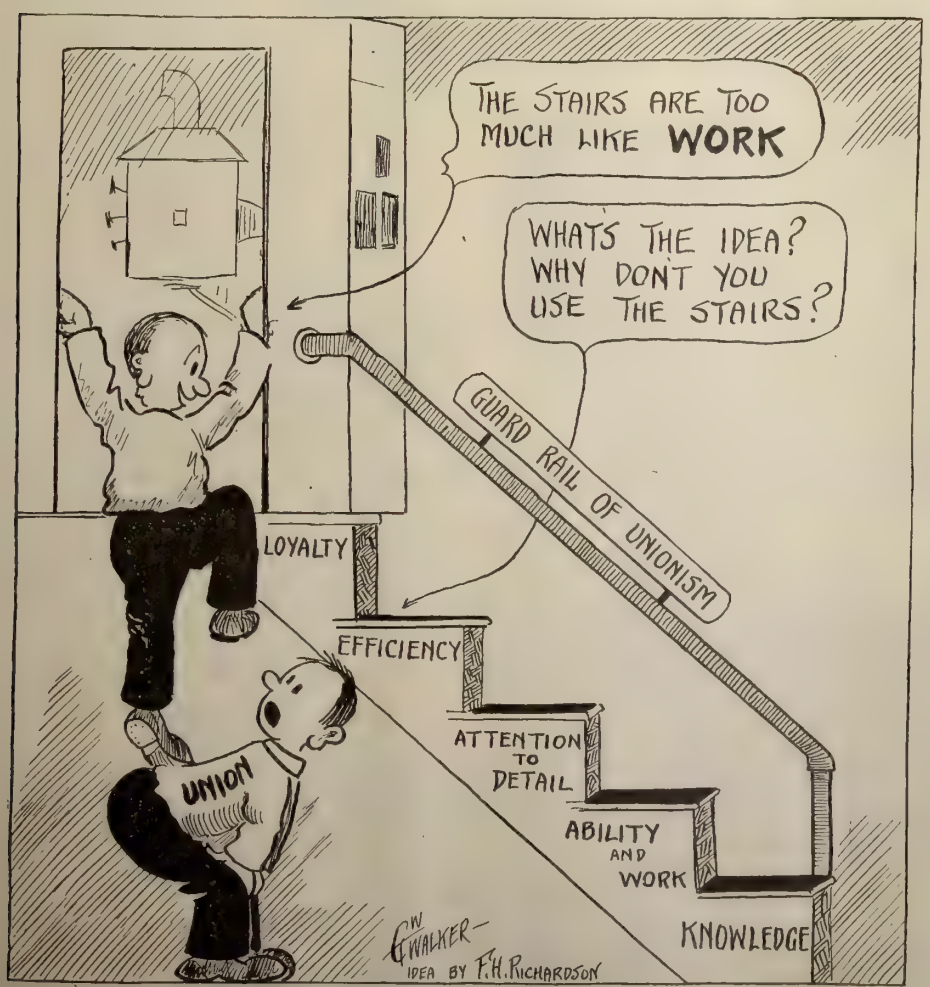
I called the manager, who may or may not have also been the exhibitor, and tried to show him the harm of such a thing. He admitted it but declared it could not be remedied. I suggested placing a screen behind the organist, but he said it could not be done. I suggested moving the organ to a position where it would be sidewise to the screen. He said it could not be moved. He remarked that the people of Mt. Vernon were the most "finciky" of any he had yet dealt with, yet none had complained about the light.

I explained to him that that fact was absolutely no proof it was not injuring his business, because not one in a thousand would realize the harm the organ light was doing. They would merely know that their eyes pained, and would falsely attribute it to "the pictures."

I was surprised at his statement that the people were "finicky" when I found that not only did they submit to having merchandise advertising made a part and parcel of the show, but that they actually stood for the peddling of ice cream cones among the audience. Verily what sort of an audience would this man acquit of the charge of being finicky?

During intermission I went down front and found it was quite practical to place a screen behind the organist to hide the glare of light, but that it could not be thus hidden from the people in the balcony and gallery. I also found that the organ could be moved. There was plenty of room for it at either side, and that would entirely and satisfactorily solve the light problem, since with the organ to the side a shield could be so placed that the audience could see no light at the sheet music at all. Of course, it would cost money to move the organ. Ah ha! likewise oh ho! The old old ancient cat is out of the old, old ancient bag! Of course the improvement would, in due course of time, bring back to the box office many times whatever the cost might be, but those dimes are in the distance, and the dimes it would take to move that infernal music arrangement are right in front of friend exhibitor's nose, hence, as you who know the effect of perspective, will realize, the ones in the distance look infinitely small, and the ones near by infinitely large.

Might add that whoever the projectionist was he did very good work, everything considered.



TRYING THE SHORT CUT

Illustrating the relation of the "Aw that's good enough" chap to the Union

Be Careful

From an eastern man, who is a projectionist, comes a letter marked "Not for publication," in which occurs the following:

In the spring I propose to try my luck at exhibiting motion pictures in some of the small mining towns near here. I intend using an American Projectoscope with a 108 watt, 12 volt Mazda as a light source. Juice will be supplied by a 12 volt storage battery. I shall use a Mirroroid screen.

Now Brother Richardson this outfit may not be all that it might be for the purpose, but when one considers that it is to be used in very small towns, which cannot support a larger outfit, it changes the viewpoint. I have proven to my satisfaction that the Projectoscope, using a 108 watt lamp, will give a fairly brilliant picture at 30 feet. Would be glad to have your comments.

Don't

The gist of my comments may be stated in just one word, viz.: DON'T! This is not by any manner of means the first time I have been asked this question. I have replied to it through the department, at greater or less length, many times. But the last time was quite some time ago, so for the benefit of the inquirer and any others who may have the same idea, I will set the matter forth again.

Granted that the Projectoscope will do all you say, and maybe even more, and that with the outfit you name you could give a really fairly satisfactory show from the viewpoint of the folks in those small towns. Granted all that, then what? Why, friend, just this: if we are to accept the painfully bought experiences of the past as a safe guide: it won't pay, or if it does, it will be the very hardest money you ever, ever earned.

This small-town stunt looks mighty alluring. I had the bug myself once, in days gone by, but thanks be I investigated—looked long and hard before I leaped and then I did NOT leap. The average man jumps to the conclusion that since the small town man, woman and child have nothing to speak of in the way of shows, every man, woman and child will attend the show with their hair in six distinct braids, every time it comes along. Looks real reasonable that they would, too. Sure it does! And absolutely the only flaw in that line of reasoning is that

they just won't. Why? Oh, well, I don't know, but they won't. One reason probably is that they are not accustomed to buying amusement in the form of shows.

The Only Way

I know this good friend will doubt me, but every man I have ever heard of who escaped going busted on the small town idea admitted that what little he did clear was earned good and plenty. Years ago I said, and I still say that the only way a small-town circuit stunt can be successfully worked (meaning by successfully, that a fair return will be had for the investment and labor involved) is to equip a good big auto truck with a generator (to be run by the auto engine), a professional projector and with a tent and seats. This has been done successfully, but beware of bad weather if there are dirt roads to negotiate. Also even this is no fortune maker. The trouble with the whole alluring scheme seems to be that there are too many unforeseen expenses and too many bad weather losses.

Maybe this good brother can pull the stunt and get away with it, yes—MAYBE. But if he does I'll want to know how he did it, and so will about a couple of thousand other men who hitched their hopes to the small-town circuit star, only to find it was not a star at all, but a very mouldy and distinctly sour lemon.

Runs Two Battleships

Just recently a chap in Chester, Pa., wrote: "Very soon I will take charge of a projection room equipped with two battleships, meaning by that that there are two Proctor Automatic Projectors."

I was amused, because when I mentally compared the modern projector with the old spindle-legged Edison Exhibition Model, the Powers Four, the Selig Polyscope, the Viascope and the Lubin of 1908 or thereabouts, the newer projectors do, by contrast, in some measure suggest a battleship.

Even as late as 1910, in January of which year I came to New York City, the Motiograph was the only one as yet departing from the spider-legged table. At that time the Powers had a wooden table and four long, telescoping legs, the lower section of which was about three quarters of an inch or so in diameter. And now, just as a reminder to you old timers, here is a projector which was considered one of the best we had as late as the year 1909.

It is a Powers No. 5, which same was, that year I think it was, or maybe it was a bit earlier, actually equipped with an automatic fire shutter. Note the uninclosed table switch. If some of our super cautious officials, especially in the g-r-rand ole commonwealth of Massachusetts, see that, they'll probably swallow their Adam's apple.

No automatic fire shutter, NO upper fire shield and NO lower shield. Wow! and the top of the lamphouse actually open!! And just a year before that we were running in Chicago without either upper or lower magazines. And so far as I know nobody was really injured after all, though there were some hundreds of motion picture theatres in old Chicago in that year, with most of the projectors in the hands of rank amateurs, too. Verily, verily, I say unto you those were the happy days.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

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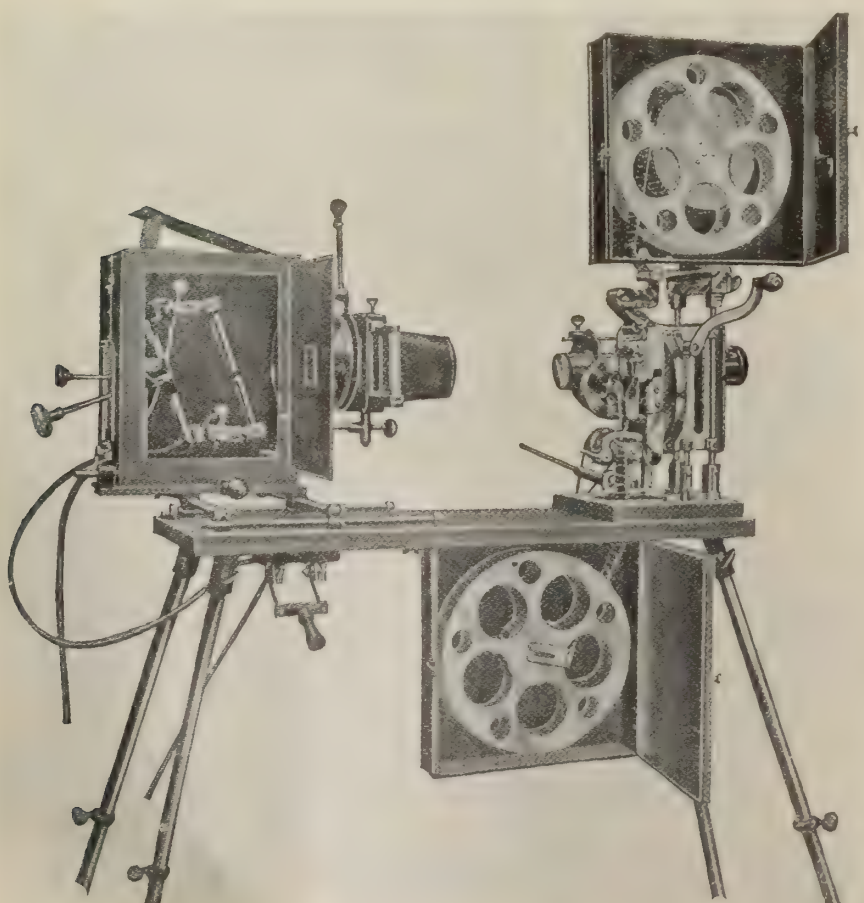

AN OLD TIMER

A Power's Cameragraph Number 5 with regular equipment

Book On Optics

Martin J. DeMask, Pittsfield, Mass., sends four dollars for handbook and wants to know:

Do you happen to know of any good books on optics? I am desirous of obtaining a thorough knowledge of the optical system of the motion picture projector; also of the theory of lenses. Am interested in the projection of motion pictures without the use of an intermittent movement. Can you give me any information on the subject? Have any articles been published in the department or the World?

There have been several articles published in the projection department bearing on the matter, but they are not, I believe, of a nature to help you much, and it would be a big task to look them up, as they are scattered through several years.

As to a book dealing with the optics of the motion picture projector, aside from my own book, I know of none I can recommend, except the book known as "Optic Projection," by Simon Henry and Henry Phelps Gage. This work I can recommend to you, though how far it will assist you in the matter of non-intermittent projection I cannot say.

As to books on the theory of optics, they are many and excellent. I will ask John Solar to advise you, if he will; also any others who know of books having special value. Address Friend DeMask, at 99 Eagle street, Pittsfield, Mass.

My own handbook will not aid you in the matter of non-intermittent projection. It is a problem many have tried to solve, and to date none have succeeded. C. Francis Jenkins was the last to advise us he had "almost" succeeded, but still had some points to straighten out before the thing would be perfect. And that is just it. Several have arrived at that same point and—stuck fast. It seems to be that last little thing which is insurmountable, or has been to date. Jenkins may get his difficulties ironed out. He has extraordinary facilities, but——.

Reel End Alarm

A chief projectionist down in the gr-r-r-and old State of Pennsylvania, indorses the varnish reel end alarm as follows:

Brother Richardson: In a recent issue you describe a reel end alarm which consists of a spot varnish on a few frames near the end of each reel.

This interested me because I have often used the same method myself. As to it not showing on the screen, why I would say it does and it does not, meaning that if a proper varnish be used. I will vouch for the fact that not one out of a thousand would be able to detect it.

To put it another way its detection would be impossible except to the eye of an expert, and unless he knew it was there he might himself not see it. But on the other hand if a wrong varnish be used the result might be quite visible.

Suppose you will say the varnish reel-end

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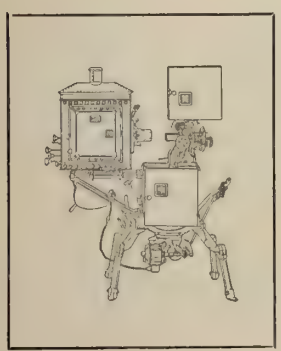
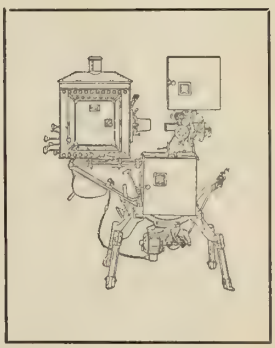


HEART OF THE WORLD'S FILM INDUSTRY



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alarm chap woke me up, too, as I have never before written the department, although I have read it ever since it originated. Well, anyhow this won't be the last time. For good reasons do not publish my name or address.

What Is the Best Varnish?

Glad you found the varnish idea good. But why did you not tell us what sort of varnish is best. The idea is to varnish two or three frames of film at the point where change-over comes.

The light from this varnish will be reflected back, giving the effect of a flash of light which may be seen all over the projection room. By adding a bit of color, such as amber or rose, the light is made more discernible. My own view is that a rather thin and very clear varnish is the thing. Should think white demar would be the thing. I agree that if the right varnish be used the effect on the screen would be almost invisible.

Better varnish about three frames, separated from each other by a couple of frames.

Suppose some of you fellows try this out and report. It looks good to Me, I and Company, except that varnish don't dry so quick. How about that part of it?

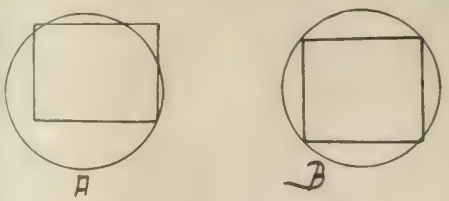
Practical Things for Mazda Men

Charles Oldham, Projectionist Lilly Theatre, Plainfield, Conn., writes:

Inclosed find money order for three dollars to renew my subscription to the World. I wrote you a good while ago with regard to the trouble I was having with Mazda lamps. Am glad to say that I have located and remedied it. It was caused by the lamphouse being out of line.

Four weeks ago we have a picture some of the scenes of which were very dark and the lines of titles converged at the right hand side. I made up my mind that it was up to me to get things right, so when the show closed I stayed behind.

Without film in I set to pull 25 amperes and, opening the projector gate shot the white light at the screen. When I closed the dowser, which has a small hole in its center, the light therefrom showed on the projection lens as per A in the drawing. This



WHAT TESTS SHOWED
From Mr. Oldham's Diagrams

proved to me that about one third of the lens was dark.

I was not long in concluding that the trouble was due to the lamphouse being out of line. I secured two washers, each 1-16 of an inch thick, and placed them on top of the guide rollers on back of lamphouse, which tilted the lamphouse forward. I then set the lamp for side-line, with result as per B in the drawing.

I then projected the picture and the light was very much stronger; also the other trouble entirely cleared up. If this will help any brother projectionist I will feel well repaid for the trouble of writing it.

That's the kind of talk, brother Oldham. He who tries to help others in the end helps himself. What you have contributed may aid some other man with similar trouble, and if so it will also help all those thousands of people he projects pictures for. Thus, you see, one never knows how far a simple act may reach in the end.

In this connection men handling Mazda lamps should clearly understand that getting the center of the filament exactly on the axis of the lens system is of great importance.

Even so little as a thirty second of an inch off line will seriously affect results, and if the filament be 1-16 of an inch out of line (off the optical axis) the screen illumination will suffer very much indeed.

Theatre Chain School

Charles Dentlebeck, Supervisor of Projection for the Famous Players Canadian Corporation, has inaugurated a school for projection for the men under him. The innovation starts at 21 Adelaide street, Toronto.

Dentlebeck has for some time been planning to hold weekly classes for the Famous Players Canadian Corporation projectionists. Whether these classes will be available to men outside the F. P. C. Corporation I do not know.

Will brother Dentlebeck advise me on that point?

The first class was held November 4. The corporation publishes a four page sheet for the benefit of its employes solely. It is called the In and Out of Focus. On its front page, October 29 issue, it winds up an article descriptive of Dentlebeck's new move, as follows:"

Helpful and Interesting

"Our little school will be established at the request of our own men," Mr. Dentlebeck said yesterday. "We will make the classes as helpful and interesting as possible. The first class will be held Friday morning, November 4. General discussions of subjects of interest to the projectionist will feature these meetings. I receive many requests for information from projectionists in many parts of the country, and the questions and answers will be taken up each week. I want as many of our own men to attend the sessions as possible."

The subject of lenses will be taken up early in Mr. Dentlebeck's course. Richardson's Hand Book will be studied and discussed. Various optical works will be considered. Hawker's Electrical Guide will also play an important part in the sessions.

I hope the scheme works out well, but don't quite see how the men in other cities than Toronto can be very much benefited. Anyhow I shall watch the plan with much interest and trust that not only Dentlebeck himself, but some of the men as well will let me know, from time to time, exactly how the scheme works out in practice.

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Modern Picture Theatre Tendencies from the Architect's Point of View

By ELMER GEORGE KIEHLER

Editor's Note.—Mr. Kiehler is associated with C. Howard Crane, the noted theatre architect by whom the houses illustrated herewith were designed.

GREAT has been the development of the plan and arrangement for comfort and convenience of patrons and the architectural grandeur of the entrances, lobbies, foyers and mezzanines in the modern picture theatre during the past two years.

Many have written at length, dwelling upon the mechanical equipment and installation, but very little space has been devoted to that feature of the theatre which decides its rank with other houses of the country. I do not wish to be misunderstood, as I fully appreciate the value of the mechanical installation which adds greatly to our comfort during extreme weather and which is an essential and the nerve-center of the structure, yet, we must admit that the impressionistic features lie in the arrangement and the architectural grandeur; in the aesthetic quality of the decorations and furnishings. Therefore, a great amount of stress should be given this particular phase.

Only a decade ago, little consideration was given to the comfort and convenience of the patrons. Motion picture theatres in those days were only in their infancy. As a general case, a store building was chosen and remodeled by the removal of the store fronts and the building in of a few sets of doors, a center box office, a small vestibule, barely large enough to be worthy of the name, at which point an usher was stationed with a ticket chopper. Adjoining this vestibule, which served only in the capacity of a passage, was a small foyer of five to fifteen feet. No retiring, smoking or lounging rooms were provided.

The First Picture Theatre

Some of the first picture theatres erected, contained only a few hundred seats, and were as narrow as fourteen feet. The exteriors were built chiefly of wood, ornamental plaster and stucco, and decorated. These materials are of such a nature that when used on the exterior of a building, are more or less temporary. The building was usually outlined with electric lights.

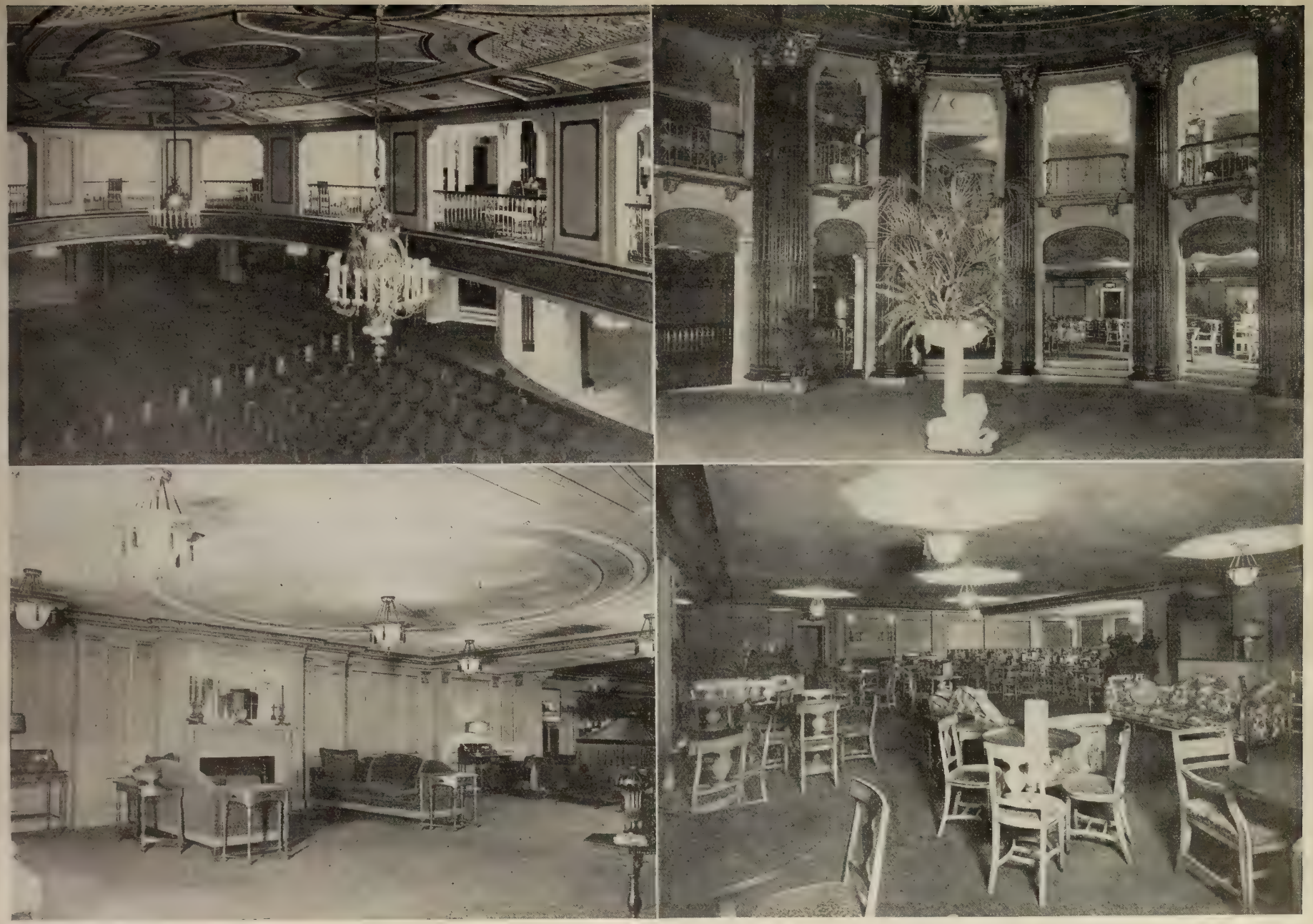
The entrance was vestibuled a few feet and large wood poster and photo frames with pediments and ornamentations above, were the only adornment of the walls. In some cases the introduction of colored tile added a touch of interest.

At first these moving picture theatres were only one story but the exterior treatment was carried up several floors higher to screen from view the old structure. This was accomplished with the aid of signs and banners. Where this was not deemed advisable, the old structure was given a few coats of paint.

The movies gradually grew more and more popular with the people and new theatres of larger capacities made their appearances. It was then found necessary to increase the size

THE OLD AND THE NEW

A store show compared with a modern picture house. The contrast in the degree of shelter afforded by their respective lobby arrangements is typical of the attention now paid to securing the patron's comfort



EXAMPLES OF ADVANCEMENT ALONG ARCHITECTURAL AND DECORATIVE LINES

As shown in the Allen Theatre of Cleveland. Above, at left: Elliptic well, giving full two-story effect. At right: The rotunda. Below, at left: The spacious and luxurious main lounge. At right: The tea room, one of the latest innovations of the modern picture house

AN INTERESTING THREE-STORY FOYER

With marble staircase to mezzanines, a feature of the Capitol Theatre, Detroit

of the property and, in turn, the vestibules and lobbies were made larger.

A Problem and Its Solution

With the increased size of theatres and the additional property required, the enormous cost of frontage made the investment less interesting. This brought about another problem which was soon solved. Less expensive property was purchased with suitable entrance leading from the main thoroughfares. This in turn, made it possible to devote more space to vestibules and lobbies, and greatly added to the convenience of the patrons, who, heretofore, were compelled to wait outside of the theatre, standing in line to purchase seats, but who now can be accommodated in the lobbies.

Overcoming Excessive Rentals

Another way to overcome the excessive ground rentals for the theatre was to purchase a large piece of property on a main thoroughfare and construct a commercial building on the front, using a portion of this building only for an entrance and building the theatre in the rear. The returns from the commercial building greatly assisted in carrying the ground rental for the theatre portion.

At first very little was made of these large lobbies, other than to decorate and treat them well, architecturally, and to make them fairly attractive as promenades and entranceways. More and more were they elaborated and conveniences added, until today the lobbies and foyers seem to be even more attractive than the auditorium itself. Magnificent staircases, mezzanines with open walls, lounges, tea rooms, furnishings, draperies, carpeted floors and stairs, all tend to add to the grandeur of the building and to the comfort of the people.

Popularizing the Balconies

The elimination of objection to the upper galleries has greatly assisted in revolutionizing this portion of the building. No longer do we hesitate to occupy seats in the balconies we shunned a few years ago. We slowly saunter up the spacious and magnificent marble stairways, richly carpeted to the spacious mezzanine, familiarize ourselves with the beautiful paintings on exhibition, occupy luxuriously upholstered divans in the lounges, and await our friends, and then with a few strides reach the balcony without realizing the height of the climb which we heretofore avoided, due chiefly to the lack of the proper environment and narrow steep flight of stairs.

The introduction of well openings in mezzanine has eliminated almost entirely, the low, cramped and uninteresting foyers by adding height, thereby enabling the architect to work to better advantages with the architectural treatment. A full two or three story effect can be developed in this manner. Handsomely enriched ceilings above the well openings are often treated with sunbursts from which are suspended gorgeous lighting fixtures.

Enriched cornices follow around the well and above these, at the floor, are set elaborate ornamental marble, or iron balustrades, embellished with cast iron ornamentation. The adoption of the well has greatly improved the ventilation of the rear portion of the auditorium under the balcony, by permitting better circulation of air. With the added height of the foyer which has been carried in some instances three stories in heighth, in the Capitol Theatre of Detroit, a greater view of the entire composition can be obtained.

Some Noteworthy Examples

Some noteworthy examples of the marked progress in this direction are the new Allen and Ohio Theatres in Cleveland, the Tivoli of Chicago, and the Capitol Theatre of Detroit.

Although at this time I wish to say as little as possible regarding the nerve center or any of its tributaries, yet, "Credit to he whom credit is due," I am compelled to say a few words in behalf of the important illumination of this section of the building plays to make the composition effective, other than the essential function, namely, that of giving light. There are three things which stand out pre-eminently.

First, lighting fixtures well designed and selected in good taste and treated as a portion of the decoration and furnishings, add greatly to the charm of the composition.

Second, the adoption of the canary and amber dipped lamps which eliminate entirely the sharp, cold white light, so prevalent in most buildings, and send forth a soft mellow glow, soothing to the eyes and adds to the expressiveness of the decorations and furnishings.

Third, the unconscious focusing of the eyes to gradually adjust them to the dimly illumined auditorium.

Consider Lighting Conditions

Further in explanation of this point, let us consider the conditions the eyes meet on entering the theatre. They have been adjusted to the bright glare of the street lights, the dazzling display of illuminated advertising signs, the flood and blaze of the marquise lighting.

Two steps from such a condition into a darkened auditorium has a blinding effect upon the eyes and requires some seconds and often minutes, to adjust themselves to the dim light. Therefore, lighting the lobbies has been toned down by the introduction of canary tinted lights and a darker tone is used in the foyers, mezzanines, lounges and auditorium. This change in lighting is not noticeable unless particular attention is called to it. Therefore, the eye adjusts itself unconsciously to the auditorium lighting.

Comfort and Refinement

Probably in no other type of building is there so great an opportunity of expressing oneself in terms of architectural grandeur. Unlimited funds are expended in endeavoring to create an environment of comfort and refinement and each minute detail is being developed true to form and with great character.

Through careful study of the accompanying photographs of some of the most recent theatres erected throughout this country, a broader knowledge will be brought before you of the great advancement made along architectural and decorative lines.

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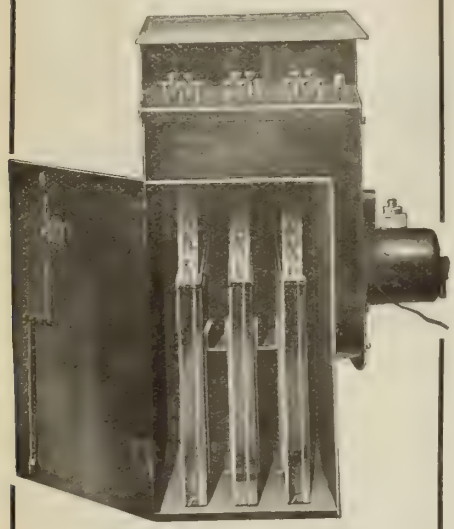

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The Seven Hundred Seat Solon of Spencer Installed Two Simplexes

THE seven hundred-seat Solon Theatre, which recently opened in Spencer, Iowa, under the management of G. M. Solon, is a model in theatre construction. As one enters the heated lobby, which measures fifteen by twenty-nine feet, he is impressed by the inviting appearance of the marble walls and ticket booth, the latter being finished with the same material. A decorative painting adorns the ceiling and is illuminated by nearly fifty lights which have been attractively arranged.

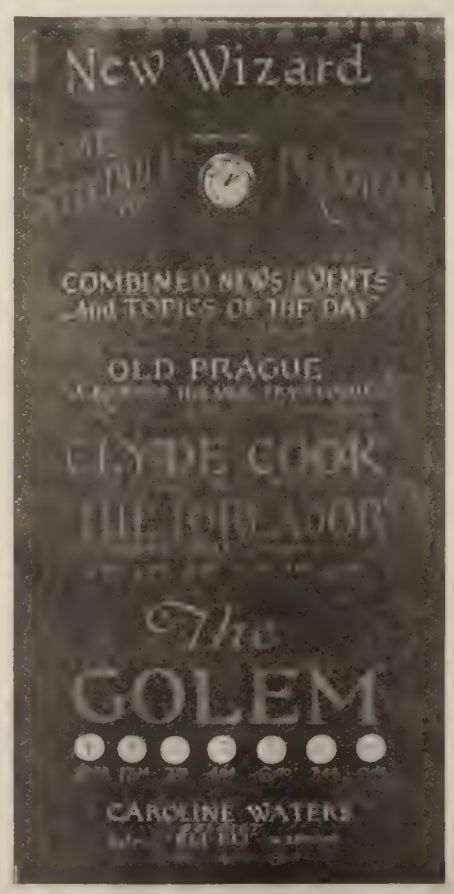
Passing on into the foyer one finds full length mirrors on each side which will no doubt prove a great convenience to the lady patrons. A ladies' rest room has also been provided on the left side of the foyer.

The main auditorium is one hundred and two feet in length and the floor drops three-quarters of an inch to the foot. Comfortable nineteen-inch opera chairs have been installed and aisle lights have been provided. The walls are decorated and draperies of grey and old rose are used on all doorways, orchestra railing and as a setting for the screen.

Perfect Projection Assured

Perfect projection is assured as the projection room is so designed that the center of the projection lens is on a horizontal line with the centre of the screen.

The projection room is a model of its kind and measures eighteen feet in width by twelve feet deep and eight feet high. The entire equipment, which was furnished by the Des Moines office of the Argus Enterprises, Inc., consists of a G. E. Generator set, Fulco Reel Cabinet and other necessaries, including two of the latest type Simplex projectors equipped with Simplex lenses which project a fourteen by eleven foot picture on an Argus Crystal Bead screen at one hundred feet. R. W. MacEwan, manager and projection engineer of the Argus Des Moines office, supervised the installation of the projection equipment, which will be in charge of Projectionist Homer D. Flint, formerly of Des Moines.



TIME SCHEDULE PROGRAM of Baltimore's New Wizard Theatre

Baltimore's New Wizard Springs a Bright Idea

Manager Sidney Smith of the New Wizard Theatre, Baltimore, has evolved a device that should endear him to the picture "fans" and add considerably to the attendance at his house.

It consists of a combined program and time schedule which the passerby may read, and reading, know exactly which portion of the program he will catch when he enters the theatre at any time.

As will be seen, by referring to the accompanying illustration, the time of the commencement of the screening of each picture on the program is definitely scheduled and, by referring to the electrically lighted clock on the bulletin board, the observer immediately knows whether it is best to immediately enter the theatre or to finish other errands and return later.

The invention should greatly reduce the annoyance to those already seated of having unduly early or late comers obstruct pictures being screened and also reassure the doubtful as to whether they are in time to see their favorite portion of the show.

Levine Takes Over Abbott

Max Levine, owner of the Elk Theatre, Buffalo, has taken over the Abbott at Abott road and South Park avenue, in the same city. Mr. Levine has re-decorated and renovated the house, installed new equipment and booked some big productions for the opening on Thanksgiving Day.

Mr. Levine recently signed a First National sub-franchise for his Elk Theatre.

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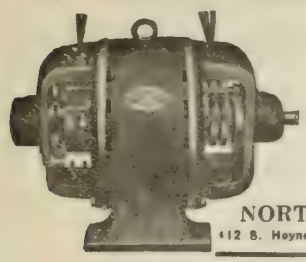

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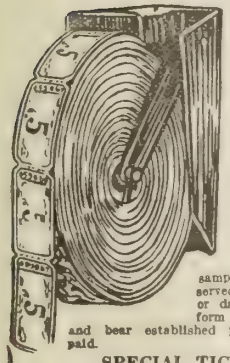

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Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

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Film Cement $5 Gallon 75c. Pint
Gelatine—All Colors
HEWS LABORATORIES
CHAPMAN DOCKS BROOKLYN, N. Y.

New Batavia House Will Cost $175,000

The new Batavia, N. Y., house, the building of which was announced in the issue of November 19, is to cost $175,000 instead of $150,000. as previously stated. It will be operated by Batavia Theatres, Inc., 72 Main street, Batavia, N. Y., of which the officers are as follows: Nikitas Dipson, president; Daniel W. Tomlinson, vice-president; Horace H. Chapin, secretary; William G. Pollard, treasurer, and the foregoing, with John R. Osborne constitute the board of directors.

The house will be on Main street on property owned by Nikitas Dipson, manager of the Family and Grand theatres in the same city. Leon H. Lempert & Son of Rochester have prepared the plans for the house.

Mr. Dipson, who is the prime mover in the venture, is one of the best known exhibitors in western New York. He operates four theatres, two in Batavia and two in Olean, N. Y.

Will Seat 1,534

Plans for the new theatre provide for a handsome entrance at 36-38 Main street, a striking lobby, complete modern equipment, a mammoth stage and a fine ventilating and heating system.

The seating capacity will be exactly 1,534, divided as follows: orchestra, 946; private boxes, 34; loges, 90.

A feature of the house will be the decorative scheme, the general theme being scenes depicting th early history of th state in the section in which Batavia is located, notably those events which have to do with the history of the Holland Purchase.

Offices of Batavia Theatres, Inc., have been opened at 72 Main street in the western New York city.

143 Picture Theatres Now in Saskatchewan

In his official report for the past twelve months, W. Mackay Amond, chief inspector of theatres for the Province of Saskatchewan, Western Canada, shows that 143 picture theatres are operated in the province. Of this number fifty-two are established in the large cities of Saskatchewan while fifty-two are operated in the towns. The remainder are found in villages.

During the year, new or renewed licenses were issued to 168 projectionists by the Saskatchewan government. This total was divided as follows: twenty-one were first-class certificates, seventy-nine were second class, while sixty-eight applicants were awarded third-class standing. During the twelve months, ninety-eight applicants were awarded new licenses after having successfully passed the required tests. Eighty-eight young men were granted the privilege of serving as apprentices.

It is also noted that licenses to operate exchanges were granted eleven companies, whose offices for Manitoba and Saskatchewan are operated at Winnipeg, Manitoba. Pictures for presentation in Saskatchewan are censored at Winnipeg as well.

Buffalo News Notes

The Independent Movie Supply Company will open a Buffalo office at 464 Pearl street, December 1. Frank Davidson, now chief of projection at the Mark-Strand, will be in charge. The branch will handle the Powers' machine.

Mrs. William Bork has resigned as manager of the Buffalo office of the Rialto Theatre Supply Company, effective December 1. Her successor has not as yet been named. It is rumored that Mrs. Bork will remain in the "fillum business."

Elmer C. Winegar, former manager of the Premier and Central Park theatres and now western New York representative for the Pathe News, has been appointed distributor for the De Vry portable projector. Mr. Winegar is also engaged in making industrial films.

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WILL INCREASE THE DRAWING POWER OF YOUR LOBBY AND BRING EXTRA REVENUE INTO YOUR BOX OFFICE. WE MANUFACTURE ALL VARIETIES OF LOBBY DISPLAY CASES, TICKET BOOTHS, TICKET BOXES, ETC. GET OUR CATALOGUE AND PRICES. SPECIAL DRAWING FURNISHED.
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RINALDY Cartoon / Title } Apparatus
for Quantity and Quality Productions
Advanced Engineering Features
Attractive Guarantee
E. S. RINALDY 220 West 41st Street NEW YORK CITY

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Nov. 30	New Bridgman	Bridgman, Mich.	400	Fred Gast, Bridgman, Mich.
Nov. 30	Peart	Gillespie, Ill.	1,500	John Peart, Chestnut St., Gillespie, Ill.
Dec. 1	Unnamed	Portland, Ore.	1,000	W. E. Tebbetts, 1156 E. Grant St., Portland, Ore.
Dec. 15	Unnamed	Ridgefield, Wash.	——	O. E. Foley, Yacolt, Wash.
Jan. 1	Unnamed	McMinnville, Ore.	750	T. O'Neill, McMinnville, Ore.
Dec. 25	Grand	Marion, Ill.	1,500	Thomas Reed, care Reed & Yenn, Du Quoin, Ill.

A Cold, Draughty Theatre Is a Danger to Health

The most popular theatre anywhere during the winter months is the one prepared to keep its patrons thoroughly warm and comfortable. If your present equipment is costing too much to operate, or if it does not give the results desired, communicate with us immediately and we will gladly show you the big advantages of a Sturtevant System. Sturtevant is built in all sizes for large and small theatres.

Sturtevant
(REG·U·S·PAT·OFF·)

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASS.
Offices in All Large Cities.

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10" Diameter, Type FS-1022 R, suitable for carrying 1,000 feet of film.

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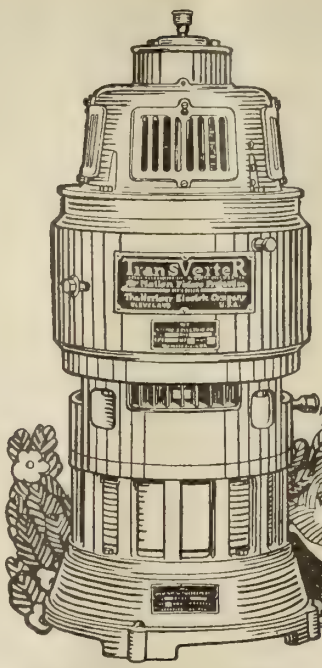
We shall be glad to quote prices upon receipt of information conveying the size and quantity you will use.

THE GLOBE MACHINE & STAMPING COMPANY
CLEVELAND **OHIO**

We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.



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TRANSVERTER (double arc type), furnishes two perfect arcs in series simultaneously, each of the same amperage and light value—and in striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve.

And, throughout the whole operation the automatic voltage control maintains constant amperage without the use of wasteful resistance, which, of course, means less heat in the booth and less maintenance and operating cost than any other device.

These are but a few of many TransVerteR features that contribute to the successful operation of motion picture theaters.

TRANSVERTER automatic voltage control maintains a constant amperage and steady arc without the use of a wasteful resistance.

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Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per
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Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

YOUNG MAN, assistant to manager of theatre for four years, desires change of location. Experienced as projectionist and also as exploitation director. Must have good opportunities for advancement. Box 235, Moving Picture World, New York City.

PROJECTIONIST and PIANIST — Man and wife want positions in small theatre. Three years' experience; first-class references. Address ET, 215 North Chestnut, Iola, Kansas.

ORGANIST desires position. Seven years present position. Established reputation; finest references. Only position desiring first-class organ work desired. State hours, salary and make of organ. Box 234, Moving Picture World, New York City.

THEATRES FOR SALE OR RENT

CENTRAL Missouri City of 25,000 population; finest theatre in state outside St. Louis and Kansas City. New building, furnishings and equipment; only year old; cost $175,000. Seats over 1,000. Fully equipped stage for road shows and vaudeville productions. Wonderful pipe organ and all the finest appointments of the modern theatre. Photographs on request. Do not write unless you are in the market for a theatre investment. I will sell this property at a bargain and at your own price if within reason. Small, proportionate amount of cash will handle. Address the owner, T. H. Johnson, Contractor, Sedalia Missouri.

EQUIPMENT FOR SALE

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Elcetric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—Big special Veriscope hand-driven projector. Can be converted into motor drive. For use in small theatre or large auditorium. Price, new, $350.00. Never used. Equipped with Scheck Adapter. Now listed at $157.00. Auto transformer control, reducing 110 current to 32 volts. Value, $75.00. No carbon adjustments. Takes 900-watt, 32-volt lamp. Complete outfit, $150.00. Box 233, Moving Picture World, New York City.

FOR SALE—Two Power's 6A machines; motor-driven. Guaranteed A1 condition. $300.00 takes both. Real bargain. J. J. Ryan, Hogan Opera House, Susquehanna, Pa.

CAMERAS, ETC., WANTED.

WANTED—Cameras, tripods, printers, developing tanks, portable lamps, drums and other equipment. Particulars and lowest prices. Box 236, Moving Picture World, New York City.

FILMS FOR SALE OR RENT

WE HAVE thousands of film—1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Grahame Avenue, Brooklyn, New York.

FOR SALE—"The Secret Kingdom" (32); "The Scarlet Runner" (24); "The Girl Reporter Adventures" (30); "The Grey Seal" (32); also "On Trial" (6); "Carmen of the North" (5); "Song of the Soul" (5), featuring Alice Joyce; "The Suspect" (6), featuring Anita Stewart; also largest selection of high-grade Serials, Special Productions, Comedies, Educationals, etc. Guaranty Pictures Co., 130 West 46th Street, New York.

Picture Theatres Projected

MIAMI BEACH, FLA.—Carl G. Fisher, Indianapolis, Ind., and asscociates will erect Altonia Theatre at Lincoln road and Lennox avenue; hollow-tile, composition and tile roof, tile and cement floors, metal doors, ventilators, to cost $100,000. Contract let to C. B. Floyd.

FARMINGTON, ILL.—Alexander Steel of Strand Theatre is negotiating for site on East Fort street for erection of new theatre, with seating capacity of 500.

EVANSVILLE, IND.—Lincoln Theatre Company has plans by Fritz Anderson, 108 South Fourth street, for one-story brick theatre for colored people, 50 by 123 feet, to cost $20,000.

ANDOVER, MASS.—David Stanman, 6 Saratoga terrace, has plans by W. H. Petzold, Bay State Building, Lawrence, for two-story brick moving picture theatre, 60 by 85 feet.

ANN ARBOR, MICH.—University of Michigan is having plans prepared for large theatre, to include two auditoriums, one to have seating capacity of 1,200 and the other about 500. Address chairman building committee.

LANSING, MICH.—Mr. and Mrs. Richard Scott will erect three-story community house for M. E. Congregation, to include auditorium. Two moving picture machines will be installed. Address Rev. C. J. McCombe.

WILDWOOD, N. J.—Hunts Theatre has plans by Mark B. Reeves for one-story steel and frame theatre, 80 by 299 feet, to be erected at Cedar avenue and Boardwalk.

BROOKLYN, N. Y.—Harold E. Wittemann has leased for long term of years from Tuttle Estate properties located at 1248-68 Fulton street, comprising twelve buildings, including postoffice building on south side Fulton street, 100 feet west Nostrand avenue, for consideration reported at $500,000. This is said to be largest holding in Bedford section and in heart of business district. Theatre will be erected having entrance on Fulton street, with public market in rear. Balance of building will be converted into stores and apartments.

BROOKLYN, N. Y.—Times Plaza Theatre, St. Mark's place and Fourth avenue, has plans by David H. Lucas & Company, 98 Third avenue, for one-story brick moving picture theatre, 60 by 100 feet, to be erected at southeast corner Dean street and Fourth avenue, to cost $30,000.

BROOKLYN, N. Y.—David H. Lucas, 98 Third avenue, New York, for one-story brick and limestone-trim moving picture theatre and store (ten) building, 100 x 100 feet, to cost $80,000.

JAMESTOWN, N. Y.—Mozart Amusement Company has plans by Edward A. Phillips, Warren Trust Building, Warren, Pa., for theatre, to cost $200,000. Address Marshall Peterson, president, Winter Garden Building.

TOLEDO, O.—B. F. Keith Company, 1564 Broadway, New York, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for brick and reinforced concrete theatre, to cost $1,000,000.

OAKDALE, LA.—J. M. Heard, of De Ridder, has purchased Scout Theatre.

NOTICE

Equipment—
Manufacturers and
Dealers
The 4th Edition (25000)
of
F. H. Richardson's HANDBOOK
is going to press about
Dec. 1st, 1921

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

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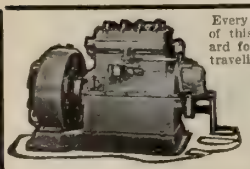
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SHOW your films to the best possible advantage by projecting through a

Bausch & Lomb CINEPHOR

The New Projection Lens

The Cinephor sharply defines details, gives *brilliant illumination* with *maximum contrast* between black and white, and shows remarkable *flatness of field.* Made in the great optical shops of Bausch & Lomb, the quality is the best—and *absolutely uniform.*

Write for interesting literature.

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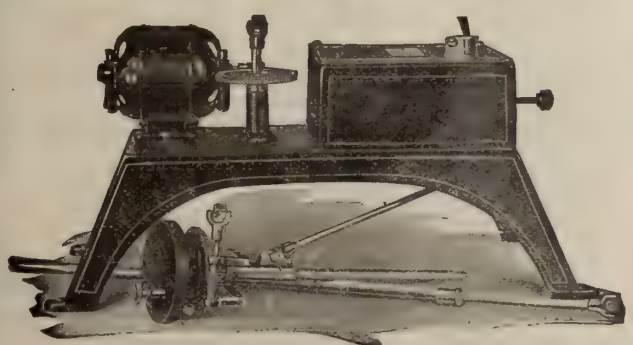
Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and other High-Grade Optical Products.

The Peerless
Automatic Arc Control



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LUDWIG G B ERB PRESIDENT

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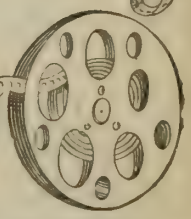

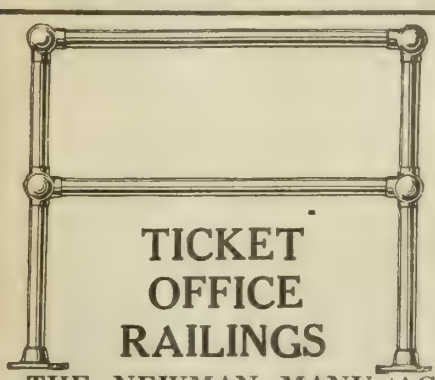

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Motion Picture Equipment on the Partial Payment Plan

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Let the theatre ventilation specialists tell you how—

Send to day for Booklet 6

MONSOON COOLING SYSTEM INC.

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PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th Street Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST."

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OUR plant at Flushing, Long Island, is well known to the trade, having been operated by the Gaumont Company for many years, and is completely equipped with the latest type of Gaumont developing and printing machines.

WE have recently re-organized and are now in the film printing business exclusively, and can guarantee first quality work and prompt deliveries.

LET us talk to you about it. We will be very pleased to have a representative call upon you at your convenience.

THE ASSOCIATED SCREEN NEWS, INC.

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120 West 41st Street, New York City
Phone Bryant 1939

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE

Put out the sign
"Rent Free!"
and you won't have to put out
"For Rent"!

Their landlord raised their rent, so they moved to the roof. And what happened then will make your audiences raise the roof with laughter!

Cast Includes
LILA LEE

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.

Playgoers Pictures *Presents*

Father Tom

with

Tom Wise

Directed by John B. O'Brien

Distributed through Pathé Exchange, Inc.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT

"Father Tom" is one of those wholesome, human productions of "The Old Homestead" type whose appeal to American audiences is proven by time and experience.

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"Father Tom" is a feature you can show with the assurance of its proving satisfactory and successful.

Now Booking

Picture News

g It Through

at tenseness times ahead. And so it goes. The situation at large
e "random- is slowly on the mend. That is certain.
apers. There is no question at all however but that the
ie could not exhibitor today is, on the whole, considerably
t at random demoralized.

And naturally so.

oad from the The war situation is completely reversed. Where people
ks ago and formerly spent money regardlessly (some exhibitors must realize that it wasn't their showmanship that did it) they are now economizing and shopping. They haven't soured on pictures, they are not "bilious"; they will never turn from the picture entertainment so long as the admission is kept cheap. But they are no longer just drifting in through the doors. They are buying entertainment, making up their minds before they go in. And the big picture with the big advertising gets the money. So we hear, on all sides, that the big picture, even with a high rental price, is the only one that pays. The exhibitor, in his blind effort to make something pay, evidently overlooks the fact that a lot of other carefully chosen pictures would also pay if he put the same advertising force back of them.

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In what we are about to say we are not criticizing the exhibitor. He has our sympathy, as has any business man these days; we'd appreciate some, ourselves. Nor are we overlooking the fact that some rental prices today are selfishly, blindly and outrageously high, and some exhibition values set on weak pictures are due solely to the other fellow's waste and war inflation and bad judgment generally.

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But we do believe that the exhibitor today, many a one at least, is too slow to adjust himself to the new and evident order of things.

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He is not looking the issue squarely and coolly in the face. He wants—naturally, of course—to cling to the days of an easy-spending public. He won't realize that this era is utterly gone, never to return; and that in its place there's the other extreme of the thin or the closed purse. He won't realize that today, as never before, two things are necessary, if he is to stay in business till the better days a year away; one is judicious economy, the other is extreme effort.

utlook, but
sense, hard

The writer recently asked a man high up in the New York commercial world what was mostly wrong with business today. He got the unexpected reply: "The trouble today is fundamentally with the retailer in all lines. He is stubbornly clinging to war conditions, war prices and volume and ease of trade. He will not deflate himself—get down to normal bedrock—put his shelves in order, and especially his own business mind, to fit the normal order of things. He won't go out and get it—get trade; he's still waiting for it to pour in."

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The exhibitor is the motion picture retailer. Is he in this category?

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We don't say he is. And if he is—he is not alone to blame, by a long shot. But we suggest the thought—for the benefit of the exhibitor himself and therefore the trade at large. What is it that the exhibitor can do today to "see it through"—through the present stiff business condition and into the better times that are assuredly ahead?

Wm. A. Johnston.

No. XXIII

OVEMBER 26, 1921

And when they buy, what do they look for?

They look for It's a Paramount Picture

and a few like these:

CECIL B. DE MILLE'S "The Affairs of Anatol"

GLORIA SWANSON in "The Great Moment"

"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a George Melford production

"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan production

GEORGE LOANE TUCKER'S "Ladies Must Live"

WALLACE REID, GLORIA SWANSON AND ELLIOTT DEXTER in "Don't Tell Everything"

BETTY COMPSON in "The Little Minister," a Penrhyn Stanlaws production

THOMAS MEIGHAN in "Cappy Ricks"

WILLIAM S. HART in "Travelin' On," a William S. Hart production

ELSIE FERGUSON in "FOOTLIGHTS"

WILLIAN de MILLE'S "Miss Lulu Bett," with Lois Wilson, Milton Sills, Helen Ferguson and Theodore Roberts

BETTY COMPSON in "The Law and the Woman." The greatest dramatic picture ever made—bar none!

"MORAN OF THE LADY LETTY," with Dorothy Dalton. A George Melford production

CECIL B. DE MILLE'S "Fool's Paradise"

"JUST AROUND THE CORNER," a Cosmopolitan production. Another "Humoresque"

JACK HOLT in "The Call of the North"

AGNES AYRES in "The Lane That Had No Turning"

ETHEL CLAYTON in "Exit the Vamp"

"BACK PAY," a Cosmopolitan production, by Fannie Hurst

GEORGE FITZMAURICE'S "Three Live Ghosts"

"BOOMERANG BILL," with Lionel Barrymore. Cosmopolitan production

WALLACE REID in "Rent Free"

"ONE GLORIOUS DAY," with Will Rogers and Lila Lee

JOHN S. ROBERTSON'S "Love's Boomerang"

THOMAS MEIGHAN in "A Prince There Was"

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Adolph Zukor presents

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THIS is going to be one of the real big ones of the year. It's going to make people talk and come again.

It's the greatest part Betty Compson ever had. The play is one of the greatest that ever thrilled an audience.

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ALBERT E SMITH PREST
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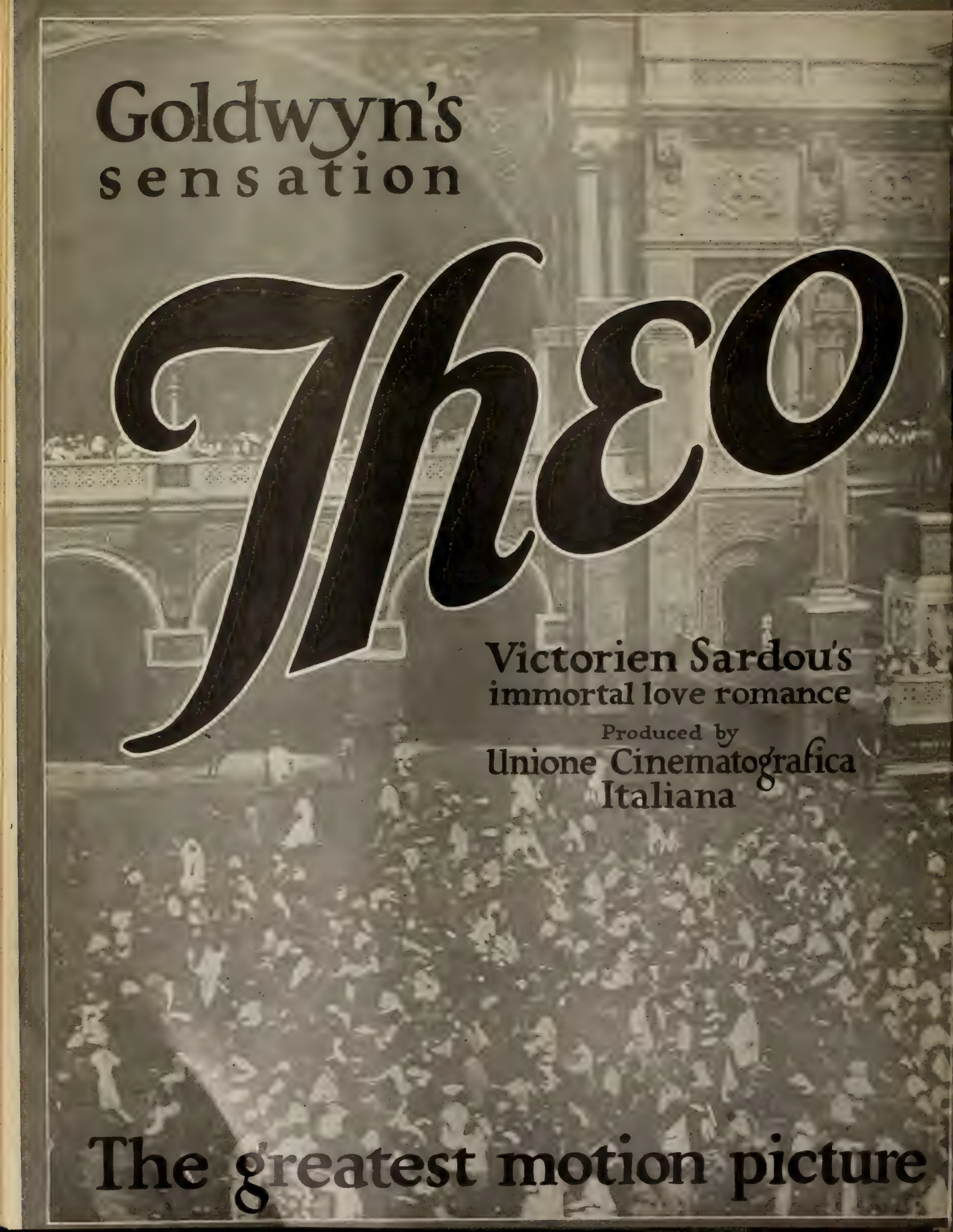
NEW YORK NY

AS THE AUTHOR OF THE NOVEL FLOWER OF THE NORTH I CANNOT FULLY EXPRESS MY APPRECIATION OF YOUR PICTURIZATION OF THE BOOK IT IS ONE OF MY FAVORITE BOOKS OF THE BIG NORTH AND I AM DELIGHTED WITH THE MASTERLY WAY THAT DIRECTOR DAVID SMITH HAS PUT IT ON THE SCREEN NOT ONLY HAS HE KEPT MY STORY IN EVERY DETAIL BUT HE HAS ADDED TO IT A CRAFTSMANSHIP THAT MAKES OF IT ONE OF THE BEST PICTURES I HAVE EVER SEEN I AM ACCUSED OF BEING AN ULTRASEVERE CRITIC OF THE PICTURIZATION OF MY OWN STORIES BUT IN THIS INSTANCE I CANNOT FIND WORDS WHICH CAN TOO FULLY EXPRESS MY SATISFACTION OF THE SPLENDID PIECE OF WORK YOU HAVE TURNED OUT WITH FLOWER OF THE NORTH. PAULINE STARKE IS EXQUISITE HENRY WALTHALL HAS DONE HIS BEST ACTING THE ENTIRE CAST FITS IN LIKE A CROSS SECTION OF THE NORTHLAND ITSELF THE REAL JEANNE D'ARCAMBAL AND I TENDER YOU OUR THANKS

JAMES OLIVER CURWOOD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sensation
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Victorien Sardou's
immortal love romance
Produced by
Unione Cinematografica
Italiana
The greatest motion picture

dora
"The greatest ever,"—New York
"The eighth wonder,"—Cleveland
"$3,000,000 and worth it,"—Detroit
"Ten pictures in one,"—Pittsburgh
"The biggest of all,"—Chicago
The most fascinating woman of all time
the world has ever known!

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the world-famous
emotional actress

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Containing Every Appeal

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Adapted by
THOMAS F. FALLON

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FILM DIVISION
130 West 46th St. Tel. Bryant 6930
EXECUTIVE OFFICE
81 Fulton St.
NEW YORK

NOTICE

CHRISTMAS NUMBER

[De Luxe]

Dated December 31st and out December 23rd

Will come out as in the past—full of interesting features and special articles.

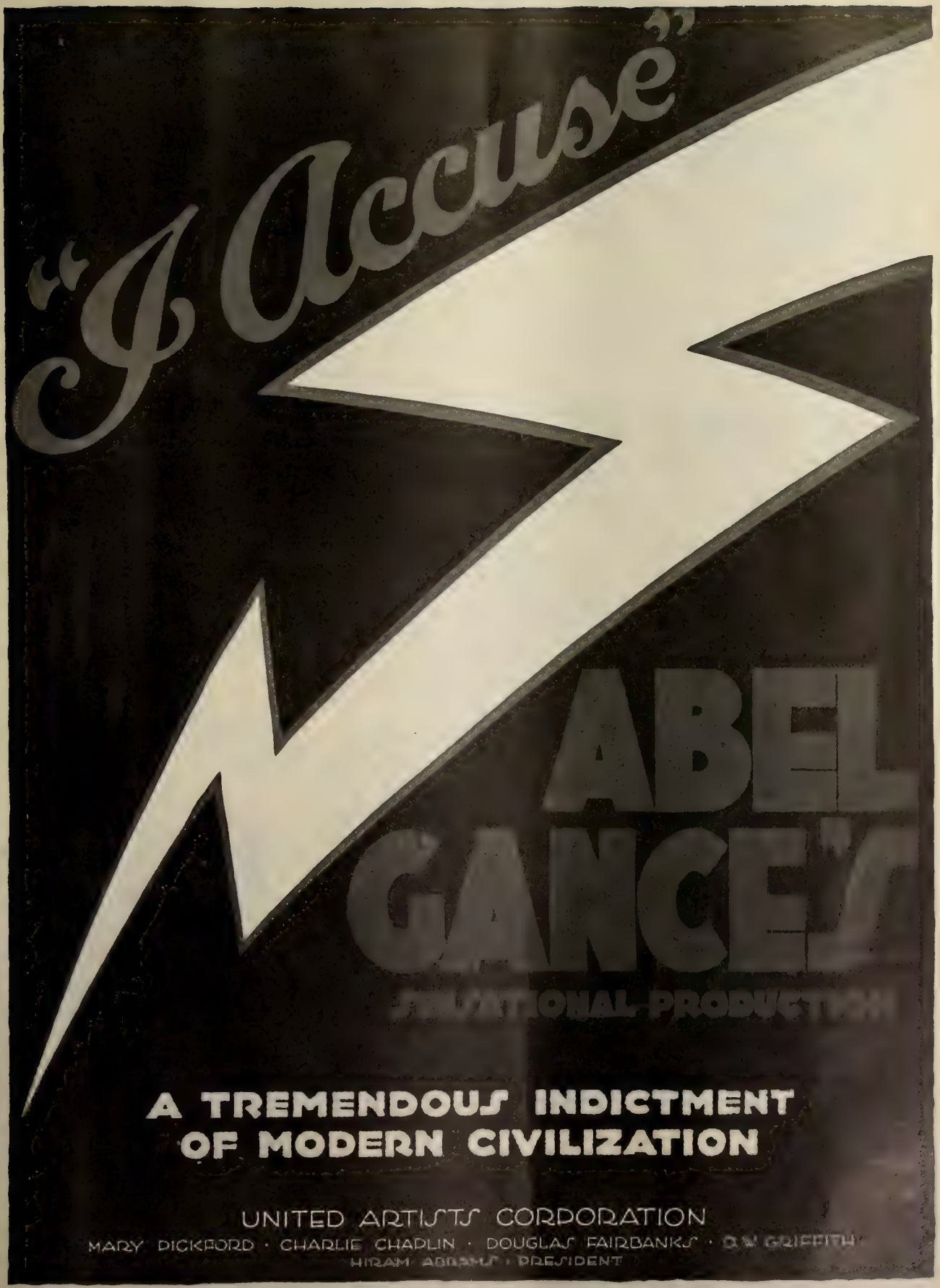
The main feature will be a beautiful rotogravure section printed on heavy paper—carrying photographs of leading stars and directors.

A special advertising rate will be effective for the rotogravure section.

Copy must be in for the big Christmas Number by **December 10th.**

MOVING PICTURE World

The Oldest Trade Paper in the field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ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
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A supreme portrayal of mother-love and rollicking childhood ~ a famous story and the perfect dual role ~

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in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
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presents a picturization of

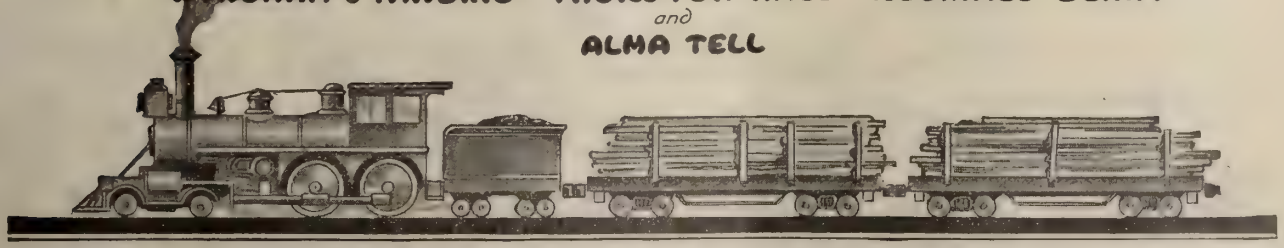
REX BEACH'S

famous Alaskan railroad novel

"The IRON TRAIL"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes
WYNDHAM STANDING · THURSTON HALL · REGINALD DENNY
and
ALMA TELL



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Big Exloitation Plans to help you put over the Biggest Adventure Chapter-play that Eddie Polo ever made. Book this big Continued Feature now and line 'em up!

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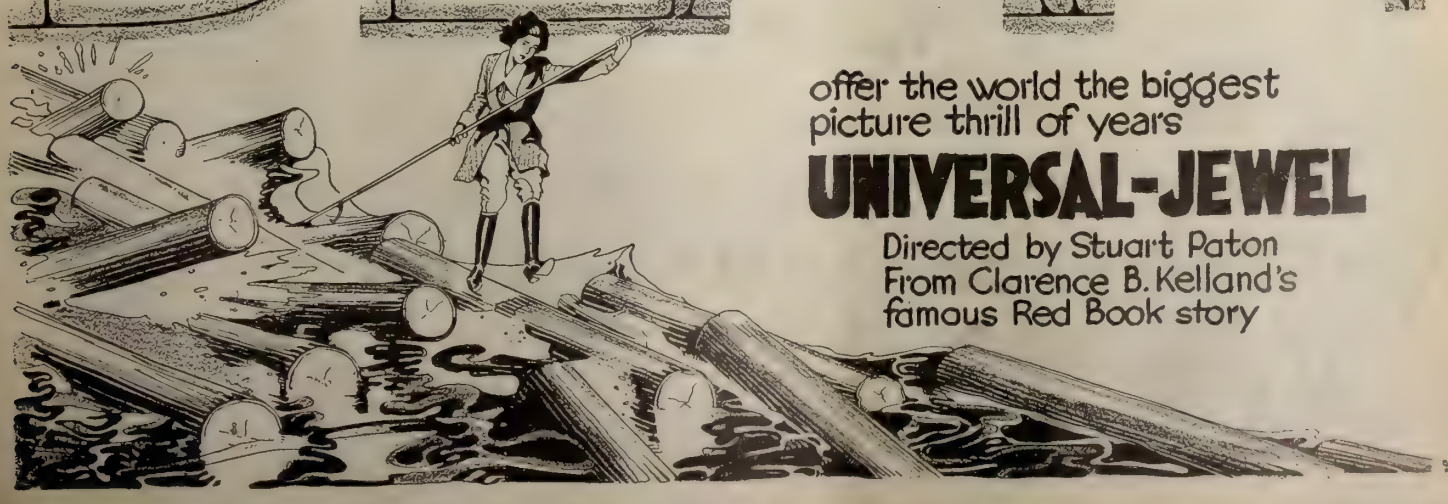
Will the Washington Conference Stop "Conflict"?

Not while Carl Laemmle and

PRISCILLA DEAN



offer the world the biggest picture thrill of years

UNIVERSAL-JEWEL

Directed by Stuart Paton
From Clarence B. Kelland's famous Red Book story

A
WILLIAM FOX
Super-Production

SHAME

with

John Gilbert

Directed by
Emmett J. Flynn

The man who staged
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

Story by Emmett J. Flynn
and
Bernard Mc Conville

A
WILLIAM FOX
Super-Production

WILLIAM FARNUM

in

Perjury

Directed by
HARRY MILLARDE

The man who staged
OVER THE HILL

Story by
Ruth Comfort Mitchell

"He looks like a tenderfoot and he talks like a tenderfoot, but he ain't no tenderfoot."
William Fox
presents
TOM MIX
in
TRAILIN'
A Different Tom Mix and a Different Mix Picture
Story by
Max Brand
Directed by Lynn Reynolds

"Silent Years"

Directed by **Louis J. Gasnier**

The dramatization of Harriet T. Comstock's powerful novel, "Mam'selle Jo."

An unusual picture interpreted by an unusual all-star cast, against a background of unsurpassable beauty.

Presented by R-C PICTURES

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Rose Dione
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Will Jim Hatton
Jack Mower
James O. Barrows
Jack Livingston
Ruth King
Kate Toncray
Lillian Rambeau
Jean O'Rourke
Pauline Starke
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R-C PICTURES

Lewis J. Selznick
presents
"CONCEIT"
A Unique Creation

"CONCEIT"

THE PICTURE OF NO REGRETS

"Conceit" is the second of the Selznick Supreme Six—the series of important picture productions of which *"A Man's Home"* was the first. It was directed by Burton George, from the story by Michael J. Phillips, and the scenario is by Edward J. Montagne, who wrote the script of *"A Man's Home"*.

"Conceit" is one of those unforgettable pictures that stand out, distinctive achievements of the allied arts of the camera. Its characters are not mere "puppets, jerked by unseen wires," but men and women who love and hate, smile and weep, and fight intensely the tremendous battles of life.

"CONCEIT"

A TRIUMPH OF ALL THE ARTS

"Conceit" will interest everyone who has ever known fear or conquered fear—the fear of a relentless enemy, the fear of humiliation—the nameless fears of the night—and the fear of what people will say. It is a story of man at grips with himself in the asphalt lanes of the city and in the trackless forest. It is a story to stir the pulses—a drama of deeds.

From the lady of fashion to the simple daughter of the woods, from the millionaire sportsman to the wilderness outlaw—every role in *"Conceit"* is played by a master of dramatic interpretation. Wm. B. Davidson, Mrs. De Wolf Hopper, Charles Gerard, Betty Hilburn, Maurice Costello, Warren Cook, Patrick Hartigan—an impressive list.

THE PICTURE THAT HAS EVERYTHING!

"CONCEIT"

CAST—A group of distinguished players, perfectly adapted to their roles.

SETS—Staged under the personal direction of Albert d'Agastino, the noted Italian scenic artist.

EXTERIORS—the entire company transported to Banff, the wonder spot of the world, for this production.

ACTION—From Fifth Avenue drawing rooms to big game hunting in the Rockies.

NOVELTY—A man's battle with the terrors of the wilderness at night.

SELZNICK PICTURES

LEE-BRADFORD
PRESENT
RUBYE DE REMER
IN
"THE UNCONQUERED WOMAN"
STATE RIGHTS
NOW AVAILABLE
LEE-BRADFORD 701-7TH AVENUE, N. Y.

Ruth *in* White

PRODUCED BY RUTH ROLAND SERIALS INC.
SUPERVISED BY HAL ROACH

High points of an honest-to-goodness business getter

1. *The Star;* one of the greatest attractions before the public today. For six years she has held the public in the hollow of her hand.

2. *The production;* massive and spectacular. Sets of a size and cost that are new to serials. Production by the famous Hal Roach.

3. *Western story and locale;* the same type of serial as "Hands Up" and "Ruth of the Rockies," each of which was enormously successful.

4. Absolutely censor-proof; absence of guns, knives and underworld scenes make the serial as clean as the snow on a mountain top.

Get it, and kick Old Man Gloom out of the window!

"Every week is
Pathe Week"

Roland Eagle

Pathéserial

DIRECTED BY W.S. VAN DYKE

FOUR REIGNING STARS

MABEL NORMAND

Emblazoned in the Firmament of Filmdom in that Dazzling Jazzy Blaze of Mirth . . .

"OH, MABEL BEHAVE"

OWEN MOORE

MACK SENNETT

The Biggest Five Reel Box-Office Record Breaking Comedy Sensation Ever Offered.

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PHOTOCRAFT PRODUCTIONS INC.

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Ferocious Man-Eating Beasts
Vie With
Human, Blood-Thirsty Cannibals

in the Greatest, Most Stupendous and Thrilling Array of Wild Animals Ever Shown on the Screen.

(From the World Famed HAGENBECK Menagerie)

In That Sensational Whirlwind Five-Reel Action Feature

"The Master of Beasts"

NOT A SERIAL, but the most daring undertaking ever accomplished for the production of hair-raising, heart-throbbing and humanly diversified entertainment.

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Nathan Hirsh, Pres. **729 Seventh Ave., New York**

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Hugo Riesenfeld saw this Picture

"Get-Rich-Quick Wallingford"

Then Booked It to Show Simultaneously for Two Continuous Weeks at His Big Broadway Theatres

The **RIVOLI** THEATRE *and* *The* **RIALTO** THEATRE

UNUSUAL for two first-run Broadway theatres within a stone's throw of one another to show the same picture, at the same time—even for a week—Hugo Riesenfeld knows the value of a powerful box-office attraction—knows the public demand—that's why "Get-Rich-Quick Wallingford" goes into both houses simultaneously—for two weeks in each.

"Get-Rich-Quick Wallingford" is the world-famous play by George M. Cohan made into a smashing picture.

Directed by Frank Borzage, who directed "Humoresque," the Gold Medal Winner of 1920. Scenario by Luther Reed. Settings by Joseph Urban.

Opens Sunday, December 4th, at both Theatres

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SHADOWS OF CONSCIENCE

An American Classic

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RUSSELL SIMPSON

Supported by a notable cast of players

Here is perfectly portrayed a great drama of early American life, in the frontier days of the west

Filled with comedy relief, romance, sensational he-man fights, it's one of those spell-binding narratives that's going to bring 'em to their feet!

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"SUPERIOR ENTERTAINMENT"

"THE LIGHT IN THE CLEARING"

(T. Hayes Hunter-Hodkinson)

Powerful Melodrama; Superior Entertainment

THERE are reasons more definite than the "moralizing" trend of the times for sex plays and objectionable farce having faded into insignificance when it comes to pictures. Such offerings as "The Light in the Clearing" are more or less responsible. It is not difficult to forego one enjoyable form of entertainment if another, more interesting and of greater purpose, is substituted.

A worthy example of this has been accomplished in the dramatization of Irving Bacheller's heralded story in the hands of the directorial genius, T. Hayes Hunter. His keen visualization is plainly evident. He has given picture followers another production that will add to his list of prize winners.

It would be impossible to outline the story, the lives of the characters being interwoven with one another, developing a story each in itself. Suffice it to say that it is of the "New England" variety, and the time, long, long ago, Mr. Hunter's great respect for details has been carried throughout. If anything to hold the "atmosphere" were missing, we did not notice it. He selected a cast that is second to none. Each player scores in a part that has required artistic as well as hard work.

The scenes depicting the attack on the jail by men intent upon a lynching, the suspense held while the young hero defends the law, is among the most thrilling incidents yet seen on the screen and certainly well done.

There is a lesson for the young and old, the love interest supplied by a clean cut youth who admires the daughter of a village snobs. And one of the best things about the offering is the excellent photography.—Seven reels.—*Lillian R. Gale.*

MOTION PICTURE NEWS
DEC. 3rd

THE DIAL FILM COMPANY
Presents

The LIGHT IN THE CLEARING

A THAYES HUNTER *Production*
IRVING BACHELLER'S *Greatest Story—*

HODKINSON
PICTURES

WM. M. VOGEL
Personal Direction of Wm. Fox
FAMOUS PLAYERS FILM SERVICE INC.
CANADIAN DISTRIBUTORS

"DISTINCTIVELY DIFFERENT"

Apfel Productions Present

"TRAIL OF THE LAW"

WITH

WILFRED LYTELL

Personally Directed by OSCAR APFEL

First of a Great Series

A REFRESHING ROMANCE OF THE MAINE WOODS

LOVE
THRILLS
SUSPENSE
ACTION

SCENICALLY BEAUTIFUL

"APFEL" Stands for Perfect Entertainment and Pleased Patrons

DISTRIBUTORS: ACT QUICK FOR THIS SERIES
IT'S A REAL WINNER

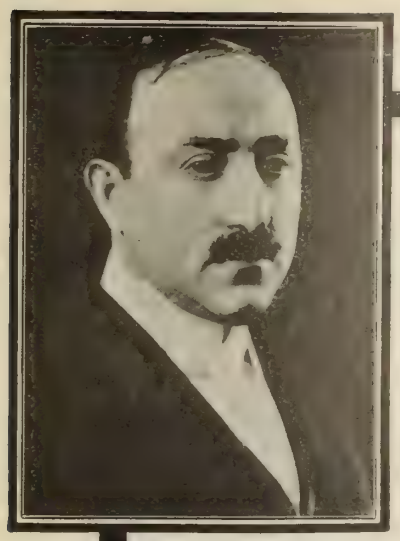
THE SECOND OF THIS WONDERFUL SERIES, "THE MAN WHO PAID," IS IN PREPARATION—A TYPICAL APFEL PRODUCTION. IT'S A PICTURE WORTH WHILE

Released Through

PRODUCERS SECURITY CORPORATION

516 FIFTH AVENUE NEW YORK

There'll Be An APFEL Everywhere



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Few productions can boast of a theme that is universal in its scope, and fewer productions can boast of a box-office title that digs into the home and imbeds itself within the soul.

We, therefore, want to congratulate you for booking

"ASHAMED OF PARENTS"

over your entire circuit, and the fact that you will show our production for week runs at the following theatres:

Washington	Detroit
Liberty	St. Louis
Rivoli	Denver
Terminal	Newark, N. J.
American	Paterson, N. J.
Elizabeth	Elizabeth, N. J.

Sincerely

WARNER BROTHERS

1600 Broadway, New York, N. Y.

We'll Let The Exhibitor Write This Ad!

Here are the reports of ten picked at random from all parts of the country:

A. G. Schade, Majestic Theatre, Bloomington, Ill.—Excellent box office records—unhesitatingly pronounced best production of the favorite, Katherine MacDonald.

F. A. Kelley, Lincoln Theatre, Massilon, Ohio.—Fine picture. Good box office record.

J. H. Cohen, Hipp Theatre, Sioux City, Ia.—Good for money and good picture.

August Ilg, Wonderland Theatre, Lorain, Ohio.—First class picture.

William C. O'Hare, Princess Theatre, Sioux City, Ia.—Pleasing picture. Good business.

Paul Gusdandovic, Strand Theatre, Cleveland, Ohio.—Well liked. Did well.

C. A. Barbion, Waldorf Theatre, Akron, Ohio.—Pleased everyone. Good business.

Stanley Chambers, Palace Theatre, Wichita, Kas.—Thrills and laughter all in one picture. Audiences were delighted.

B. F. Brentlinger, Victory Theatre, Evansville, Ind.—Thrills gave audience audible gasp. Good business. Pleased all.

Frank Lacey, Majestic Theatre, Portland, Ore.—Audience got many chuckles. Also liked the thrills.

KATHERINE MacDONALD PICTURES CORPORATION,
B. P. SCHULBERG, PRESIDENT, PRESENTS

KATHERINE MacDONALD

IN

"Stranger Than Fiction"

STORY BY CHARLES RICHARDSON
AND ALBERT SHELBY LE VINO.
DIRECTED BY J. A. BARRY.

A First National Attraction

FIRST NATIONAL PICTURES

$11,473.00 Day's Receipts

"The Lotus Eater" sets new record on opening day in world's largest theatre in face of a Sunday of continuous rain.

BOX OFFICE RECEIPTS

$6,315.00 Sunday Matinee

$11,473.00 Total for Day

12,547 Paid Admissions

Biggest matinee in history of house. Biggest single day in history of house except for "Passion" which took in $11,783.00.

A FIRST NATIONAL ATTRACTION

Up to Press Time the Crowds Were

at the Capitol Theatre, N. Y.

This is what the combination of a great star, a big director, a fine story and a wonderful cast did—*speaking of*

JOHN BARRYMORE

IN

"The Lotus Eater"

From Albert Payson Terhune's
Story in the Cosmopolitan

Personally directed by

Marshall Neilan

CAST INCLUDES

Wesley Barry
Anna Q. Nilsson
Colleen Moore
J. Barney Sherry

A John Barrymore Production

Continuing to Pack the House!

Franchise Holders and Think of Richard Barthe

CHARLES RAPPAPORT
Ideal Theatre, Philadelphia

F. BLUMENTHAL
National Central Tivoli, Jersey City

LOUIS BELLINGER
Summit Theatre, West Hoboken

IRVING ROSE
Pastime Theatre, Union Hill, N. J.

You can depend on these signed statements from independent exhibitors

J. Fitzgibbons, Regent Theatre, Bayshore, N. Y.

Richard Barthelmess' characterization of "Tol'able David" has real audience appeal. With supporting cast and story, should be a tremendous box office attraction.

Daniel S. Bader, Lincoln Theatre, Philadelphia.

Marvelous picture. Should go big. Acting all that could be desired.

M. Stiefel, Philadelphia, Penna.

Mr. Barthelmess' acting very good.

C. F. Hopkins, Wilmer and Vincent Theatre Co., Harrisburg.

Richard Barthelmess a wonderful actor. Photographic work splendid.

W. G. Hartford, Imperial Theatre, Pawtucket, R. I.

I consider it a good picture filled with heart interest. The support is exceptionally good. Types well chosen, direction good, splendid scenery, excellent photography.

A. M. Rappaport, Ideal Theatre, Philadelphia.

Very good picture.

W. S. Ayer, ExeterTheatre, Boston.

Splendid character work. Barthelmess does splendidly.

H. J. Schad, Colonial Theatre, Reading, Pa.

Full of heart appeal and a wonderful punch.

Charles Segal, Philadelphia.

A picture that will touch the hearts of all. It sure will be a box office winner. Mr. Richard Barthelmess is some star, and deserves a lot of credit as well as Mr. King, the director.

Louis L. Bollinger, Summit Theatre, West Hoboken, N. J.

It gives me great pleasure in stating that in my opinion the acting, scenes, and photography are wonderful. Story is very good. A box office winner.

Lowen Pizor, Colonial Theatre, Phoenixville.

A wonderfully acted picture which holds the interest throughout. Star and cast very good. It is bound to please.

I. J. HOFFMAN
Capitol Theatre, Ansonia, Conn.

LEWEN PIZOR
Colonial Theatre, Phoenixville

M. STIEFEL
Philadelphia, Penna.

HAROLD FRANKLIN
Shea's Hippodrome, Buffalo

A First National Attraction

Exhibitors Tell What They Imess in "Tol'able David"

JULES MICHAELS
Regent Theatre, Buffalo, N. Y.

JOHN H. COOK
Colonial Theatre, Reading, Pa.

A. A. ELLIOTT
Playhouse, Hudson, N. Y

H. J. SCHAD
Colonial Theatre, Reading, Pa.

They were made after viewing the picture at the Richard Barthelmess adoption dinner. Read them!

L. F. Blumenthal, National Central Tivoli, Jersey City.

The sterling acting of Richard Barthelmess is an outstanding feature of the red-blooded American drama. It is a story of a go-getter and has a popular appeal that should make a good box office attraction.

John H. Cook, Colonial Theatre, Reading, Pa.

A picture with a punch and sure to please the public.

Harold Franklin, Shea's Hippodrome, Philadelphia.

Marvelous. Exciting. Pleasing. In entertainment everything that a picture should be.

Herbert A. Gillman, Dorchester Theatre, Dorchester, Mass.

Richard Barthelmess as Tol'able David cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent. picture. Will appeal to the virile loving public.

Wilmer and Vincent.

Very good picture.

Irving Rose, Pastime Theatre, Union Hill, N. J.

A picture that the most critical and hardened movie fan will find he has to get his handkerchief ready. The entertainment is as complete as one can hope to enjoy.

J. H. Michaels, Regent Theatre, Buffalo, N. Y.

A truly remarkable picture in every way.

H. B. Varner, Lyric Theatre, Lexington, N. C.

A wonderful picture.

Richard Barthelmess in "Tol'able David" is presented by Inspiration Pictures, Inc. Story adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer. Directed by Henry King.

DAVID P. SOBLOSKY
Stanley Company, Philadelphia

EARL M. FORTE
Sherwood Theatre, Philadelphia

DR. HARRY HALL
Rand Strand, Troy, N. Y.

There'll be a Franchise everywhere

A Tale of Thrilling Adventure of the Whalers on the Wild Seas

IT'S just such a tale of life on the high seas as Jack London lived and wrote about—and played by a man who was a warm friend of Jack London, and whom he called typical of the strong, rugged characters he had met in his own adventures and whom he immortalized in fiction.

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HOBERT BOSWORTH

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By Emilie Johnson

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THOMAS H. INCE's answer to the public demand for bigger pictures

THOMAS H. INCE

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HAIL THE WOMAN

By C. GARDNER SULLIVAN — *Directed by* John Griffith Wray

Personally Supervised by THOMAS H. INCE

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HAIL THE WOMAN

speaks to the heart and to the mind of every man, woman and child in America

Stern, relentless bigotry,—selfish man-made tradition—pitted helplessly against the triumphant progress of modern American womanhood, lovely but unafraid

The GREATEST achievement of THOMAS H INCE

An epic of American womanhood

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portrayed by an illustrious cast of *popular* screen players

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- LLOYD HUGHES
- THEODORE ROBERTS
- GERTRUDE CLAIRE
- MADGE BELLAMY
- TULLY MARSHALL
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MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 10
1 9 2 1

Advertising for the Exhibitor

ALL advertising is good and the more the better for the advertiser if his goods are good goods. That is the broad platform on which stand all who really know advertising. For the moving picture business advertising classifies itself naturally into trade, local and national.

The exhibitor is first concerned with trade advertising, whether this includes the expensive direct mailing system in addition to trade journal advertising or not. It is through the trade publications that the exhibitor gets his first and his best news of the pictures in his market.

His next concern is local advertising, as it is by this method that the exhibitor acquaints his patrons and his possible patrons of what he has to offer them. In proportion to his skill, industry and enterprise in advertising plus the good picture and the well handled theatre he flourishes and is successful.

National advertising is possible for big organizations with big undertakings, and if it is understandingly done is of great value to the exhibitor of moving pictures. It also is true that some national campaigns are drives to sell the exhibitor rather than to sell the public and the only test is a competent analysis of the campaign itself.. Campaigns of the drive-to-impress-the-exhibitor sort are costly and they do little to help sell the picture to the public. They are fine for the box offices of national magazines and for the advertising agencies who derive their nourishment from commissions.

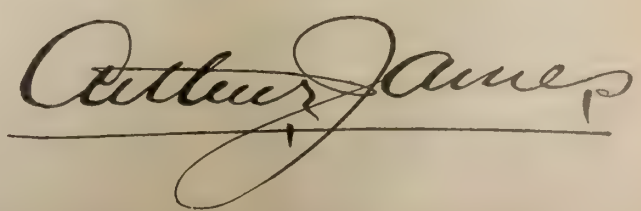
If we were asked for our frank opinion on national advertising and its benefits to the exhibitor we would reply that it is only important if done on a large scale and continuously. It has been pointed out so many times before that we almost hesitate to do it again, that there is no such thing as a standard product in moving pictures. We differ essentially from boots, soap and breakfast food. All we can hope for is a high standard of general entertainment quality and on this we go to our public and ask for patronage.

When moving pictures from one organization have consistently maintained a good average as entertainment then national advertising is desirable and of absolute benefit to the exhibitor (the retailer) who handles the good average goods. We have personal knowledge of a campaign recently engaged in that has met with the cordial approval of exhibitors because, they report, they were able to trace new and added patronage to this advertising.

We have as little patience with the man who knocks national advertising as we have with the short sighted, self satisfied ignoramus who speaks lightly about trade advertising. The sales business in our industry has been builded upon trade advertising. It is the foundation and the first necessity. When there is national advertising it is incomplete and half done if there is not full and complete reinforcement with trade advertising in quantity. Many bankers don't know this but bankers don't know advertising for the amusement business.

To repeat—there are three kinds of advertising for the exhibitor—the two being absolutely essential and the third, national advertising, being advantageous under right conditions.

Remember—advertising is the breath of life to our business. Don't speak lightly of it. It's not a luxury. It's the great force which if rightly and enthusiastically employed will put you where you want to be.



Ballin to Circularize Exhibitors with Productions; Shubert Causes Crisis,

THE day of the moving picture as a complete entertainment is a thing of the past." So says Lee Shubert, producing potentate of the "legit" and vaudeville.

"The 'place in the sun,' for which the standard motion picture has been waiting so long, is ready. The silver-sheet is the greatest entertainment in the world today." Thus reads the "leader line" in Hugo Ballin's pronunciamento for the cinema producers.

Figures compiled by the Moving Picture World statistical department show that 471 theatres in the United States divide their billing 50-50 with vaudeville and pictures. To which Messrs. Lee and J. J. Shubert would add as many houses as their arguments can recruit for them. And which, au contraire, Mr. Ballin would reduce to a minimum "one way or t'other."

The Moving Picture World, immediately aware of the stir caused by the Shubert announcement, has secured statements from the Shubert office and from Hugo Ballin himself.

Mr. Ballin, one of the most effective of the newer and independent type of producers, and often rated as a close second to Griffith in the esthetic, plans to issue a questionnaire and circular to the exhibitors of the country to ascertain, first, what the general attitude may be toward the Shubert announcement, and, secondly, to point out the fallacies in the Shubert plan.

Following are the respective statements "from Headquarters." Here's What "The Shubert Office" Has To Say:

"It is said that Lee Shubert during a recent trip which covered stops in Buffalo, Cleveland, Cincinnati, Indianapolis, St. Louis, Chicago and other cities, made many important discoveries concerning poor business in some of the largest theatres devoted to moving pictures in those cities. Mr. Shubert would not be quoted on the subject, but an associate who accompanied him on the trip, had this to say:

Attendance Small in Places

"Shubert vaudeville is making a bid to supply acts to the better class of picture theatres no matter where they are located, and it must be apparent to the average showman that the time is ripe for a change of policy in most all of these theatres. It may be a question of having 'overbuilt' or again it may be a question of theatres with capacities all out of proportion to the drawing power of the entertainment offered.

"At any rate, during Mr. Shubert's trip to the West he found many theatres with capacities of from 2,000 to 3,000 containing audiences of only 200 or 300 people. The theatres are literally starving to death. The managers, in order to bolster up their business, are compelled to improve their program by introducing such features as Theda Bara, to whom they pay $3,000 a week, and Victor Herbert, who conducts the orchestra at $1,500 a week.

His "Talking Point"

"In cases of this kind, the attendance shows an appreciable increase, which has convinced Mr. Shubert that these large theatres cannot subsist on the meagre program of pictures. The big features are too few and far between to hold out hope. The personal appearances of well known people, even though they are not picture stars, are calculated to revolutionize the picture theatre program and Shubert vaudeville stands ready to furnish material with this object in view.

"The success of Shubert vaudeville during its first eleven weeks has been phenomenal. The mere fact of opening a chain of theatres almost over night has astounded the entire show world. In order to do this, it was necessary to prepare months in advance and the booking department, had, previous to the opening of the first theatre early in September, engaged a sufficiently large number of feature and headline acts to take care of our program for the first twenty weeks.

A "Puff" for Shubert

"There has been little or no change in the policy of supplying the programs, engaging talent or conducting the theatres, but since the opening of the circuit in September the supply of talent has quite naturally been added to, so that Shubert vaudeville today can boast of the biggest names in the history of the stage. While the vaudeville circuit is independent of the legitimate end of the business, conducted by Messrs. Lee and J. J. Shubert, this firm is in a position to supply many legitimate stars to their vaudeville circuit and the whole is at the service of the picture theatres.

Number of Theatres Increased

"The circuit, too, has been increased as far as the number of theatres is concerned, but according to original plans there was to be no material increase until after the first of the year. It is surprising however, the number of theatres that are being offered to Shubert vaudeville every day, and with the increased number of acts being placed under contract, Shubert vaudeville is in a position to supply headliners and stars for an indefinite time; hence the offer made to to owners, proprietors and managers of vaudeville theatres as outlined in Mr. Shubert's open letter, which was carried in all of the trade papers last week."

Ballin's Counter-Attack

Here's what Hugo Ballin replies:

"Boy, page Mr. Zukor and tell him 'Peter Ibbetson' can't successfully be shown without a makeup—i. e., a few vaudeville acts.

"Ditto, advise Mr. Goldwyn the exhibitors cannot hope to break even on the week's business unless they have Dolores and Company, Boob McNutt and the Minstrel Sextette on the bill with 'Theodora.'

"And tell Mr. Griffith and Mr. Abrams that 'The Two Orphans' will have to play Spot No. 8 on the seven-act bill the Gazunk Theatre in Boyle Heights is renting to put it over.

"Mr. Shubert says the theatres are

Revamping the Sense of Humor

Announcement is made of a settlement of the $100,000 libel action brought by the Anglo-American Drug Company, makers of Mrs. Winslow's Syrup for Children, against the United Artists Corporation, and others, joint defendants, as authors and producers of the Douglas Fairbanks film, "The Nut."

The suit in question was the result of an objection on the part of the plaintiff to a caption referring to the alleged artificial sleep producing qualities of the syrup. The drug company pointed out that their remedy, as it contained no narcotics, produced sleep only by the natural means of aiding the child's digestive tract.

Settlement was effected by the withdrawal of the caption in question, and by a statement on the part of the United Artists Corporation that the motive inspiring the use of the caption was merely one of innocent fun.

Avowal of Loyalty to Standard Says Producer, Calling for Opinions

starving to death. I hope he doesn't mean the Shubert houses. I know he doesn't mean the picture theatres. Because only this week I have before me reports on my own pictures, notably 'East Lynne' and 'The Journey's End,' which show percentage showings in several theatres, and either the exhibitor came off very well indeed or he likes me very much to send such substantial cheques to the W. W. Hodkinson Corporation for me.

"Wolf, Wolf!"

"No, no, it must be just another cry of 'Wolf, wolf!' and I'm praying that the exhibitor has his ears well stuffed with cotton.

"Just another voice in the now dwindling chorus of depressionists. Conditions have not been so good. They have been bad by contrast, let us say. But they are getting better—are better and will be 1,000 per cent. better before many moons have passed.

"Exhibitors have lost money? So Mr. Shubert writes, in his open letter of the other day: 'See the handwriting on the wall! Book vaudeville acts.'

"No, Friend Exhibitor, it may be the same handwriting you see on the wall, but not the same message. Let's focus down on this subject and get it straight.

"There is a handwriting on the wall for you to read carefully, a powerful message, a story expressed in pictures like 'Way Down East,' 'Over the Hill,' 'Peter Ibbetson,' 'Molly O' and many others.

You Know It Well

"Here is the message: Good pictures make money for the exhibitor—on their own! Mediocre pictures cannot make money for the exhibitor, with or without vaudeville or so-called 'added attractions.'

"You knew this before? Of course. That's all there is to the message. Fair pictures make money, too, we know through honest and effective exploitation of what good or redeeming qualities they possess.

"Good pictures should make money on their merits in 'most any theatre. Where a steady, tremendous patronage is necessary to defray the enormous overhead of the big theatre the right kind of exploitation is necessary—the better the exploitation, the more effective the advertising, the greater will results be at the box office.

The "Garnishings"

"I have had a hand in the production of eighty-two photoplays for others; in five for myself. I have enjoyed the confidence and contact with the ablest executives in the industry; I know scores of exhibitors personally or through my organization. I feel, therefore, I can state with definiteness and authority that the public patronizes picture theatres for the picture fare afforded. If the picture is unsatisfactory it helps not one whit that the 'added attractions' are good, or that vaudeville acts surround the production. They are the garnishings of the roast. If the meat's bad, the vegetables won't suffice.

"Only recently have exhibitors, broadly speaking, been the judges of the pictures they buy. They have rented on the printed advice of the newspaper critic, who, as we know, rarely has the audience viewpoint. Or they have booked their pictures under systems that forced them to show five mediocre pictures for the sop of one good picture.

"They are the bad features of our industry. In time I hope they will be eliminated."

Old Film Unfit for Use May Be Returned by Freight Without Being Mutilated

OLD film may now be shipped intact by freight from exchanges to their home offices, thus relieving a congestion of worn-out prints which have been accumulating in exchanges.

This ruling has just been made by the Official Classification Committee, composed of railroad representatives, and will save the film companies a large sum annually in transportation charges. It is a successful outcome of the work of the National Association of the Motion Picture Industry through its Transportation Committee, of which P. H. Stilson is chairman.

For five years the film companies have been obliged to scrap all old film before it would be accepted as freight. Otherwise old prints had to be returned to the home offices by express or parcel post, a more expensive means of transportation, but the only one available without relinquishing the check-up system on film which the exchange asserted was unfit for exhibition. The result has been that for years old film has been piling up in exchanges, monopolizing space and aggravating the fire hazard problem.

In December, 1920, there was a conference between the Fire Prevention Committee and the Transportation Committee of the National Association and a request was made to the Official, Southern and Western Classification Committees, for a modification of the requirement for mutilating film before shipment by freight. The request was denied.

It was felt, however, by the National Association officers that the opposition by railroad officials was due largely to misapprehension of the film industry's problem. Further negotiations were undertaken, and Albert de Roode, a member of the Fire Prevention Committee, was chosen as counsel for the Transportation Committee to conduct the campaign. Many conferences were held with the railroad officials and a brief was filed. A hearing was finally granted in New York on October 17, attended by members of the three Classification Committees and by Messrs. de Roode, P. H. Stilson, Frank Meyer and Frederick H. Elliott, executive secretary of the National Association. The amended regulation is an outgrowth of the hearing, and is as follows: NOTE: Rating applies on scraps or pieces of exposed motion picture film or on exposed motion picture films no longer exhibitable and having value only for reclamation of materials.

Brulatour Files Reply

Jules E. Brulatour has filed an answer to a suit brought against him in New York Supreme Court by Ralph O. L. Fay. As no complaint has yet been filed in the action, only clue to the cause of action is a general denial of Fay's allegations and particularly that his service "were reasonably worth the sum of $10,000."

Oratory is great for entertainment and great for politics, but when it comes down to solid business, oratory must go away back and sit down.

High Spots in the Week's News

Under a new plan each one of the twenty-six original franchise holders of Associated First National will spend two weeks at the home office in New York City each year. His principal function will be to keep in direct contact with the advisory boards throughout the country, and he will donate his time to the organization without salary. He will be ready to meet all franchise holders who may be in New York during his two weeks of service.

* * *

Paul Brunet, president of Pathe, returns enthusiastic over business conditions in Canada and the attitude of the Dominion toward his product. His conferences with leading business men were productive of much of value to the industry.

* * *

Jesse Lasky, of Famous Players, points out that idle promises mean ultimate failure and that the success of the industry depends absolutely upon striving toward ever higher ideals. He finds pictures constantly improving, but declares that there is still plenty of opportunity for improvement.

* * *

It took the news weekly cameramen only four minutes to "shoot" the Disarmament Congress, but those four minutes represented weeks of preparation and the persuasive abilities of William A. Brady, president of the N. A. M. P. I.

* * *

The New York State Hospital Commission finds that films furnish fine entertainment for the inmates of hospitals and are especially beneficial to the insane. Projectors are now in all the prisons in New York State.

* * *

Mrs. Frank W. Clark of Syracuse, N. Y., who has been instrumental in providing film entertainment for children of that city, is now working toward Saturday morning matinees for Albany children.

* * *

New York Supreme Court denies the application of the Pastime Theatre Company of Union Hill, N. J., for injunction restraining Warner Exchange from booking "Why Girls Leave Home" with the Temple Theatre, an opposition house, until fourteen days after the first play dates of other theatres served by the defendant.

* * *

Charles Ray is now enjoying his first visit to New York City. He was formally welcomed by Mayor Hylan. He will "shoot" some scenes for his next picture while in the city.

The Wampas are to edit a special "Motion Picture Yearly Number" of the Los Angeles Examiner.

* * *

Col. Arthur Woods, chairman of the Americanism Committee of the Motion Picture Industry, gives Congress a report showing the worth of the screen in fostering patriotism.

* * *

Max Spiegel takes the issue into court when Manager William Shirley "cops" the name of "The Strand" for his new Schenectady, N. Y., theatre, alleging that the Mark Strand Company controls the right to use the name.

* * *

Self-appointed reformers in Quebec get a set-back when Mayor Samson declares he sees no need of closing Sunday shows properly conducted. The issue has been put up to the city's legal department.

* * *

The Garrick Theatre, Winnipeg, reduces admissions to the general matinee price of 25 cents. The previous evening price was 35 cents.

* * *

Page the pessimists! Picture companies incorporating in New York State this week number over a dozen, with an aggregate capitalization of nearly $500,000.

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Moving pictures are to teach "Safety First" lessons to pedestrians and Rolls-Roycers in the District of Columbia.

* * *

St. Louis is in the throes of a price-cutting war. The Queens Theatre starts it with pink slips which admit the bearer if he has 6 cents in his jeans. The situation is an echo of the Koplar-Skouras consolidation, which has created a world of resentment among exhibitors.

* * *

Well, well, well! Mary and Doug, to say nothing of many other stars, are going to attend this year's T. C. C. C. ball at the Astor on December 3. The others are Charles Ray, William Farnum, Clara Kimball Young —oh, well, read the story.

* * *

The Pittsburgh F. I. L. M. Club elects James Hommel, Realart branch manager, president.

* * *

Chester D. Coran has been arrested in a suit brought by Charles B. Peelor, which alleges false statements in connection with the sale of stock. Other defendants are William J. Freeman and the Consolidated Films Laboratory.

A capacity house, including many notables, gives the Granada Theatre, San Francisco, a great welcome on the occasion of its opening.

* * *

Mayor Lunn of Schenectady, N. Y., delivers an impassioned address against censorship at the opening of the Strand Theatre by Manager William M. Shirley, who also is part owner.

* * *

The M. P. T. O. A. selects W. W. Hodkinson as the releasing agent of its official one-reel weekly release to be prepared by Charles Urban.

* * *

Cecil B. DeMille denies the report he will produce abroad. His trip to Europe and Northern Africa will be a vacation and work will not interfere, he says. Paul Iribe, his art director, will accompany him. They leave next Wednesday.

* * *

Charles H. Christie advises exhibitors to "cut out" the vaudeville and show only films in picture houses. He points to the action of Fred Miller, operating the California and Miller theatres, Los Angeles, who has discarded vaudeville and prologues and will augment his orchestras.

* * *

Motion Picture Magazine "fans" vote Harold Lloyd "leading comedian." He received 4,650 votes, while Charlie Chaplin, who placed second, got 3,060.

* * *

Will Payne, novelist, joins Realart's staff of authors. Charles Stevenson and Louis Bennison are signed for the next Wanda Hawley picture.

* * *

Richard A. Rowland, president of Metro, cables that he has purchased the "film sensation of Europe" for Metro release. The purchase was made in Paris. Mr. Rowland will return early in this month.

* * *

Otis Skinner returns to the screen for Exceptional Pictures Corporation in "Mister Antonio," a Booth Tarkington story of an organ grinder.

* * *

Goldwyn announces the releases to make up its third group of fifth year pictures, to be distributed early in the new year.

* * *

Guy Newall says that American films are losing their "monopoly" in Great Britain. He finds no prejudice here against British pictures.

* * *

"The Lotus Eater" has the biggest matinee in the history of the Capitol Theatre.

New First National Plan Assures Direct Contact Between Home Office and Members

ANOTHER constructive change in operation and a vital addition to the means by which all parts of the First National organization, from the remotest franchise holder to the home office, will be in constant touch with one another, was made at the regular semi-annual meeting of the original franchise holders at Atlantic City, November 24-27.

Under this plan, each one of the twenty-six original franchise holders, in succession, will spend two weeks at the home office in New York City each year. His principal function will be to keep in direct contact with the advisory boards of the country.

Each member will donate his time to the organization and for the good of the organization without salary. During his term he will keep his fellow franchise holders advised of everything that transpires which may be of importance to the exhibitor. This information, passing through the original franchise holders in each territory, will reach all the franchise holders through their advisory boards. Reversing the current, the advisory boards, through the original franchise holder in each territory, will be urged to send in suggestions and recommendations to the home office, and the resident franchise holder will be able to co-operate with the home office executives in clarifying such suggestions and formulating courses of action from them.

One Important Duty

Not the least important duty of the resident franchise holder will be to meet all franchise holders who may be in New York at any time, and be ready to discuss any and every phase of the organization with members whenever they may be in the city.

The additional and closer contact between the various members of the organization and local which will be obtained by this system, when taken in conjunction with the election of local advisory boards in every territory, constitutes one of the most radical departures taken by an organization in the motion picture business. The formulation of the "resident franchise holder" idea was the result of weeks' of careful study and examination of the recommendations made by various divisional spokesmen and delegates at the "Get Together" in Chicago in October.

Given Long Consideration

The ways and means of carrying into execution each and every one of the recommendations adopted at Chicago have occupied the entire time of the executive committee since the first week in November. First and foremost was the creation of local advisory boards at each of the local "get-togethers." The franchise holders of each territory, as they meet to hear the reports of their national delegates, are electing advisory boards, and these boards are already functioning.

It was felt by the executive committee, however, that some additional means other than those already in existence was needed to supply the original franchise holders and the advisory boards with the information they required constantly to perform their duties accurately and intelligently. Many franchise holders had urged that they should all be kept more closely and regularly informed about what the organization was doing.

Unanimously Adopted

Shortly after the Chicago meeting, therefore, a special committee of six original franchise holders was appointed to consider all the suggestions and ideas propounded at the "Get Together," with instructions to be prepared to bring in a report at the regular semi-annual meeting. The special committee worked for three weeks, compiling and collating all the data at their disposal, and the result was the formulating of the "resident franchise holder" plan, to supplement and co-operate with the local advisory boards, both in receiving and transmitting information. The plan was unanimously adopted by the executives and original franchise holders of Associated First National Pictures, Inc.

"It was while working on this plan," said one of the members of the special committee, "that we really realized how rapidly First National had grown, even to the point of beginning to outgrow itself, and the degree of growth was actually startling to some of the franchise holders when it was brought home to them. In order to adopt the 'rotating membership' or 'resident franchise holder' plan, it was necessary to create some new departments at the home office so that everything would dovetail into the suggested system. Once it begins to make itself felt in practical results, we feel sure that franchise holders everywhere will understand and appreciate its value."

Seven Persons Killed and Seventy Hurt When Fire Destroys New Haven Theatre

SEVEN persons perished as the result of a fire which destroyed the Rialto Theatre, a moving picture house in New Haven, Conn., Sunday night, November 27. Ten are reported still in a serious condition, and sixty others less seriously injured are also in the hospitals.

The fire broke out at 7.30 p. m. during the showing of "The Sheik." The house was packed to capacity. It is reported that the burning of incense in conjunction with the prologue for the picture caused the blaze.

A panic ensued when the flames started, in spite of efforts of some of the audience to quell the excitement. The theatre seated about 700 and nearly 200 were standing. The overcrowding is also reported as one reason for the large number of causalties. It is further alleged that of the four front doors three were bolted and unable to be opened when the crowd surged against them. Loose chairs instead of secured seats, were overturned in the rush and added to the hardship of the crowd seeking egress.

The narrow fire escape is said to have been inadequate for the crowd in the balcony, many of whom jumped into the orchestra, falling on those in that section. Many Yale students were among the spectators and the officials of the university have asked for a thorough investigation. Manager James Carroll and Harry Nathan, publicity man for the Rialto, are being held by the police.

The theatre was formerly an old-fashioned church which was leased and remodeled about two years ago by the Connecticut Theatre Corporation, a subsidiary of the Black Corporation. It was entirely of wood, and was the property of former State Senator Harry A. Leonard, who was a member of the Legislature in 1919 which passed the present Connecticut laws governing supervision of moving picture theatres.

A brick building next to the Rialto also took fire, and the entire stage of the Hyperion Theatre, a burlesque house adjoining the Rialto, was destroyed.

The Rialto was directly opposite the Hotel Taft, a nine-story structure, and for two hours, while the flames mounted higher than the hotel, fears were also felt for its safety.

In the Holiday Season
Remember and Be Remembered.
Your Greeting Carried in
The Moving Picture World's
Christmas Number
Will Be in Good Company.
Don't Delay It!

C. H. Christie Says Cut Out Vaudeville and Show Only Pictures in Film Houses

ANOTHER indication, according to C. H. Christie, of the trend in big first-run houses toward a diversified program of pictures with no vaudeville, and with the prologue supplanted by short subjects and music, is the recent announcement by Fred Miller, operating the California and Miller Theatre, Los Angeles, that in his houses dating from November 1 this year there would be no more vaudeville or prologues and that pictures would reign supreme, with an augmented orchestra of fifty pieces.

Mr. Miller's statement reads: "I have studied presentation here and in other large cities for years and have now come to the conclusion that those people who flock to the larger motion picture houses come primarily to see the pictures and hear the music that you furnish with them.

"I think that if they want vaudeville or musical comedy they will go to the vaudeville house or wait and attend a musical show when it hits the town. The best entertainment of that kind you can get is always a little poorer than they can find on almost any vaudeville program and even if it is as good or better than the average vaudeville act, it fails to make the same hit for the simple reason that a large part of your audience is impatiently waiting for it to get over so that they can enjoy what they came to see."

This announcement, Mr. Christie says, is right in line with what he has always maintained—simply that a complete diversified program of pictures is the thing. Knowing this, he says, he some time ago laid aside his own program of feature pictures in order to concentrate every effort to develop to the utmost his share of the diversified bill. "Thus," Mr. Christie continues, "we can bend all efforts toward making the short subject specialty one of the features on the bill, making it a feature in itself.

"When you have done that you have achieved something bigger than making a successful program feature picture. An example of this is a recent review by Robert E. Sherwood of 'Life,' who declared that one of our comedies contained more plot and more entertainment value than most feature films.

"Mr. Miller, I believe, has announced a really forward step, which means that leading picture houses are coming to what they were originally intended for, places of entertainment with pictures—of all types and lengths—for picturegoers."

First National Board of Advisors Is Named

One of the accomplishments of the Associated First National Get-Together held this week at Charlotte, N. C., was the appointment of a territorial advisory board, consisting of H. B. Varner, Lexington, N. C.; C. L. Welch, Salisburg, N. C.; Max W. Bryan, Rockhill, S. C.; L. C. Little, Camden, S. C. The meeting unanimously passed a resolution of confidence in the executive committee and the home officials, voicing their belief in the organization's "absolute fairness and square dealing."

SCENES FROM WEISS BROTHERS' ARTCLASS PICTURES CORPORATION SCREEN PRESENTATION OF THE BIBLE

Brunet Enthused by Exchange of Ideas on Business Conditions with Canadians

PAUL BRUNET has just returned from a visit to Montreal and Quebec with a sense of lively satisfaction over the result of his conferences with Canada's leading men on the financial and business outlook. As a member of the Franco-American Chamber of Commerce, as well as president of Pathe and one of the most active figures in the film world, Mr. Brunet's reception in the big cities across the border more than renewed his former impressions of the cordial feelings existing there toward leaders in commerce and industry in the United States who refuse to be depressed by temporary adverse conditions.

Mr. Brunet referred to his meeeting and frank discussion with Prime Minister Tascherau of the Province of Quebec, on these subjects as an advantage hardly to be over-estimated. It "opened his eyes" wider than ever to the long existing feeling of friendship, even comradeship, for the United States which animates the principal officials as well as the people of Canada. Also it convinced him that his own well known optimism regarding the interests of the people of both countries, and an early return to general prosperity likely to remain undisturbed for a long period to come, was entertained in no less degree by the men of experience and authority with whom he exchanged views.

Urged By Ouimet

This visit to Canada was urged upon Mr. Brunet by L. Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., Canadian distributors of productions released by Pathe Exchange, Inc. More than any other single figure, Mr. Ouimet is accorded credit for placing the motion picture industry in Canada, from very small beginnings a dozen years ago, on the most solid of foundations. Year in and year out he is in personal touch with exhibitors in the important centers from Quebec to the Pacific Coast, and his understanding of their problems has made him familiar with all of the business and industrial conditions which prevail in the different provinces. He wished Mr. Brunet to get fresh impressions at first hand.

Immediately on his arrival in Montreal Mr. Brunet found himself the guest of honor at a welcoming assemblage of influential editors and other newspaper men. It was the first occasion in the history of Montreal journalism to include every daily and weekly newspaper in a reception to the head of an American film concern. P. Arthur Cote, president of the Montreal Press Club, acted as master of ceremonies.

After giving a lively description of Pathe's activities all over the world, Mr. Cote introduced Fernand Rinfret, editor of Le Canada, and member of Parliament for St. James Division, Montreal. Mr. Rinfret, who is one of the foremost newspapermen of French Canada, conveyed to Mr. Brunet the feelings of those present toward the head of Pathe Exchange, describing especially the services of that great organization to the cause of science and of popular education.

H. M. Boland, news editor of the Montreal Star, speaking in English, said: "A native of Ontario, I am proud to state that Pathe in the Province of Quebec helped me, as it does others, to know more of 'La Pensee Francaise.' I am glad as a humble journalist to tell Mr. Brunet and his very sympathetic representative, L. E. Ouimet, that the press of Canada acknowledge them as auxiliaries."

Other Speakers

Among other speakers expressing similar sentiments were: Charles Robillard, chief editor of La Patrie; John Gardiner, theatrical editor of the Montreal Standard; P. St. Clair Hamilton, theatrical editor of the Montreal Herald; Gustav Comte, theatrical editor of La Patrie; Leo Houle, city editor of La Patrie; P. M. Bernard, Canadian government's correspondent at the Disarmament Conference at Washington; Fred Porier, editor of the Film, and J. P. O'Loughlin, director of exchanges for Specialty Film Import, Ltd. Mr. Ouimet, president of that organization and Pathe's sole representative in Canada, related the interesting story of his affiliation with Pathe and the growth of the film industry throughout Canada.

Paul Brunet, responding to the toast in his honor, said:

"I thank you from the bottom of my heart for the kind, and I must say, unprecedented reception you have given me. While I take some pride in being, through circumstances, the head of Pathe's organization in America, I feel that what you are now doing is a tribute to Pathe's immense work as an educator.

A Colleague

"I think that, in some sense, I am a colleague of yours. While Pathe News publishes only 600 copies of its two issues a week, I am entitled to say that they are of 1,000 feet each. (Laughter.) And they are kept constantly in circulation for ninety days."

On his return to New York Mr. Brunet said that, respecting film conditions, the situation in Canada seemed to be analogous to that in the United States. The same is true regarding general business. While there is no evidence of anything like a boom in Canadian business there is a noticeable betterment in the investment market. He quoted the published belief of the financial editor of the Montreal Star that deflation has largely run its course, while the general tendency is toward reconstruction. One of the first signs the public has seen of recovering is in the bond market. As a result of his talks with Canadian men of finance, Mr. Brunet is of opinion that other classes of securities soon will become more attractive to the general investor —all of which obviously are healthful indications.

Mr. Brunet expressed the belief that motion picture interests throughout Canada, as well as in the United States, demand, more than any other single consideration, a reduction in prices of admission, especially in agricultural communities, where the cost of going to the pictures is in particularly sharp contrast with the people's buying power, owing to low prices of farm produce.

Film Magazine Fans Vote Harold Lloyd "Leading Comedian"

Any who doubt the standing of Harold Lloyd are referred to the contest staged by Motion Picture Magazine, with its circulation of 350,000 fans, in which Lloyd has made a runaway race for the honors of "leading comedian."

In an announcement of the result in its December issue, Motion Picture Magazine credits Lloyd with 4,650 votes, while Chaplin, who finished second, received 3,060. Lloyd also was selected for a place on the "ideal cast," which includes Griffith as director, Norma Talmadge as leading woman, Wallie Reid as leading man, Jackie Coogan as the child and Bebe Daniels as the leading vampire.

Incidentally, Pathe calls attention to the fact that Bebe Daniels is Harold Lloyd's leading woman in all the one-reel Lloyd comedies which the Gold Rooster organization is now reissuing under a one-a-week release plan. It is expected that within a week there will be 7,500 theatres, or nearly 50 per cent. of the country's total, playing the Lloyd re-issues.

Will Payne Allies Self with Realart Pictures

One of the latest additions to Supervising Director Elmer Harris' growing staff of authors who have identified themselves with Realart is Will Payne, noted novelist and short story writer.

"We are fortunate in securing the services of Mr. Payne," says Mr. Harris, "as he is considered one of America's most prolific authors. Not only has he written many novels which have reached a large circulation, but his short stories have been looked for eagerly by the magazine reading public, many of whom will now have an opportunity of seeing some good stories from his virile pen on the screen.

"Will Payne on the list of Realart writers is another indication of our efforts to give the public really interesting stories of romance and adventure. We will soon have an announcement to make regarding his first original story for one of our stars which he has already started, in co-operation with Fred Myton, who has been assigned to write the scenario."

This Year's T. O. C. C. Ball Looks Better 'n Ever; Mary, Doug and Other Stars Sure to Be Present

THAT the second annual dinner and ball to be held in the Gold Room of the Hotel Astor on Saturday night, December 3, under the auspices of the Theatre Owners Chamber of Commerce, is going to be the red letter event of the season, was assured this week when a cable came from Europe that Mary Pickford and Douglas Fairbanks would be present. Their presence here was assured by Hiram Abrams, who is now in England and is returning on the same boat with the United Artist stars.

President William A. Brandt, who is at the head of the committee on arrangements by reason of his official connection with the T. O. C. C., is being swamped by applications for boxes, and those signifying their intentions of being present include the foremost screen players of the world.

Stars to Attend

Charles Ray, who is now in New York enjoying the sights and taking life easy after years of hard work on the West Coast, will attend as the guest of Arthur Kane. Clara Kimball Young, now on the West Coast, has promised to attend as the guest of Samuel Zierler of the Commonwealth Film Corporation. Mae Murray and Robert Leonard will occupy seats of vantage in reservations made by M. H. Hoffman.

William Farnum will be there as the guest of William Fox, who expects to have other Fox stars there for the big doings. Eugene O'Brien, Elaine Hammerstein, Conway Tearle and Owen Moore, of the Lewis J. Selznick category of stars, will attend as Mr. Selznick's guests. Hope Hampton will personally grace the occasion as the guest of Jules Brulatour, who also plans to have other film celebrities there.

President Brandt declares that the demand for tickets is unusual but that the film folks will be the first accommodated. From all parts of the country and even sections of Canada have written and wired for reservations for the dinner and ball.

Rapid-Fire Work

The music alone will be worth going miles to hear and then twice again to dance by, two famous orchestras having been engaged for the affair. Louis Fisher's fifty musicians will furnish a special program, while Ted Lewis and band will also be a worthwhile feature.

And the T. O. C. C. expects to set the world on fire in the spectacular making of a film in two hours. A motion picture of the dinner and ball will be taken and the scenes reproduced on the screen at the Hotel Astor two hours after the actual "shooting."

Joe Brandt, who is engineering this unusual film feat, will achieve the "impossible" through the combined assistance of the Sun-Light Company and the Republic laboratories.

None of the high officials of the city has been ignored in the way of special invitations and President Brandt expects that both Mayor John F. Hylan and former Governor Al Smith will personally attend.

Tickets are to be obtained in the offices of the Theatre Owners Chamber of Commerce, 723 Seventh avenue.

Mayor of Quebec Squelches Reformers When Demand Is Made for Blue Sundays

THE self-appointed Citizens' Committee of the City of Quebec, which has conducted a persecution of Sunday shows, waited on Mayor Samson, of Quebec, a few days ago to advise him officially that the committee had secured a judgment in the Division Court establishing the alleged illegality of Sunday performances in the city.

"You know my opinion, gentlemen," declared Mayor Samson, when he greeted the deputation, and when they had made formal request for Blue Sundays. "I consider that if nothing harmful is shown there is no need to close these playhouses."

"Nothing harmful?" asked C. Marquis, a member of the deputation, with a raise of the eyebrows.

"Yes," repeated the mayor. "I have expressed this opinion on several other occasions."

The deputation handed Mayor Samson a letter which contained the statement that the committee had proved that Sunday performances were an offense under the statutes and that licenses should not be granted to theatres which conducted Sunday shows.

Mayor Samson read the letter and declared that he would pass it on to the city's legal department where it would receive most careful consideration.

The committee comprised Abbe Casgrain, Messrs. C. Marquis, Cyrville Tessier and J. T. Ross, accompanied by their lawyer, M. A. Lemieux, K. C. They waited on Mayor Samson on November 24. The theatres are continuing to operate on Sundays.

Reduces Price

Manager W. P. Wilson, of the new Garrick Theatre, Winnipeg, Manitoba, has reduced evening admission prices to the general matinee price of 25 cents, so that the cost of any seat in the house at any hour of the day or evening is always the same. The new plan went into effect for the week of November 21 when the attraction was the British feature, "Kissing Cup's Race." The Garrick, which was opened on March 14 last, is owned and controlled by a number of prominent Winnipeg citizens. The management has booked quite a number of English-made productions for early release. The previous evening admission price was 35 cents.

Crandall Has "Spread" in Washington Post

A two page spread in the planagravure section of the Washington Post, Sunday, November 27, was occupied by Harry M. Crandall. One page was devoted to photographs of the various theatres operated by Mr. Crandall with insert photographs of himself and the members of his executive staff. The other page contained the pictures of the actors and actresses starring in the various photoplays being shown this week at those theatres.

The newspaper is weekly showing local enterprises of Washington and this is No. 2 of the series. The houses shown were the Metropolitan, Knickerbocker, Ninth and E streets house, Appollo, Avenue Grand, Savoy and York. The portraits were those of Messrs. Crandall, Morgan, Payette, Crouch, Bell and Hoffman.

Court Denies Pastime Injunction on Warner

Justice George V. Mullen of the New York Supreme Court has denied the application of the Pastime Theatre Company, Inc., of Union Hill, N. J., for an injunction restraining Warner Exchange, Inc., from booking "Why Girls Leave Home" with the Temple Theatre, also in Union Hill, or with any other theatre until the terms of a contract with plaintiff are carried out.

In the complaint it is alleged by the Pastime people that they executed a contract with the Warner Exchange, Inc., for the production picture, it being agreed that it would not be booked with any opposition theatre until fourteen days after the first play dates of other theatres served by the defendent. The plaintiff says it agreed to pay $7,500 for the first 100 days of production and $75 for each additional extra day. It is claimed the contract was executed with B. S. Moss personally acting as agent for defendents, and that despite its terms, the defendent violated it by booking the picture with the Temple Theatre. Justice Mulen denied the application for the injunction without comment.

New Watertown House

Watertown, N. Y., will probably have a new theatre erected within the next year. This was brought to light through the recent purchase of a building site in that city by Frank A. Empsall and Charles Sesonske. Mr. Empsall is owner of the Avon Theatre in that city, which is operated by the Nova Operating Company, and of which Mr. Sesonske is president.

Franchise Holders of Kansas, Missouri and Oklahoma Declare Confidence in First National Officers

RESOLUTIONS of confidence in the executive committee and officers of Associated First National Pictures, Inc., were passed by the franchise holders of Kansas and Western Missouri at the local Get Together, held in Kansas City, Mo., November 28.

A similar resolution was passed by the Oklahoma franchise holders.

Kansas City, Missouri, November 29, 1921.
To Executive Board Associated First National Pictures, Inc.:

"Be it resolved that we, the sub-franchise holders of Kansas and Western Missouri assembled in local Get Together meeting, do hereby unanimously extend our sincere thanks to Executive Board and officers of Associated First National Pictures, Inc., for the highly efficient manner in which they have handled the affairs of our company in the past. Be it further resolved that we assure them of our utmost faith and confidence in their plans for the future and that we go on record as against any investigation of the affairs of our company by non-franchise holders, endorsing to the fullest the great accomplishment of the delegates to the Chicago Get Together.

(Signed) Sub-Franchise Holders Kansas and Western Missouri.

Oklahoma City, Okla., November 2, 1921.
To Mr. Lieber, Mr. Williams, Mr. Schwalbe and to the Executive Committee of the Associated First National Pictures Incorporated, Greetings: We, the sub-franchise holders of Oklahoma in executive session of our local "Get Together" meeting, resolved that we have the utmost confidence in the Executive Committee and we heartily endorse the action taken at the National "Get Together" meeting. We are with and for the Executive Committee and the Associated First National Pictures Incorporated one hundred per cent.

(Signed) Oklahoma Franchise Holders.

OTIS SKINNER

Otis Skinner Returns to Screen for Exceptional Pictures in "Mister Antonio"

OTIS SKINNER, who endeared himself with the millions of photoplay fans throughout the world through his truly artistic characterization of Hajj, the beggar of Bagdad, has been persuaded by Alexander Beyfuss, president of Exceptional Pictures, to appear again on the screen, this time as Tony, the organ-grinder, in his most successful play, "Mister Antonio."

"Mister Antonio" means not only a film; it will bring with it the artistry of one who can help to elevate the standard of the screen; one who will call forth additional patronage to the motion picture theatre. It will lend dignity, art and accomplishment to the silent drama, and it will add to the roster of those whom the industry must look to for the big things of the future—the name of one of America's greatest authors, Booth Tarkington.

In making this announcement, Mr. Beyfuss said: "We feel that it will demonstrate once more that every step we shall make will be a definite advance in the industry for Exceptional Pictures. In bringing Mr. Skinner to the screen again we want to be considered only as the agency in associating him with the art of motion pictures—we need him and others like him for the good of all—that producing may become more creative; that the distributor may give to the exhibitor, for his public, a product of a higher standard, thus assuring the patronage which will not only mean financial success for everyone, but carry motion pictures nearer the goal for which they are striving."

The sincerity of purpose established in the progress which Exceptional Pictures has accomplished in its each individual step is once more demonstrated in the acquisition of Otis Skinner, and "Mister Antonio."

Myron Selznick Goes Abroad to Arrange Production and Distribution Matters

MYRON SELZNICK, vice-president in charge of production of the Selznick Corporation, sailed Wednesday, November 30, on the Adriatic on a six weeks' trip to Europe. The only announcement of the purpose of the trip came from Lewis J. Selznick, president of the Selznick company, to the effect that he was sending his son and associate in business abroad to look after a number of matters of importance which have to do with both production and distribution. The traveler's first port of call will be London. Visits to various cities in France, Germany, Scandinavia, and possibly the Spanish peninsula will follow.

Several months ago both Myron and David Selznick made a trip abroad. On that occasion, upon their return to New York there followed a number of announcements which indicated that a careful examination of motion picture conditions on the other side had been made. It was then that the purchase by the Selznick company of the screen rights to John Galsworthy's "Justice" was made public. It was also intimated that a number of other things of unusual interest had been put under way.

Developments in the American motion picture industry since that time, some of them having to do with the production of photoplays on the other side of the Atlantic by American firms using American directors and both American and European artists, make the real and definite purpose of the Selznick production executive's trip at this particular time a matter of interesting conjecture.

Selznick pictures have long enjoyed a satisfactory and increasing vogue in Europe where an efficient method of distribution has been worked out through President Slznick and Louis Brock, head of the Selznick foreign department. Distribution throughout France and the contiguous territory is controlled directly by the Selznick company through Select Pictures Corporation, Lt. Jean Rosen, operating offices in Paris, Lyons, Brussels, Lille, and Toulouse. Distribution in England and throughout the Central Empire is through long established distributing agencies.

Louis Brock, in charge of the Selznick foreign department, has been abroad for the past four or five months.

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

To Resume Tariff Hearings December 7; Announce Names of Persons to Be Heard

THE Senate Finance Committee has just made public a full list of names of persons desiring to be heard in the question of tariff as it affects the motion picture industry. The hearings on the tariff will be resumed December 7 and are expected to continue for about two weeks, the latter part of which will be devoted to the question of duties on films.

The committee is endeavoring to cut short the hearings, and to bring the Fordney tariff bill as near to completion as possible before the first of the year. Beyond that, it will have to face great difficulties with respect to the American Valuation Plan, it now being stated authoritatively that as now written the plan will not be acceptable to the majority of the senators and that those of the Agricultural Bloc will come out against it.

Senator Penrose states that the hearings on American Valuation will not be reopened, but the Moving Picture World correspondent has been advised that the administration will welcome a workable substitute and, further, the present plan will be revamped before presented to the Senate for consideration. It is said that a great many difficulties have already been encountered, growing out of the collection of statistics upon which to fix rates to be assessed upon the basis of the value of similar merchandise in the United States.

"Since it will be utterly impossible for the committee to hear more than a small percentage of those asking to be heard," says Senator Penrose, "we urgently recommend that each one who has asked to be heard get in communication with others listed on this schedule and agree upon a limited number of witnesses and the persons who are to present the arguments."

Advance notice will be given as to the dates on which the film men will be heard. The list includes the following names: William Fox, Fox Studio, West Fifty-third Street, New York City; Coudert Bros., 2 Rector street, New York, Pathe Exchange; Thomas W. Stephen, 61 Broadway, New York, representing Ansco Company; P. A. Powers, Powers Film Products Company, 1600 Broadway; Horace G. Knowles, 54 West Fortieth street, New York; Saul E. Rogers, Fox Film Corporation, and the N. A. M. P. I., West Fifty-fifth street, New York; Paul M. Turner, Actors Equity Association, 115 West Forty-seventh street, New York; William A. Deford, 119 West Fortieth street, New York; J. A. Coram, Bay State Film Company, Sharon, Mass.; J. E. Brulatour, New York.

Seven St. Joseph Houses Consolidated by Philley

Clarence V. Philley, of Crawford, Philley & Zehrung, has just announced the consolidation of seven of St. Joseph's leading picture and combination theatres, representing an investment of $1,000,000. Only one St. Joseph, Mo., downtown house, the Tootle, owned by Dubinsky Brothers and playing vaudeville and pictures, is not affected by the combination.

Crawford, Philley & Zehrung controls theatres in Lincoln, Omaha, Topeka and Wichita, and about a year ago formed the Interstates Amusement Company, which controlled the Crystal, Orpheum and Colonial in St. Joseph. The company also plans a $750,000 picture theatre to occupy a half-block adjoining the Crystal on South Sixth street.

Under the consolidation plans the Crystal will play high class vaudeville and first run pictures. The Orpheum and Colonial will be first run houses. The Royal and Empress will be popular price picture houses, while the Electric will play western vaudeville and Paramount Pictures. The Lyons will play legitimate attractions.

Shirley Mason and Mary Carr Are on a Personal Appearance Tour in South

AT the request of H. B. Varner, chairman of the invitation committee of the Southern Motion Picture Exposition, William Fox has sent Miss Shirley Mason and Mrs. Mary Carr—the famous mother in "Over the Hill"—to attend the annual convention which opened November 29, at Charlotte, N. C., to continue four days.

The party consisted of Miss Mason, Mrs. Carr, her daughter Louella, who played a prominent role in "Over the Hill," and Vivian M. Moses, director of advertising and publicity for Fox Film Corporation. They left New York Wednesday morning and arrived at Charlotte in time for Miss Mason and Mrs. Carr to put in an appearance at the business session Thursday morning. Both were cordially welcomed by the several hundred exhibitors convened.

A number of women's clubs, chapters of the Red Cross, and civic institutions extended invitations to have the two motion picture actresses attend dinners and receptions in their honor.

Following the closing of the four-day conclave, the Fox party will proceed to Greensboro, N. C., where Miss Mason and Mrs. Carr will make personal appearances at the opening of the Messrs. Leitch and Pryor's new National Theatre, a monument to Southern showmanship. The National is said to be one of the finest picture houses south of the Mason-Dixon line. The opening program will feature Miss Mason's release, "Jackie." This will be followed by the big Fox special, "Over the Hill," in which Mrs. Carr has the leading part.

At the conclusion of their appearances at Greensboro, Miss Mason will return to Los Angeles via Washington, D. C., and Chicago, and will resume her work at the Fox West Coast studios.

Mrs. Carr will make her next personal appearance at the new Howard Theatre, Atlanta, Ga., in connection with a current run of "Over the Hill." At the great southern city Mrs. Carr will speak to numerous organizations and an elaborate program has been arranged for her during her brief visit. Mrs. Carr then will return to New York, where a new feature in which she is to figure is in process of production.

Theatre Under Construction Collapses; Six Men Killed and Twenty Injured

THE New American Theatre in course of construction at 779-787 Bedford avenue, near Park avenue, in the Williamsburg section of Brooklyn, collapsed at 12.30 p. m. Tuesday, and at least six men were killed and twenty others were injured. The ruins were still being searched for other bodies at the time this paper went to press. Forty-eight men were at work at the time of the building's collapse.

A searching investigation is under way by city officials. Reports that the catastrophe was the result of a wind and rain storm which recently swept the city are not taken seriously by those investigating. Sylvester Rosenthal, of 1,381 Pacific street, and Samuel Moskowitz, of 599 Putnam avenue, both of Brooklyn, owners of the building and general contractors were locked up on a charge of manslaughter.

District Attorney Harry E. Lewis said that other arrests will probably be made. "My department will make every effort to punish all persons responsible for the distaster," he said.

A brick wall fell in when four steel girders, each weighing many tons, slipped from the columns supporting them. A network of steel girders and tons of brick and mortor were projected upon the workmen below.

Building experts are to make a report as to the cause of the distaster, and District Attorney Lewis believes it will corroborate a theory of his own. He refused to divulge his theory, but said: "If it is correct someone is going to be sent away for a long term. This is a crime which cannot be overlooked." He refused to comment on rumors that the walls of the building were weakened by the use of inferior cement.

Julius Jacobs, the electrical contractor, says that if anyone is to blame it is the city inspectors. "I visited the job daily," he said, "and as far as I saw there was no sign of any weakness in the walls or superstructure."

Roman Samaniegos, pronounced by several directors one of the most promising screen discoveries of the past year, has been selected by Rex Ingram for the role of Rupert of Hentzau in his production of "The Prisoner of Zenda" for Metro. This is one of the leading masculine parts in this Anthony Hope story for which Mary O'Hara prepared the scenario.

Many Weeks of Preparation Were Required for Four-Minute "Shot" at the Disarmament Conference

WHEN the Disarmament Conference was "shot in action" by the film news reel weeklies last week in Washington it required only four minutes to take the motion pictures. But in those four minutes were crowded the result of many weeks of preparation, during which great quantities of departmental red tape had to be unwound and safeguards established to prevent any serious interruption of the history-making deliberations.

When the news reel weeklies first applied for permission for their cameramen to enter the conference hall, their request was politely but firmly denied. It was feared that the distinguished guests from abroad might take unkindly the injection of American movie methods into the conference. Immediately there was consternation among the news reel men. Here was an event of tremendous news value happening at their very doors. It must be covered.

Then began negotiations which lasted several weeks. Finally William A. Brady, president of the National Association of the Motion Picture Industry, was asked by several government officials to attend a conference in Washington on the subject. This he did and arrangements were made whereby five news reel companies—Fox, International, Selznick, Kinograms and Pathe—were granted permission to have two cameramen each admitted at a given hour to the conference hall.

Careful Preparations

Phil Patchin, special representative of the State Department, and Jack S. Connolly, Washington representative of the National Association, were chosen to handle the arrangements. Batteries of lights were taken from New York and installed in the conference chamber. A series of signals were agreed upon to insure speed in the picture taking, each cameraman was assigned a particular spot in the balcony and each was drilled in advance to guard against confusion.

The job was accomplished without a hitch. For four minutes the assembled statesmen were in the glare of studio lights while the news reel men obtained their pictures, and then the conference resumed its work as though nothing unusual had occurred. A few hours later motion pictures of the conference in session were being shown in first run theatres of New York and other cities.

Charles Stevenson and Louis Bennison Signed

Confirming what is already popular knowledge concerning the revival of film production in Los Angeles, not only are the members of the local residing actors' colony busily at work, but their numbers are being augmented by the arrival of many prominent players from the Eastern studios.

Listed among these are Charles A. Stevenson and Louis Bennison. Stevenson arrived last week at the Realart studio, where he will assume an important character role in the next Wanda Hawley production. Bennison is due to arrive the latter part of this week to assume the male lead in the same picture.

Stevenson and Bennison will also be accessions to the local colony of "expatriates" of the Lambs' Club of New York, of which Mr. Stevenson was the first "lambkin."

Pittsburgh F. I. L. M. Club Elects Hommell President

At a special meeting of the F. I. L. M. Club of Pittsburgh the following officers were elected for the ensuing year: James Hommel, Realart branch manager, president; Nat Barach, Goldwyn, vice president; Howard Gross, S. & S., treasurer.

The first function following the election of officers was an elaborate dinner and dance which was held several nights later at the Fort Pitt Hotel. Only the managers and assistant managers of exchanges who are members of the club, and their wives, were the guests at the dinner-dance. About seventy were present.

Reports on Pictures Department will help you. Read the department every week.

Cecil B. DeMille Not to Make Pictures Abroad; His Trip Chiefly for Pleasure

CECIL B. DE MILLE denies he intends to produce pictures abroad. Ever since the announcement of the producer's vacation trip to Europe and Northern Africa was made rumors have been circulated regarding the real object of his trip. Reports that he was to produce in France and England have gained wide credence.

All of these rumors and reports Cecil B. DeMille vigorously denied in New York when he arrived Saturday, having engaged passage on the Fabre Liner, "Patria," sailing Wednesday. His trip is a vacation tour in which business will play the smallest part.

"This is my first vacation in more than eight years," Mr. DeMille stated, "and I am going to make the most of it. For the first few weeks I positively will not consider any business matter. I am going to play and do nothing else but play.

"Paul Iribe, my art director, will accompany me. We are going direct to Naples. We plan to spend a few days in Rome and Pompeii before returning to Naples en route to Tunis. Once in Africa, we plan to motor through both Tunis and Algiers, visiting Biskra and possibly making a short caravan trip into the desert.

"Biskra interests me not only because it is the scene of much of the action in George Melford's production, 'The Shiek,' and Robert Hichens' story, 'The Garden of Allah,' but because I want to go falcon hunting, and I believe that is the only place where that ancient sport is still followed.

To Motor Through Europe

"From Algiers we will go to Marseilles and Nice. Then follows a motor trip along the Riviera to Venice. From Venice we expect to travel to Germany. Then follows Paris, London and home.

"On the last lap of the trip I expect to visit the Paramount working units in England and on the Continent. But my inspection of these will be the only touch of business in the entire trip.

"We will be back in Hollywood early in February. Plans for my next production are already taking shape. That production will be made at the Lasky studio and it will start about February 15, 1922. So much for any reports regarding my proposed European plans."

Films Approved for Use in Hospitals; Are Especially Beneficial to Insane

DECLARING that motion pictures furnish the best possible means of amusement for the inmates of the New York State hospitals, members of the State Hospital Commission went on record this week as placing their approval on motion pictures in hospitals for the insane. In fact, New York State adopted this form of amusement and entertainment some little time ago with the result that machines are in practically all of the hospitals, with the possible exception of Willard, where arrangements have been made with a local operator to the end that pictures are shown each week without expense to the inmates, while a charge of 10 cents is made for the balcony.

As a rule, these entertainments are given once a week in the hospitals for the insane. At King's Park, however, the entertainments have become so popular and so beneficial to many of the inmates in diverting their minds from other channels, they have become regular twice a week affairs.

At Bedford Reformatory a ruling has just gone into effect that no pictures are to be shown there which contain any scenes of violence or which are suggestive of crime. This reformatory is solely for women. The management believes that while the motion pictures are admirably adapted as a means of entertainment for the enforced guests of the institution, much care should be shown in selecting the pictures which would serve the purpose of elevating the women by suggesting the better things of life.

Motion picture machines are now installed in all the prisons in New York State, and according to the wardens the entertainments are making the greatest possible hit with the men. Perhaps the news weeklies score the biggest hit, particularly with those who are doing long bits of time, many of whom have not had a glimpse of the outside world, except through a grated window, for a long time.

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

WALLACE REID, GLORIA SWANSON AND ELLIOT DEXTER IN "DON'T TELL EVERYTHING," A PARAMOUNT PICTURE

Cohen Selects Hodkinson to Distribute M. P. T. O. A.'s Weekly One-Reel Release

ONE of the most important announcements of the year was made public yesterday afternoon following a conference between Sydney Cohen, president of the Motion Picture Theatre Owners of America; Charles Urban, president of the Kineto Company of America, and W. W. Hodkinson, president of the W. W. Hodkinson Corporation, to the effect that the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" would be distributed through the Hodkinson organization.

As has been briefly announced before, this weekly one-reel release will deal with miscellaneous subjects of general interest. It will, in a sense, partake somewhat of the character of a film magazine, in which there will be a freedom of editorial comment and discussion never heretofore attempted on the screen. An editorial board consisting of leading editors of the trade press will in all probability be strengthened by the early addition of leading educators, publicists and writers of international reputation, insuring a consistently interesting series of releases beginning January 15.

Cohen's Announcement

Negotiations leading to the production of these "Movie Chats" have been carried on for some weeks with Mr. Cohen by Harry J. Shepard, general manager of the Kineto Company of America, in behalf of his corporation, and their plans as ultimately developed call for one of the most notable series of short productions ever attempted.

Mr. Cohen made the announcement just before leaving on Tuesday to attend the Charlotte, N. C., exposition of the southeastern units affiliated with the Motion Picture Owners of America. In explaining the organization's plans, he said:

"In securing the ripe experience of Mr. Urban in the making of its 'Movie Chats' the Motion Picture Theatre Owners of America has pressed into service a man who has been identified with every important move in the motion picture industry in the last twenty years. He has exercised a vision as a producer that has placed at his command a wealth of material obtainable from no other source in the world.

Logical Choices

"It is only natural that a man of his ideals and sense of public would produce a series of subjects through the screening of which the theatregoers of America will arrive at a full realization of the part which motion pictures play in their day-by-day lives. I predict that in the vizualization of our industry possible through Mr. Urban's productions, we shall see an entirely changed attitude on the part of the public toward the motion picture theatre.

"Of equal importance to the exhibitor is the selection of Mr. Hodkinson to carry on the distribution of these 'Movie Chats.' I need hardly point out the logic of this choice, for through fifteen years of consistent service in behalf of the exhibitor he has gained the respect and confidence of the entire industry.

"Indeed, it is Mr. Hodkinson's foresight that we may ascribe many of the most important changes that have placed this business sixth among American industries today.

"He has waged a consistent fight in behalf of the exhibitor against a slowly enveloping producer-domination, and in the conduct of this campaign for the independence of the exhibitor, he has built an organization which every analysis convinces me is the only logical channel through which we can distribute 'Movie Chats' and still preserve those traditions which the Motion Picture Theatre Owners of America has maintained since its organization."

Milwaukee to Have New 3,000 Seat Playhouse

Evincing its faith in the future, the Saxe Amusement Enterprises, holder of the First National franchise in Milwaukee, is perfecting plans for the construction of a new theatre in the Cream City, to seat 3,000 and to be one of the largest and most perfectly appointed in the Northwest. The name of the proposed addition to the Saxe string of houses has not been determined upon.

The theatre building will be eight stories in height, the upper floors to be devoted to business purposes. The structure will be built in conjunction with Oscar Brachman, and will cost in the neighborhood of $2,000,000. The designs are now being completed by Martin Tullgren & Co., and it is planned to start actual construction early in the spring.

The site of the new house is on the corner of Grand avenue and Sixth street, on which a 99-year lease has been obtained. It has more than 31,000 square feet of ground floor space and the building, which will occupy approximately a quarter of a block, will be one of the largest in the city.

The main entrance will be on Grand avenue, with another box office in the Sixth street lobby. Dressing rooms and stage equipment will be built in for vaudeville or grand opera, should occasion demand that the house ever be used for either of these purposes. Particular attention is being paid to the acoustic properties of the theatre. There will be one balcony.

One of the largest arcades in the country will occupy the basement. The plans call for a restaurant, barber shop, pool and billiard rooms, bowling alleys and soda fountain, cigar and fruit stands in the arcade.

Sues Over Loan

Suit to recover $1,500 from the Screen Entertainment Distributors, Inc., James McAleer, George J. Matthews and Arthur D. V. Storey, has been instituted in the New York Supreme Court by Max V. Fox. According to the complaint, Fox advanced the sum sued for to the concern, which gave as collateral certain shares of its stock and promissory notes which Fox says he accepted but not until they were indorsed by the other defendants as an additional guarantee of payment. The notes were executed in the late summer of 1919, and it is charged were not paid when they fell due.

SCENES FROM "FIFTY CANDLES." RELEASED BY HODKINSON

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AN important question is raised in this issue on a business controversy between the Shuberts, through a representative, and Hugo Ballin on the question of mixing vaudeville with moving pictures as an essential to success in the picture houses throughout the country. Mr. Shubert, being in the vaudeville business, naturally insists that his brand of entertainment is necessary and that the wise showman in the picture business will reinforce his picture entertainment with the short form of spoken entertainment which has been used with success in many theatres in the large centres. Mr. Ballin on the other hand calls on the exhibitors for an expression of opinion and urges upon them the business virtues of an all picture program year in and year out.

Considering the two points of view we are in favor of the stand taken by Mr. Ballin. The moving picture public, which includes the millions in our country, would flock to and overwhelm the vaudeville houses if vaudeville was what they most desired. Instead of being moving picture theatres, whose costs run into the millions, we would have vaudeville theatres today throughout the country. There would be neighborhood vaudeville houses, and possibly there would have been the vaudeville store show had the public desired it.

One of the virtues of moving entertainments is their silence. The musical accompaniment is only agreeable when it unobstrusively supplements the progress of the play upon the screen.

The masses who support moving picture theatres throughout the United States want pictures. They want good pictures and still better pictures, but always pictures. In the larger centres, where tremendous seating capacities have to be reckoned with, novelties have been introduced in addition to the pictures, but in the successful houses the pictures have always been the chief attraction.

In our opinion this condition shows no necessity for change. Many persons do like vaudeville and many persons attend vaudeville houses. There are occasions where a mingling of the two works out satisfactorily, but this cannot be understood to mean that the split show is becoming a necessity and that pictures are falling away in their appeal in favor of vaudeville or the legitimate drama. A carefully managed picture theatre, run along proper showmanship lines, can safely continue and should continue as a picture house.

We would be glad to hear an expression of opinion from the thousands of showmen throughout the country who are readers of MOVING PICTURE WORLD. Their experience will be of material assistance to all exhibitors, and we throw our columns open to this discussion.

Our Mutual Friend Is Fine

WHEN individuals go in for Charles Dickens they are not content with scant acquaintance with the characters of Dickens. They take a definite pride in remembering their every mannerisms and in quoting in correctness everything they say. In their minds they supply backgrounds suggested by the author and the characters live with them as real persons of their immediate acquaintance.

For this reason it takes a courageous director to reduce a Dickens book to the screen for he must satisfy a thousand conceptions and harmonize with a thousand ideals. If he succeeds in preserving the spirit of Dickens he can be said to have achieved, and for this reason "Our Mutual Friend" offered in premier at the Lyric Theatre on Monday night by Mr. Wid Gunning is definitely worthy.

As a screen offering it differs from the book as drama differs from narrative, but its character drawing is legitimate, careful, quaint, charming and effective. A fine love story against a background of frequent tragedy is presented in what may be described as international form. The characters of Wegg and Boffin are definitely English in dress and face, of Lizzie Hexam any country, of Bella Wilfer a delicate daughter of the Norsk and the others, all capable, all satisfying, are drawn to meet an intercountry or universal imagination. The clergymen are neither Roman nor Episcopalian, but composite, with possibly a dash of Lutheran. The settings are charming and likewise composite, calculated to appeal to something besides a strictly English faithfulness.

As an entertainment on the screen "Our Mutual Friend" is an offering of the highest class, a novelty for all theatres and a standard raiser which contrasts with much of the elaborate and gaudy things we meet so frequently. Its drama is sturdy and no more liberties have been taken with Dickens than seem to have been essential.

There are murders in it but they won't incite to censorship because their gruesomeness is passed over quickly and there is no long dwelling on the morbid.

We congratulate Mr. Gunning and his associates on this presentation and we bespeak for it a well deserved success.

ARTHUR JAMES.

Selznick Finds Australia Productive Field; Has Made Big Progress There

ALL evidences point to 1922 being a banner Selznick year in Australia and the entire Antipodes, according to a statement from the offices of the company. While the progress made in that territory during the past three years has been more than gratifying to Selznick, the prediction, based on contracts already signed, is that the volume of business to be transacted during the present season will far exceed that of any other in the history of the company.

John C. Jones, general manager of Selznick's Australian branches, reports that the middle of the season will find Selznick pictures playing in 75 per cent. of the theatres in the territory. No less than four first-run houses have been secured in Sydney, the trade center of the Commonwealth—a record so far for the film business in that country.

First-runs in every city in the Commonwealth and New Zealand have been accomplished and branch offices have been established in Melbourne, Brisbane, Adelaide, Perth and Wellington. Feeling that the Antipodes is a fast growing territory worthy of attention, Selznick is giving special consideration to its motion picture patronage.

E. C. Steuler, head of Selznick's sales research department, recently returned from Australia, where he made an intensive study of local conditions with a view to better co-operation and service. He is now devoting his time to utilizing the knowledge and ideas gained and furthering the tie-up between the two countries.

When Selznick made its appearance in the Antipodes as an important distributing factor, the motion picture situation was what was termed by the exhibitors in that part of the world as "very unsatisfactory," and theatre owners were demanding a radical change in the methods of distribution. Selznick believes that it is principally due to its efforts and foresight that this change has been brought about and that the open market is now an established fact in the Antipodes.

American exploitation methods have also been introduced in Australia by Selznick, which maintains a special exploitation department to aid exhibitors in putting over production. The effect of these methods were shown recently to the satisfaction of the Mosman Kinema, Sydney, a big, downtown theatre where ordinarily runs a picture three days—when "The Greatest Love," with special exploitation, produced business which compelled the management to hold it over for the entire week.

Says "Disraeli" Did Excellent Business

H. P. Stewart, manager of the Dreka Theatre Company, De Land, Fla., reports that the George Arliss production, "Disraeli," was shown to excellent business at the Dreka Theatre, that city, and that his patrons were more than pleased. In a letter to the home office of the United Artists' Corporation, releasing this feature, Mr. Stewart writes:

"I am glad to state that we did an excellent business with 'Disraeli' and delighted our patrons with this high-class entertainment. The president of Stetson University, of this city, was one of many notables who saw this picture, and told me he enjoyed the production more than any he had ever seen. Thanks."

Record Business by "Camille" in Washington and Baltimore

Nazimova's production of "Camille," released last week by Metro in Baltimore and Washington, proved the greatest business getter of the Russian star's screen career. The matinees were particularly strong, proving the grip that the Dumas masterpiece has upon women's patronage.

The newspapers were enthusiastic. The Washington Times said: "In 'Camille,' the great Russian star emerges once more as the supreme emotional actress. She has found a production that gives full opportunity for the display of the tremendous emotional power and sweep that this great actress can always bring to a major dramatic role. She has probably never brought her splendid art to a higher level."

The Evening Star: "It is difficult to conceive of a play affording a wider sweep for emotional powers than 'Camille' and the talented Russian actress has made of it another means of establishing her consummate art as an actress. Her popularity with Washington audiences was attested by the eager throngs that gathered at every exhibition of the picture. The result is at once a triumph for photography and Nazimova's unquestioned art."

"In all the splendid array of past stage and screen successes, it is probable that Nazimova has never attained a higher level of sweeping emotional and dramatic force than the level she attains in 'Camille,' says another paper.

Tom Mix in Thrilling Action Minus Familiar Cowboy Outfit

"Trailin'," a drama of both the East and the West, presenting Tom Mix, the versatile Fox star, is listed among the early December releases by Fox Film Corporation.

Here is seen a Tom Mix, who has discarded the familiar accouterments of the Western cowboy. Minus chaps, spurs and bandana, Mix is seen, nevertheless, in dare-devil horse-back riding over the prairies, in dangerous jumps across chasms and streams, and in hard-fought battles. This is in the West. "Trailin'" also shows him in the East, as the polished son of a wealthy New Yorker—first in the riding togs of the fox hunt and later in conventional evening clothes. But the virility of the man is there just the same.

The picture was directed by Lynn F. Reynolds and the story was written by Max Brand. It deals with the pampered son of an Eastern millionaire, whose father is mysteriously murdered on the grounds surrounding his palatial residents. To avenge the death, the young man, working on a slender clue, goes West. There he finds himself enmeshed in what seems to be a plot against his life, but which develops later to be an attempt to bring him to the man who is trying to help him. This man finally reveals the secret lying behind what are described as "twisted lives," thus bringing the story to a happy conclusion.

Mix is supported by Eva Novak, as the girl figuring in the love theme.

Educational Reel at the Strand

The outstanding news event of recent weeks from a news reel standpoint was the impressive ceremonies incident to the burial of the "Unknown Soldier" at Arlington Cemetery, Washington, says Educational.

Each of the five news reels had almost its entire New York and Washington staff of photographers at the ceremonies. Kinograms, Educational's news reel, was represented by eight men, under the direction of Arthur Sorenson. So complete and so full of pictorial value was the story obtained, by Educational, that it was the only one of this important event run by the Strand Theatre, in New York, Educational says.

SCENES FROM "POSSESSION," RELEASED BY R-C PICTURES, INC.

Monty Banks Films Meet with Exhibitor Approval All Over

The three latest Monty Banks comedies, "Fresh Air," "Squirrel Food" and "Cleaned and Dry," are said to be meeting with unusual favor with exhibitors because of their wholesome and entertaining screen qualities.

"Fresh Air" presents Mr. Banks in an up-to-the-minute fun fest, and is said to contain a surprising number of original gags to keep it going at top speed to the final fade-out. "Squirrel Food" has met with favorable trade press reviews, and is declared to be a very entertaining story with rapid-fire action and a number of stunts that are new to comedies. According to Exhibitors Trade Review: "It is censor proof and highly hilarious."

"Cleaned and Dry," the latest Banks Federated-Warner releise, will furnish considerable entertainment for golfers, artists, and other allied arts. It is said to give the diminutive star every chance to cut loose with the particular brand of tom-foolery which has endeared him to thousands of his admirers all over the world.

Use Copy Given in Press Sheets of Gunning, Inc.

The value of the advertising copy in the press sheets which Wid Gunning, Inc., is issuing on their new pictures is shown in the wide use being made of it by exhibitors and the fact that they are using extra space when they get the Wid Gunning mats.

Among Mr. Gunning's first instructions to his publicity and advertising department were: "Cut out the fluff. Give the exhibitor real showman's ads., not pretty piffle dreamed out by copy writers and art directors who know nothing of theatre problems."

The result has been a chorus of unsolicited praise from exhibitors in every part of the country who write in voluntarily to say: "You've hit the right angle. Your service is real service. We can quit worrying about our advertising problems when we book one of your pictures."

"Man's Home" Opens Theatre in Miami

For the short time it has been in circulation, Selznick's "A Man's Home," is establishing a reputation for opening new theatres. The Boulevard, Baltimore, opened with the picture for its first public showing and since then several theatres throughout the country have used the Ralph Ince feature as an opener.

The latest is the Fairfax Theatre, Miami, Fla., to be soon opened by Carson Bradford. Manager Bradford came to New York to pick his premier offering and from the numerous features screened for him he chose "A Man's Home" as possessing the dramatic qualifications and box-office value necessary to start his new theatre on its way successfully.

Graf Arrives and Speaks of San Francisco's Chances to Become Producing Center

Max Graf, head of the Max Graf Productions, is in New York City and when not actively engaged in his missions that brought him to the east he can be found any day in the lobby of the Astor Hotel telling about the possibilities in the future for the city of San Francisco as a movie producing center.

Mr. Graf's first production bearing his trademark is "White Hands," starring Hobart Bosworth and directed by Lambert Hillyer. "White Hands" is an original story from the pen of C. Gardiner Sullivan. The picture was made at the San Mateo Studios in San Francisco and Mr. Graf, who is the first producer to start production in that city is elated over the possibilities of Frisco as a big producing center.

When speaking of Frisco Mr. Graf said: "The populace in general have received us with open arms. Every possible bit of cooperation and help has been afforded us by the official executives and banking interests of the Golden Gate metropolis. At this date I will not say that Frisco will surpass Los Angeles as a producing center, but it will make Los Angeles sit up and take notice and it will make Los Angeles realize the importance of motion picture production and the advantages that it has placed at the disposal of the commercial value of Los Angeles. We are going ahead with our second production at the Pacific or San Mateo Studios and I hope to see the second product ready to shoot on the silver sheets of the country within four to six weeks. I can safely urge all independent producers to move their stakes to Frisco and they can rely upon full co-operation from every source."

The cast of "White Hands," his initial production made under the Graf banner, includes such well known screen celebrities as Bosworth, Robert McKim, Freeman Wood, Baby Muriel, Elinor Fair, Al. Kaufman and many others.

Mr. Graf contemplates a stay of three weeks in New York City, after which he will return to San Francisco and resume the leadership of his enterprises.

Success of Films Proves Worth of Metro Exploitation Experts

Sharing credit with the appeal of the pictures themselves is the fact that Metro is sending out with all its biggest productions special exploitation forces. This has been the case with the Rex Ingram productions, "The Four Horsemen of the Apocalypse" and "The Conquering Power," and with Nazimova's modernized version of "Camille."

Metro has not only delegated special orchestras and, in many instances, players to enact atmospheric prologues to these great photoplays, and so presented the attractions to their best advantage on the screen, but has been rendering no less support to the exhibitor in the box-office by the assignment to territories throughout the country of expert exploitation and publicity men.

So successful has the practice been of working shoulder to shoulder with the showman that it is understood Metro will continue the policy in all forthcoming productions whose importance warrants it. "Turn to the Right," the Rex Ingram production of John Golden's stage success, a play by Winchell Smith and Jack Hazzard, and the young director's present work, "The Prisoner of Zenda," based on Anthony Hope's novel, fall into the class of great photoplays meriting extraordinary exploitation.

Coogan Series of Five Films to Draw $15,000,000 Receipts

During the various discussions pertaining to the distribution of the five Jackie Coogan productions, some interesting figures have been brought to light. Careful figures show that on the five pictures there will be over $15,000,000 in receipts and that the rentals will run close to the $5,000,000 mark—all in a period not exceeding twelve months.

It seems strange that a little 6-year-old boy could be the target for an expenditure of $5,000,000 by exhibitors and an amount three times that by an admiring public, but it is true. In little more than a year, little Jackie Coogan will be the proud possessor of a fortune. So will his producers.

"My Boy" being finished an about ready for distribution, Jackie is hard at work on his next story under the direction of Jerome Storm. The new story is a plumbing yarn laid in the tenement district of New York City. Jackie will still wear his old ("tatters") that he introduced in "The Kid" and that he has on in "My Boy."

Sol Lesser, vice-president of the West Coast Theatres, Inc., remains in New York working on the national distribution angle for the entire Coogan series. When closed, this deal will represent one of the biggest in the history of the motion picture business. Mr. Lesser expected to be at his desk in Los Angeles by Thanksgiving, but urgent business affairs has kept him in Manhattan. He plans to return home early next week with contracts on the Coogan matter signed, sealed and delivered.

Titled "Distress"

The title of the latest Educational-Mermaid comedy, originally called "The Panic's On," has been changed to "Distress." A pre-view of the picture was given at LaPetite Theatre, Ocean Park, recently, and according to reports from the coast, was very favorably received.

Christie Now Producing Two January Films

That the new Christie Comedies to start the 1922 season will likely top Christie's offering of the past month is evidenced by two comedy productions which are now nearing completion, for release in January through Educational exchanges.

These pictures are "A Barnyard Cavalier," featuring Bobby Vernon, and "One Stormy Knight," featuring Dorothy Devore. Both of these are specials from a production standpoint, but very different in nature and with different stars.

"A Barnyard Cavalier," which has just been completed under the direction of Al Christie, was written by Frank Roland Conklin and is a series of romantic adventures in France which the hero later tries industriously to carry out in real life on the farm. Viora Daniel appears as the princess in the romantic and adventuresome episode and as the farmer's daughter in the down-to-earth part of the story. In addition, Ward Caulifield, Victor Rodman and Henry Murdock have prominent parts.

"One Stormy Knight" is being directed by Hal Beaudine under Christie's supervision. The story, by Walter Graham, is farcical with Miss Devore as a knight in armor. The role of her husband is played by Jay Belasco, who was specially engaged for this picture and one more to follow. Alice Maison and Earl Rodney also have prominent parts. A life-sized prize fight, staged in an arena with real scrappers, is one of the features in this comedy.

Christie's December releases are already completed. They are "Kiss and Make Up," featuring Earl Rodney and Helen Darling, and "No Parking," a novelty house-moving story featuring Neal Burns, with a clever baby and dog.

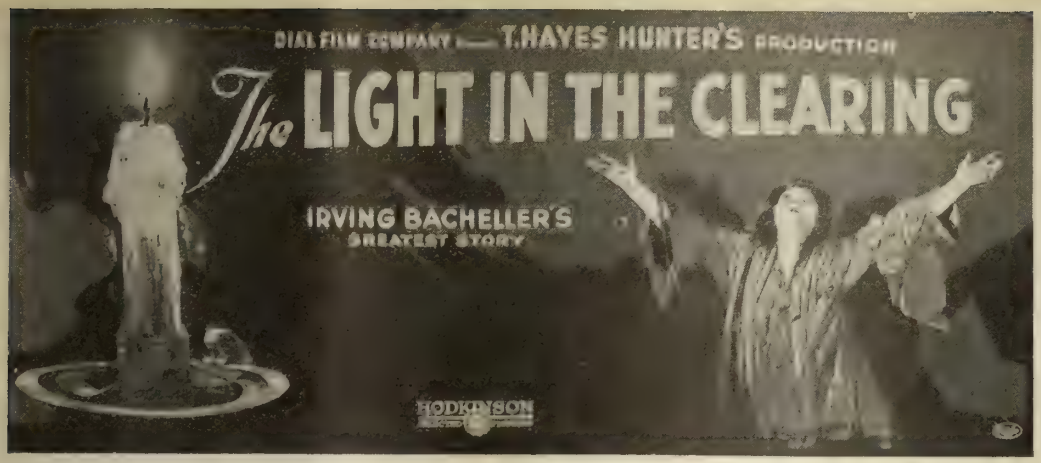
Marcus Loew Opens 3000-Seat Theatre in Brooklyn, N. Y.

With the November 21 opening of the Gates Theatre, Gates avenue and Broadway, Brooklyn, N. Y., Marcus Loew added another 3,000 seat picture-and-vaudeville house to his extensive circuit.

The Gates Theatre is spacious, comfortable and safe, beautifully decorated and handsomely appointed.

The opening night was graced by the personal appearance of Mayor John F. Hylan, of New York; Borough President Reigelman and a host of film stars, including Hope Hampton, Will Rogers and Mae Murray.

Pictures are not subordinated to vaudeville in this new house: the overture by combined orchestra and organ, with the play of the colored light combinations, and close following of the Power's-projected pictures by the musical conductor, being notable features of the entertainment.



TWENTY-FOUR SHEET ON THE T. HAYES HUNTER PRODUCTION, "THE LIGHT IN THE CLEARING." RELEASED BY HODKINSON; ADAPTED FROM THE NOVEL OF THE SAME NAME BY IRVING BACHELLER. EUGENIE BESSERER HAS THE LEADING ROLE.

Rex Beach's "The Iron Trail", United Artists' Release, Is Welcomed and Praised in Chicago

More than a thousand persons, prominent socially and in the business world, made up a record audience at the exclusive Chicago Athletic Club which witnessed the premier showing in Chicago, of the new Rex Beach picture, "The Iron Trail," recently released by United Artists.

This was the first occasion in many years at which the Chicago Athletic Club has presented a photoplay as a private entertainment to its membership and guests. As a result Chicago social circles were prominently represented. There were matrons and Benedicts, debutantes and buds, and after the main floor space was filled the guests crowded out onto the running track of the big gymnasium and made it serve as a balcony for the occasion.

Charles Giegerich, personal representative of Mr. Beach and Whitman Bennett, producer of the picture, told the audience of interesting happenings during the production of the picture and the difficulties that were encountered and overcome in reproducing the big railroad bridge over the Copper River in Alaska, and the matching of the studio shots with the scenes of the real structure in Alaska.

All during the showing of the picture the enthusiasm of the audience was marked by interested audible comments and unrestrained laughter that greeted the comedy scenes. The long applause at the end, clearly indicated that all classes appreciate and enjoy melodrama with a real punch when it is well done, and is clean and wholesome.

While this showing of "The Iron Trail" was strictly private, it served to introduce this latest Rex Beach picture most auspiciously. Extensive newspaper stories both before and after the showing gave Chicago fans a splendid idea of the picture, and the picture treat they have in store when the production has its first public showing at Ascher's New Roosevelt Theatre during Christmas Week.

The Ascher Brothers have made special preparations to present "The Iron Trail" in a big way at the Roosevelt Theatre. Mr. Beach will make a personal appearance and tell the history of the story on which the picture is based, and describe the real hero after whom he modeled "Murray O'Neill."

Art Posters to Be Issued on Ince Picture

A series of elaborate and highly effective art posters will be issued by Associated First National Pictures, Inc., on "Hail the Woman," Thomas H. Ince's forthcoming special which is set for early release.

The lithographs include two styles of twenty-four sheets, two styles of three sheets, two styles of one sheet and one style of six sheet.

Nigh Expounds on Merits and Appeal of "School Days"

From a directorial standpoint, William S. Nigh, a few of whose achievements have been "My Four Years In Germany," the sensational story made from Ex-Ambassador Gerard's book, and most recently, "Why Girls Leave Home," the world's territorial rights of which were sold within the short period of four weeks, consider the forthcoming Warner Brothers production, "School Days," featuring Wesley Barry, the greatest screen play he has ever brought to the silver sheet.

Mr. Nigh bases his opinion not only on the popularity of the play of the same name, but also on the appeal of "School Days" as a title and the production as an artistic, wholesome and entertaining screen offering.

"'School Days' is a picture that will appeal to every mother who has boys, to every man who remembers his boyhood, and to every human being who can thrill to the joys, the disappointments, the pranks and the glory of boyhood," said Mr. Nigh. "The big thing about the entire production, aside from a directorial standpoint, is the fact that there isn't a living, breathing soul who hasn't experienced the irresponsible, untamable heart of boyhood. And in the final analysis that is what makes the picture one of the biggest assets for the theatre showmen.

"If I may be permitted a word about Wesley Barry, I want to take this opportunity of congratulating him for making possible the creation of one of the most lovable boys on the screen. Indeed, his characterization is of high artistic merit, and I venture the opinion that he has never done finer work than that which was afforded him in 'School Days.'"

Over 100 prints will be ready for first run theatres throughout the country during the coming holidays. This latest Warner production is said to have been painstakingly produced amid the beauty of nature's playground, and the splendor that is characteristic of the juvenile set of society. It contains a large cast of well known screen players, every one of whom can be said to be a principal. The cast includes George Lessey, who played the role of the stern parent in "Why Girls Leave Home," Margaret Seddon, Arline Blackburn, Francis Conlan, Nellie P. Spaulding, J. H. Gilmore, John Galsworthy, Jerome Patrick, Eveline Sherman and Arnold Lucy.

"School Days" was produced by Harry Rapf from Gus Edwards' classic of the same name, and Wes' Barry was secured for the picture by the Warner organization by special arrangement with Marshall Neilan.

"Our Mutual Friend" Opens at the Lyric

"What Do Men Want?" the Lois Weber picture which Wid Gunning, Inc., has been presenting at the Lyric Theatre in New York, was moved to the Broadway Theatre on Monday, November 28, because of the opening of the Gunning release, "Our Mutual Friend," at that theatre.

"What Do Men Want?" will play the Broadway for a week and will be shown in all the other Keith houses in Greater New York during the next few weeks. The success of the Lyric showing was reflected in the crowds which turned out for the showing at popular prices at the Broadway.

"What Do Men Want?" had a spectacular opening in Chicago November 27, at the Bijou-Dream Theatre in the Loop. An advertising and exploitation campaign was put over by Harry Rice. A great number of tie-ups were made with down-town merchants for window displays, paper was liberally used and advertising space was taken in all of the Chicago dailies. Several of the theatre circuits operating in and around Chicago have made arrangements to play the picture following its premiere at the Bijou-Dream and the Chicago Exchange of Wid Gunning, Inc., already has requested sixteen prints to take care of the demands of this territory.

In St. Louis, Skouras Brothers have booked "What Do Men Want?" and will play it in all of their theatres during December.

IT'S COMING FAST!
Wid Gunning Month
1922 JANUARY 1922
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

SHANNON DAY
In Goldwyn's "His Back Against the Wall"

Zane Grey's "Last Trail," a Fox Production, Now Booked in Leading Theatres

Fox says the history of the westward march of the pioneer is followed closely in the film adaptation of "The Last Trail," written by Zane Grey and produced as a super-special feature by Fox Film Corporation. The photoplay version of the novel was released November 27, and has already been booked for showings in leading theatres throughout the country.

Zane Grey's "The Last Trail," is the fifth of that author's widely read stories to be produced for the silver screen by Fox, and presents Maurice Flynn, the newly named star and former Yale football player, in the leading male role. The other four Zane Grey stories—"The Rainbow Trail," "Riders of the Purple Sage," "The Last of the Duanes" and "The Lone Star Ranger," have featured William Farnum.

Fox says that numbered among the truly big scenes in "The Last Trail" is the flooding of a mountain valley, sweeping away villages and human life. To create this startling incident, which constitutes the big climax of the special, necessitated the erection of a town in a California valley and the construction of a concrete dam high up in the hills. More than 500,000 gallons of water were pumped from a river below to the reservoir, to produce the flood, and eleven days were consumed in the pumping.

JACQUELINE LOGAN
Former "Follies" beauty, now under contract with Goldwyn

Much Praise from Exhibitors Is Elicited by "White Eagle"

For the second time within less than three months a new Pathe serial has stirred exhibitors to voluntary expressions of their most emphatic approval. The first of these two occasions was branch exchange exhibitor showings of "Hurricane Hutch," the great success of which, immediately on its release, is known throughout the film world. A repetition of that situation is now presented in the case of Ruth Roland's latest serial, "White Eagle," which Pathe has announced for release on January 1. Almost immediately on the receipt of prints of "White Eagle" at the principal distributing centres, the Pathe home office began to receive telegrams of congratulation.

Branch managers were enthusiastic and their sales forces united in predicting quotas early reached and exceeded. These encouraging expressions were soon to be followed by voluntary communications of the same tenor from exhibitors themselves.

The manager of the Auditorium Theatre, South Bend, Ind., wired: "Screened 'White Eagle' this afternoon and enjoyed it very much. It is without doubt an absolutely censor-proof production, with clean entertainment, seeming to be its motive throughout. The mysterious atmosphere is also a very interesting and enjoyable feature. This is an excellent serial, and Pathe may justly feel that they are to be complimented on a production which is so exceptionally good.

"Archeologist" on Film Details

It takes all kinds of motion picture fans to make a world. Witness the following, vouched for by the publicity department of Wid Gunning, Inc.:

The New York premier of Charles Dickens's "Our Mutual Friend" brought to the Lyric Theatre this week a number of persons who had until that time held out against the lure of the motion picture and who were attracted to a screen showing for the first time by the opportunity to see a Dickens masterpiece. Most of them were loud in their praise of the truthfulness for detail which makes the picture breathe the atmosphere of Dickens. But one of them was hard to please. He stopped Manager McDonald in the lobby on his way out.

"Always heard how the movies fail when they attempt to delineate the life of other times in history," he growled. "I find it's true. You've got 'Silas Wegg' wearing a black beaver hat instead of a white one. Everybody knows they wore only white beavers in those days. Shocking! Outrageous!"

As he passed on leaving Manager McDonald gasping for breath.

"If that's the worst they can find to criticise, I guess we're pretty good," he finally recovered sufficiently to add.

Louis Mayer Buys "One Clear Call"

After five weeks of negotiation, Louis H. Mayer has secured the film rights to Francis Nimme Greene's noted story, "One Clear Call." It will be transferred to the screen by John M. Stahl as his next all-star production for First National.

Mr. Mayer's efforts to purchase the book interrupted plans that were being made for the dramatization of "One Clear Call" as a stage play, and it took a great deal of persuasion, both of financial and oratorical, on his part to put the deal over. Although the exact price paid for the story is not known, it is said that it soars well into five figures.

Second Metro Week Ends with 7,300 Theatres Subscribing

Seventy-three hundred motion picture theatres in the United States and Canada took advantage of the second annual Metro Week to increase their profits, figures compiled by Metro Pictures Corporation reveal. This is a substantial increase over the number of houses which last year exhibited, for a period of seven days, only Metro productions and releases. This year's Metro Week extended from November 20 to 27. The success of the second Metro Week is construed to be proof of the reliable attraction of Metro pictures.

William E. Atkinson, general manager of Metro, in commenting upon the total of the houses booking Metro productions during the week, and the reports of their unusual business during that time, said:

"The exhibitor has come to know that when he picks up a Metro contract he picks up in business. Given opportunity to lay the foundations of the season's success, it is not unexpected that he seize the opportunity of getting financial momentum by turning on the power of Metro plays for a solid week."

E. L. Hyman Gives Special Show for 3,000 Crippled Children

The good will of the public, city officials and public institutions were gained by Edward L. Hyman, managing director of the Brooklyn Mark Strand, when he gave a special Thanksgiving show to three thousand cripple and orphan children before his regular performance began. Newspapers played up this idea and the Brooklyn Mark Strand gained much publicity, though the show was not given for that purpose.

Three thousand children and attendants were accommodated. They came from nineteen public institutions in Brooklyn and New York and were supplied by Bird S. Coler, Commissioner of Public Welfare.

The "kids" arrived at nine thirty and until quarter of twelve they reveled in the tale of "Little Lord Fauntleroy," the United Artists' release with Mary Pickford in the title role. So enthusiastic were they that they applauded even the censor license number. Mr. Hyman's specially staged prologue was also produced on this occasion, as was several vocal numbers.

Exhibitors Get Broadside on "Enchantment"

A four-page broadside has been sent to exhibitors by Cosmopolitan productions on "Enchantment." It shows the widespread advertising campaign that marked the pre-release presentation of this latest of Marion Davies' pictures.

The broadside calls attention to the success the picture made on its presentation at the Rivoli Theatre, New York, re-produces the beautiful engravings made for the advertisements and contains excerpts from the many favorable press reviews.

CLAIRE WINDSOR
In Goldwyn's "Grand Larceny"

Several Great Pictures in Preparation for Goldwyn's Third Group of Releases

Goldwyn's third group of fifth year pictures, to be released early in the new year, will be of extraordinary interest, according to an advance statement of Goldwyn concerning its first pictures for 1922. Just which pictures, and how many, will be included in this group has not been decided upon, but it is more than likely that "The Sin Flood" and "Doubling for Romeo," with Will Rogers in the stellar role, will be the outstanding productions.

"Doubling for Romeo" has had pre-lease showings in New York, Cincinnati, Chicago and Los Angeles, in four of the biggest picture theatres of the country, and has evoked from critics and public alike "a whirlwind of laughter and of enthusiastic praise." Will Rogers was never funnier or wittier or more human than he is as the Arizona cowboy who dreams he is Romeo, making the sort of love his Arizona sweetheart has been persuaded by the "movies" that she wants. Sydney Ainsworth and Sylvia Breamer are chief in the star's support.

"The Sin Flood," adapted to the screen by J. G. Hawks from Henning Berger's famous drama, "Syndafloden," Goldwyn believes to be the greatest picture it has yet made and one of the big photoplays of the age. Frank Lloyd directed it and its superlative cast includes Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis, Will Walling, John Steppling, William Orlamond, Otto Hoffman, Darwin Karr and L. H. King.

Other Goldwyn pictures, now completed or in the editing and titling stages, from which the rest of the third group pictures will be selected, include:

Rupert Hughes' new picture, "The Wall Flower," with Colleen Moore, Richard Dix, Gertrude Astor and Tom Gallery.

"Grand Larceny," by Albert Payson Terhune, directed by Wallace Worsley, with a cast including Elliott Dexter, Claire Windsor, Roy Atwell and Tom Gallery.

"The Glorious Fool," by Mary Roberts Rinehart, directed by E. Mason Hopper, with Helen Chadwick and Richard Dix featured.

"His Back Against the Wall," by John Frederick, with Raymond Hatton in the leading role. Rowland V. Lee directed. In the cast are Virginia Valli, Shannon Day, Will Walling and Virginia Madison.

"The City Feller," by Julien Josephson, directed by William Beaudine with Cullen Landis and Patsy Ruth Miller in the leading roles.

"What Ho, the Cook," Gouverneur Morris' Chinese fantasy with Jack Abbe and Winter Blossom in the leads, directed by Rowland V. Lee.

"Yellow Men and Gold," by Gouverneur Morris, directed by Irvin Willat with Helene Chadwick and Richard Dix featured.

"Sent for Out," Rupert Hughes' new Irish picture, directed by Alfred Green with Colleen Moore and Ralph Graves in the leads.

"The Blind Bargain," formerly called "The Octave of Claudius," by Barry Pain, directed by Wallace Worsley with Lon Chaney and Jacqueline Logan in the principal roles.

"Hungary Hearts," from Anzia Yezierska's stories, directed by E. Mason Hopper with Bryant Washburn and Helen Ferguson.

"Remembrances," the new Rupert Hughes' picture, which the author is directing, and in which Claude Gillingwater, Kate Lester, Patsy Ruth Miller and Cullen Landis play the chief roles.

Expects Rex Ingram Production to Break Stage Play's Records

Indications, it is said, point to Rex Ingram's screen production of "Turn to the Right," exceeding in popularity even the sensational success of the stage play as produced originally by John Golden at the Gaiety Theatre in New York.

Authority for this is Mr. Golden, himself, who still retains half interest in the picture rights to the play by Winchell Smith and John E Hazzard, and who, with Marcus Loew is presenting the attraction in films.

Prediction of the great success of "Turn to the Right" came after Mr. Golden had seen the first reel of the first print to arrive at the offices of Metro Pictures Corporation in New York, from the big studios in Hollywood.

"Everything we had in the play is there, excepting the spoken voice," said Mr. Golden, "and there is much we could only indicate on the stage. The glimpses of the underworld into which Joe Bascom drifted, the race track scenes, the peach orchard, life-size and photographed with the artistry of a painting—these are instances of what pictures can do and the stage cannot, even if it would. It looks to me as if 'Turn to the Right' is going to be easily the greatest thing in pictures."

"Turn to the Right," presented on the screen by John Golden and Marcus Loew, is a Rex Ingram production for Metro Pictures Corporation. The scenario was written by June Mathis and Mary O'Hara from the stage success by Winchell Smith and John E. Hazzard. John F. Seitz photographed it.

Starts New Film

After two weeks' vacation, May McAvoy started work last week on a photoplay from an original story by Olga Printzlau.

A Get-Together

Universal's policy of get-together affairs is promoting a splendid feeling of good-fellowship in the Chicago office. The most recent occasion was a surprise dinner to L. L. Lesserman at the Blackstone on November 25. Department heads and members of the sales staff attended and the general verdict was "the more fun, the more business."

Playgoers Pictures Say That Showmen Like 36-a-Year Policy

A statement from Playgoers' Pictures indicates that the policy of making the Playgoers' features available on the basis of thirty-six productions a year has proven acceptable to the exhibitors. This indication is based both on the manner in which it is booking the productions on that basis and by the many letters of satisfaction which have been received.

In part the statement says: "We felt that there was a broad as well as a fertile field for such an arrangement. When the plan was put into operation, the exhibitors proved to their own satisfaction that we attach no strings to the arrangement and offer it simply upon its merits as a business proposition, we are gratified to see the way in which the policy has been received, as indicated by the amount of business done."

SCENES FROM "JUST AROUND THE CORNER," BY FANNIE HURST. A COSMOPOLITAN PRODUCTION, RELEASED BY PARAMOUNT

New York Press Agrees That "Molly O" Is Great Picture, Plan Extension of Its Run

"Molly O" has rounded out the first week of its scheduled four week New York run at the Central Theatre and New York has "taken" to this latest comedy drama of Mack Sennett's featuring Mabel Normand, directed by F. Richard Jones.

That the New York Press has agreed as to the merits of "Molly O" can be seen from the following excerpts of the leading dailies:

Daily News: "Normand fans are going to take this to their separate hearts with a wild whoop of joy, because it is exactly the sort of thing in which they like to see their own Mabel. She is funny and pretty and abused, and finally triumphant. No one could wish for more. A sight for tired eyes is Mabel Normand."

Evening World: "'Molly O,' with Mabel Normand as the bright particular star, is the outstanding feature. This latest, by the makers of 'Mickey,' is a treat. If you like Mabel Normand, you will be crazy over 'Molly O.' And almost everyone does like Mabel. Don't they? The 'ayes' have it. Mabel makes an ideal 'Molly O.'"

Evening Mail: "Mabel Normand has always done her best work under the banner of Mack Sennett, and in 'Molly O' this truth is again demonstrated. The vivacious Miss Normand has never been better than in the title role of 'Molly O.' The picture ends with a sensational scene on a dirigible in midair that is excellent."

Evening Globe: "Mabel Normand has evolved a role which delighted an audience of admirers. She has graduated from the pie throwing motif in the silent drama, and has made a success of plots, which neatly combine slapstick and sentiment."

Evening Telegram: "Laughs and sighs mix deliciously with Cinderalla-like romance in 'Molly O,' the dashing cinema starring Mabel Normand. There are serious moments in which havoc is played with the heart-strings. And for thrills, a battle amid the clouds on a palatial 'air roadster' is only one of the high spots. 'Molly O' sparkles as one of the most fascinating cinemas of the season."

New York American: "'Molly O' is a revel of fun and excitement. Miss Normand in the little role shows that she has lost none of the art of pantomine that made her one of the first famous film comediennes. The picture is staged on a big scale."

Morning Telegraph: "The opening night audience laughed at 'Molly O' until the orchestra chairs shook, for it abounds with the same laugh making quality which made Finley Peter Dunne and Mark Twain famous."

Evening Journal: "Mabel Normand charms in 'Molly O.' She assumes the title role with all her old spirit of gaiety. The story scarcely gives spectators a chance to catch their breath, for the humorous situations are introduced while the action of the film is progressing at high speed."

World: "'Molly O' has moments of strenuous fun making; likewise moments of deep sentimental appeal. 'Molly O' brings back Miss Normand in an enjoyable and wholesome photoplay, and it lends itself again and again to the flashes of genius of this vigorous and lovable screen player. See 'Molly O' for we have no other Mabel Normand."

Another "Extension"

Elmer Harris, supervising director for Realart, has bought the home of Mary Pickford's mother, and two lots additional, which will be transformed into a tennis court for the use of the Realart scenario staff.

E. L. Reed Praises "Miss Lulu Bett"

The early predictions made by Paramount officials that William de Mille's production of Zona Gale's play, "Miss Lulu Bett," would prove one of the finest attractions of the season are strengthened by the following wire received from E. L. Reed, manager of the Strand Theatre, Providence, R. I., who saw the picture at the Boston Paramount exchange:

"Just witnessed a run-off of 'Miss Lulu Bett.' Think it is the best picture Paramount has released this season so far." "Miss Lulu Bett" is scheduled for general release January 1.

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

"Wide-Open Town" Is Conway Tearle's Next Selznick Film

One of the six pictures scheduled to reach the screen with Conway Tearle starring is "A Wide-Open Town," based on a story sold to Myron Selznick by Earl Mitchell a dramatic actor who devotes some of his leisure to authorship of scenarios and novelettes. During the latter days of Selznick's operations in Fort Lee, N. J., Ralph Ince directed the production and the finished product was shown last week to the Selznick organization in the home-office projection room.

"A Wide-Open Town" carries an indication of its plot in the title. The town where the scenes are located is "wide open" and the methods employed by a "reform mayor" to bring gamblers to book furnishes a series of exciting incidents. Faire Binney plays the role of the mayor's daughter, with whom Conway Tearle, as a gambler, falls in love, the attachment leading to his reform which same reformation leads on to the ex-gambler's undoing.

Ralph Ince is declared to have given the story an illuminating presentation. The gambling-house scenes are vividly acted by large delegations in surroundings authentically picturing a "joint" in full operation. Harry Tighe, Claude Brooks, Daniel Hayes and James Seeley are prominent in Mr. Tearle's support.

"The Man of Stone," with Martha Mansfield and Betty Howe prominent in the supporting cast, is the current Tearle release in the Selznick series and it is likely that "A Wide-Open Town" will be issued as the next Tearle offering.

Goldwyn's Third Sport Review Is Now Ready

Goldwyn announces that the third of its series of Sport Reviews, issued every other week, alternating with its other short subject, Goldwyn Graphics, is now ready for distribution. The Sport Reviews are edited by Grantland Rice and produced by Jack Eaton and J. L. Hawkinson for Artclass Pictures Corporation.

The new issue is called "Stamina" and is devoted to illustrations of endurance in many lines of sport, as the first issue was devoted to "Speed" and the second to "Form" in sports.

The slow camera is used to analyze the mechanics of motion illustrated in the speed glimpses of various sports.

Endurance in football playing, in rowing, in steeplechase running and other sports is graphically presented. Some of the big university teams are pictured in this reel.

Sweet's Latest

Harry Sweet has finished a comedy called "A Fast Life" which shows existence fashionable and otherwise on board of an ocean liner. The director is Fred Hibbard and the cast includes a new recruit to the ranks of Century beauties called Margaret Cloud. Bud Jamison and Harry Connella are also in the cast.

"The Sheik" Is Breaking Records

The breaking of records by George Melford's production, "The Sheik," continues, according to information supplied by the Paramount home office. Among the telegrams received by S. R. Kent is one from George P. Endert, branch manager at Seattle, who forwards the following from R. A. Grombacher, of the Liberty Theatre, Spokane:

"'The Sheik' opened here at Strand to bigger business than opening day of 'Anatol' despite pouring rain. Look for this picture to break all house records."

C. C. Wallace, branch manager at Washington, D. C., wired as follows: "'The Sheik' broke all previous box-office records at Moore's Rialto Sunday under inclement weather conditions by over one thousand dollars. Monday's record also shattered by a thousand. Public unanimous in praise."

H. B. Franklin, manager of Shea's Hippodrome, Buffalo, sent the following wire: "Give us a few more 'Sheiks' and there will be no more business depression."

Work Started on "The Noose" November 21

If color and atmosphere combined with strength of plot and characterization are material on which to base an entertaining motion picture, then Betty Compson's new picture which was put into production at the Paramount studio November 21, should prove a decidedly striking attraction, according to the producers.

William D. Taylor, who is producing the photoplay which bears the working title of "The Nose," is preparing for some of the most elaborate settings and artistic scenes that have been utilized in some time.

"Fightin' Mad" a Broadway Hit

"Fightin' Mad," the two-fisted, two-gun romance of the big outdoors which Metro releases for William Desmond Productions, scored an instantaneous hit, it is said, with Broadway audiences at its premiere at the Rialto. This picture was adapted from the original story of H. H. Van Loan, author of "The Virgin of Stamboul" and numerous other big screen successes.

Plays Hostess

A pre-view of Baby Peggy's latest pictures was given recently at the Century Studio before Julius Stern, president and general manager, his brother Abe Stern, the financial genius of the company, and some of the exhibitors who have been so appreciative of the money making qualities of the releases of this little 2-year-old star. Baby Peggy was assisted in her duties as hostess by Brownie, the Century Wonder Dog.

SCENE FROM METRO'S "TURN TO THE RIGHT"

"Bill and Bob" and a Serial Are Two Outstanding Features

Pathe Exchange, Inc., announces that "Trapping the Weasel," the latest of the series of "Adventures of Bill and Bob," is featured among the five short subject features scheduled for release the week of December 11. In this the youthful hunters, Bill and Bob Bradbury, show that they have a keen comedy sense as well as their natural camera ability. They mingle their trapping exploits with humor while endeavoring to help a farmer rid his farm of weasels. The boys discover that the real marauder is a chicken fancier of dusky hue, but for good measure they succeed in capturing a number of the little animals.

Lloyd Reissue

"The Conceited Donkey" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Red Courage" is the title of the twelfth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison.

"Look Pleasant, Please" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian is supported by Bebe Daniels, "Snub" Pollard and the Rolin comedians. "Sink or Swim" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. Marie Mosquini, Noah Young and the staff of the Hal Roach comedians appear with "Snub." Pathe Review No. 133 presents an all-star series of subjects of widely diversified nature.

Characters from Book in Prologue

Characters from Frances Hodgson Burnett's "Little Lord Fauntleroy," stepped from the pages of that memorable book, in the prologue, upon the stage of the Brooklyn Mark Strand when Mary Pickford appeared at that theatre in the screen version.

Managing Director Edward L. Hyman cast operatic stars in the roles for "The Little Lord Fauntleroy" stage presentation. The scene used was the interior of a huge English baronial hall, the central object being a huge fireplace with a great yew log blazing.

Hodkinson Release Next Week on Irving Willat's "Fifty Candles"

"Fifty Candles," the Irvin V. Willat production, based on Earl Derr Biggers' story of the same name, which was recently made for W. W. Hodkinson Corporation, was given a final O. K. by Hodkinson officials this week and will be released next week for distribution through the new Hodkinson Exchanges.

It is a mystery story and is said to be one of the most unusual narratives ever adapted for the screen. The plot was conceived by Mr. Biggers during his recent visit to Honolulu. One day he happened to read through several old court records and quite by accident came upon an incident that immediately suggested the plot for the entertaining story.

The action of "Fifty Candles" takes place in Honolulu, Shanghai and San Francisco. The settings are said to be ususually artistic and many unique lighting effects have been gained.

The cast includes Marjorie Daw, Bertram Grassby, Dorothy Sibley Edward Burns, George Webb, William Carroll, Wade Boteler and Ruth King.

Educational Pictures to Show "The Battle of Jutland" to U. S. Naval Officers and at Annapolis

"The Battle of Jutland," Educational's remarkable picture of the great sea conflict of the World War, is attracting great interest among the officers and men of the United States Navy. High ranking naval officers, among them Rear Admiral W. S. Sims, have expressed a keen desire to see and study the picture, and following its successful week's run at the Rialto Theatre in New York, Educational is preparing to give at least two, and perhaps three showings of the film for the benefit of navy officers and students.

The office of the Secretary of the Navy has given recognition to the picture by making arrangements for its showing at the Naval Academy at Annapolis. Students at the Academy and officers on duty there will view the picture at this showing. Just before or just after this screening, Educational will present "The Battle of Jutland" at the Marine Barracks in Washington, at which showing the officers on duty at the Navy Department will have an opportunity to view the motion picture.

Enlisted Men at Showing

A third special presentation of the picture is likely to follow at the Naval War College at Newport, Rhode Island, for the benefit of Rear Admiral Sims and other officers at the college. Admiral Sims, who is a friend of Major General Sir George Aston, whose two years of constant study and work made the filming of the picture possible, has expressed interest in this film study of the world's greatest naval conflict, and it is more than likely that it will provide material for extensive study at the War College as well as at Annapolis.

During the entire week of the showing of "The Battle of Jutland" at the Rialto naval men, both officers and enlisted men, were very noticeable in every audience. Men from the ships now in New York waters were at the theatre in large numbers every day, evidencing the interest in the remarkable film history of the great battle in every rank of the navy.

Interest among the general public was just as keen, however, and frequent bursts of applause greeted the progress of the picture at each showing. Several New York newspapers, including the Evening Telegram, Journal of Commerce and Daily News Record, referred to the picture as "marvelous," while the Evening Post declared that "one can safely say that 'The Battle of Jutland' is unique."

Newspapers Praise Film

The Evening Telegram calls "The Battle of Jutland" a "marvelous reproduction of the battle between the British and German fleets in the North Sea."

"Little models of the ships were employed in re-producing the maneuvers and fighting of the contending fleets," says the Telegram, "but so realistically has it been done, so dramatically has the fight been laid out upon the model 'checkerboard,' that the specator believes he is upon some high vantage point overlooking the historic conflict.

"Torpedoes worm their fatal white line toward enemy ships, fire flashes from the ships' sides, there are great flashes, whirling of waters and ships disappear below the surface.

"It is said that 3,000,000 movements were made by the little models and that one year was spent in making the photographs. There can be no doubt as to these statements after seeing the picture."

"School Days"

Harry Rapf presented Warner Brothers' "School Days," featuring Wesley Barry on Sunday, November 27, in the Tiger Room of the Sherman. Not satisfied with giving exhibitors this excellent Sunday entertainment, Mr. Rapf had the entire Gus Edwards revue as an additional feature, and the result was one of the most successful trade showings ever attempted in Chicago.

IT'S COMING FAST!
Wid Gunning Month
1922 JANUARY 1922
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

Heavy Bookings Are Being Listed on "Get-Rich-Quick-Wallingford"

Officials of Cosmopolitan Productions and Famous Players-Lasky Corporation find in the steady stream of bookings of "Get-Rich-Quick Wallingford," an indication that the exhibitors of the United States are promptly recognizing this comedy drama as one of the great American pictures. Cosmopolitan Productions feels that "Get-Rich-Quick Wallingford" is something more than a fine photoplay—it is an expression of America of American art and American manners, wit and ingenuity that will ineradicably inscribe itself in the annals of native achievements.

Hugo Riesenfeld was one of the first of those identified with the screen to recognize this glowing American quality in the production. This, in addition to the general excellence of the picture, induced him to book it for two weeks in two of his theatres simultaneously — the Rialto and Rivoli, in which houses it will be presented Sunday, December 4. This unusual booking on Broadway is considered by the producer and distributor as fine a tribute to the picture as could be accorded it.

Lovers of literature, the stage and the screen always hail with delight a novel, a poem or motion picture that indicates the growth of "native American art." Recently American novelists have been sounding a note that has struck a responsive chord in the hearts of those who have longed for real American novels. The stage has also developed a crop of plays that are essentially by Americans and of America.

The claim is made for "Get-Rich-Quick Wallingford" that it is essentially and typically American, that it portrays types found only within the confines of the forty-eight States, and that its plot is so bound up with the national temperament that it is impossible to conceive of the story taking place elsewhere than in an American small town.

The country has grown so rapidly, its marvelous resources have brought such enormous wealth that it undoubtedly gives birth to more get-rich-quick schemes than any other land. Nowhere has money been earned so speedily and in such large quantities as with us,

Battlesburg, the town in which "Get-Rich-Quick Wallingford" has its settings, is, therefore, a typical American town. It is the scene of frenzied finance of the most modern variety. Its people "fall" for J. Rufus Wallingford's grandiose schemes to make them all fabulously wealthy. In this they reveal the national character.

A powerful feature of the advertising and publicity campaign is the illustrated serial story of "Get-Rich-Quick Wallingford" which has been published in the following Hearst newspapers: New York Evening Journal, Boston American, Washington Times, Atlanta Georgian, Chicago American, Detroit Times, Milwaukee News, San Francisco Examiner and Los Angeles Examiner. These big dailies, with a combined circulation of many millions, thus contribute to the stimulation of the already existing interest in "Get-Rich-Quick Wallingford" in the minds of the public.

"Get - Rich - Quick Wallingford" was adapted to the screen by Luther Reed from some of the famous Wallingford stories and the stage success by George M. Cohan. Because of the ability he displayed in "Humoresque," Frank Borzage was assigned to direct it.

A tense moment in "Dr. Jim" (Universal), starring Frank Mayo

"Flower of the North" Gets High Praise from Its Author

"Flower of the North," Vitagraph's big special production based on the thrilling novel by James Oliver Curwood, has met with the hearty approval of the author whose stories of the land "north of 53" are among the most popular on the screen. In hastening to send his pleasure that his story has been so carefully followed with the resulting splendid picture, the author resorted to a telegram to Albert E. Smith, president of Vitagraph, at the executive offices, 469 Fifth avenue, New York City. Mr. Curwood declares that although he has been accused of being over severe in his criticism of pictures based on his stories, "Flower of the North" is one of the best pictures he has even seen. His telegrame to Mr. Smith read:

"As the author of the novel, 'Flower of the North,' I cannot fully express my appreciation of your picturization of the book. It is one of my favorite books of the big North, and I am delighted with the masterly way that Director David Smith has put it on the screen. Not only has he kept my story in every detail but he has added to it a craftsmanship that makes it one of the best pictures I have ever seen. I am accused of being an over severe critic of the picturization of my own stories, but in this instance I cannot find words which can too fully express my satisfaction of the splendid piece of work you have turned out with 'Flower of the North.' Pauline Starke is exquisite. Henry Walthall has done his best acting. The entire cast fits a cross section of the Northland itself. The real Jeanne D'Arcambal and myself tender you our thanks." (Signed) James Oliver Curwood.

Vitagraph has been particularly fortunate in its picturization of the James Oliver Curwood stories. Without exception they have been immensely popular. One of the earliest stories, "God's Country and the Woman," was a revelation to picture lovers of the possibilities of the great frozen North as the locale of stirring, virile stories, and set a standard which has never been lowered. Not long since the Vitagraph special, "The Courage of Marge O'Doone," with Pauline Starke and Niles Welch, met with favor throughout the country and Canada, and in Europe, but never before has a Curwood story met with such unqualified praise from the author as "Flower of the North," which has Miss Starke and Henry B. Walthall in the leading roles.

"Flower of the North" is a December release. Already orders for the special have ben pouring in from all parts of the country and Canada and undoubtedly the picture will begin the new year with a record that may stand throughout the year.

Palmer Photoplay Sells Big Scenario to Universal Company

From a cell in the Arizona State Prison, by way of the course and service of the department of education of the Palmer Photoplay Corporation, comes a new entrant to the ranks of screen writers. In the sale recently announced of "Peterman," a new kind of crook story by Louis Victor Eytinge to Universal Universal for use as a starring vehicle for Herbert Rawlinson, there is reflected the grim determination and dogged perseverance of one of America's most famous prisoners.

All the world knows the story of Louis Eytinge. It would not be a pretty story were it not for the later chapters, which make it a thing of intrinsic worth—the story of a soul lost and regained. Given up to die as a hopeless consumptive, a moral and mental wreck, Eytinge entered Arizona prison sentenced for life for alleged murder. Ten years later he had carved for himself a niche in the business and advertising world. He became one of the most famous of direct-mail advertising specialists; founder and editor of a 64-page monthly; and author of two books on business letters. Giants of industry, leaders of sociology, governors, senators, people in all walks of life gave him their friendship. And finding himself, Louis Eytinge has turned to the screen as a medium through which he may help others to find themselves.

"I am writing picture plays because of the desire to venture into a new field and to WIN," he writes to Frederick Palmer, to whose aid he gives entire credit for his first success in the motion picture field. "But more than that, I want to bring about through that great medium, the screen, the damnably needed efficiencies in the handling of our crime and prison problems."

Inside the four walls of Arizona prison where he has already served 14 years of a sentence, Eytinge has built up a huge business-letter and advertising business.

"My early experience with the Palmer Course was exhiliarating," he writes to Mr. Palmer. "You sent me my first rejection slip, and that served to reduce the egotism that infected Eytinge! Here was a chap who had written more than a hundred leading articles in business and advertising journals, who had been editor of one such magazine for two years, whose name was gilded on the covers of a couple of business books as I-T, it, Author, and bless you, you sent his picture scripts back! That fanned the flames of my ambition all the more; your sale to Universal marks the result.

"The critical comments on my returned scripts were clear, concise and based upon a ripened experience. More than this the Palmer experts did not stop at pointing out defects in my work, for they prescribed remedies and offered serviceable suggestions. It has been a peculiar pleasure to have relations with all the Palmer people and a joy to tackle the task of re-writing and rebuilding, until at last, the reward is here and success in sight."

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

Miss Walker Has Changed Her Name

Lillian Walker, the English beauty, who portrays the part of Stella Daintry in "Love's Boomerang," the Paramount picture John S. Robertson has just finished in Europe, has changed her name officially to Lillian Douglas.

Powell to Direct

Paul Powell has been assigned to direct Dorothy Dalton in "Theron of Lost Valley," her next starring picture for Paramount Work on the new picture will begin as soon as Mr. Powell finishes cutting his latest picture, "For the Defense," starring Ethel Clayton. Miss Dalton has just finished work in "Moran of the Lady Letty," George Melford's production of Frank Norris's story in which Rudolph Valentino has the leading male role.

"Over the Hill" Shown in Prison

Cable despatches from London announce the showing of "Over the Hill," the Fox super-special production, at the Pentonville Prison November 20. This is said to be the first film ever shown in a British prison.

Green to Direct Thomas Meighan

Al Green, who directed Mary Pickford in "Little Lord Fauntleroy," has been specially engaged to direct Thomas Meighan in his next Paramount picture. The picture is temporarily titled, 'The Proxy Daddy" and is from the story by Edward Peple, author of 'The Prince Chap." Olga Printzlau wrote the scenario and production work will start at the Lasky studio as soon as Mr. Meighan returns to the Coast from New York, which will be about December 5.

Critics Find "Our Mutual Friend" Motion Picture of Unusual Appeal

Charles Dickens' "Our Mutual Friend," long heralded as "the perfect movie," was given its New York premier by Wid Gunning at the Lyric Theatre, New York, last Monday evening. A distinguished audience, made up of leading figures in the industry as well as city, state and federal officials and prominent people in the city's social and business life, witnessed the opening of the production.

The marked pleasure of the first audiences was reflected in the enthusiasm with which the New York reviewers received the picture. Almost unanimously they declared the production one with a universal appeal both from an artistic and audience standpoint. That the story as written by Dickens was one as wonderfully adapted to the screen as if it had been typed in the shadow of the studio, that it contained as many thrills and as much mystery as the most up-to-the-minute serial and that it was most aptly cast and acted, were the central points of the comment of the first nighters and the critics.

Praised by Newspapers

"It is Dickens transferred from the pages of the book intact to the screen," said Harriette Underhill in the Tribune. "How any actors, without the guidance of the author himself, managed to achieve such perfect portraits of the Dickens characters is more than we can understand. Any lover of Dickens need not be afraid to see the picture. We will guarantee satisfaction."

"The film is beautifully done and will give rare pleasure to the lovers of Dickens," said Helen Rockwell in the Telegraph. "The acting is perfection and every character distinctive. The spirited Belle is exquisitively portrayed by Catherine Reese, the daintiest, prettiest little actress we have been permitted to see of late."

The Evening Telegram said: "The many lovers of Dickens, and in fact anyone who likes a good story of a melodrama with just enough touch of humor to smooth away unpleasant details, should not miss the chance of seeing 'Our Mutual Friend,' which was presented by Wid Gunning last night at the Lyric Theatre to a large and appreciative audience. It was a literary classic and an achievement seldom seen on the screen."

The Evening Mail said: "The Dickens atmosphere has been excellently brought to the silver sheet. The cast is uniformly excellent. In Catherine Reese, American audiences are introduced to an extremely piquant charming young woman who is a delight to the eye, while Peter Walton is an upstanding hero."

The Times said: "Many of the characters in Dickens' 'Our Mutual Friend' seem to come to life in the film which opened at the Lyric last night. One must write it down an extremely good production. Above all else the picture has what so many of its contemporaries lack, namely, characterization, rich and varied characterization. Its people are alive."

The Sun said: "Among the things that make this story suitable as a motion picture is the fact that it contains more melodramatic action than anything else Dickens ever wrote. Alfred Miller's Boffin, Charles Wilken's Mr. Venus, Bertram Cross' Silas Wegg are all portrayals which no worshipper at the Dickens shrine can afford to miss."

Gloria Swanson, Betty Compson Start New Paramount Pictures

Monday, November 28, witnessed the starting of two new Paramount productions at the Lasky studio. They are "Beyond the Rocks," the Elinor Glyn story, in which Gloria Swanson is to be starred, and William D. Taylor's production, temporarily titled "The Noose," starring Betty Compson.

The Gloria Swanson picture, which is promised to be quite distinctive in the matter of settings and costuming, is being directed by Sam Wood. The full cast will be announced shortly. Jack Cunningham adapted the story which is exotic in atmosphere and it is said to deal with a heart interest situation that it both unique and compelling.

Miss Compson's picture, which is her first to be made under the direction of Mr. Taylor, is from a story by Constance Skinner to be more or less reminiscent of her first big part, that of Rose in "The Miracle Man," for she is cast as a dancer and a member of the Apaches of the Paris underworld.

Jack Holt was expected to finish during the week his second starring picture for Paramount, "While Satan Sleeps," which Joseph Henabery has been directing. This is an adaptation by Albert Shelby LeVino, of Peter B. Kyne's story, "The Parson of Panamint."

George Melford has finished his big production for Paramount, "Moran of the Lady Letty," in which Dorothy Dalton is featured and Rudolph Valentino plays the leading male role. The story by Frank Norris was adapted by Monte M. Katterjohn. Mr. Melford, it is understood, will take a well earned vacation following his strenuous work covering a period of many weeks.

James Cruze has brought his company back from Pine Crest, Cal., where location scenes were made for the Paramount comedy special, "Is Matrimony a Failure?" which Walter Woods adapted from the European play. A long series of interior scenes will follow with a medley of comedy situation that should evoke laughter of the most hearty character from those who see the screen version. T. Roy Barnes has the role made famous on the stage by Leo Ditrichstein. A superlative cast includes among others, Walter Hiers, Lila Lee and Lois Wilson.

Work is scheduled to start December 5 on "Across the Continent," Wallace Reid's next Paramount picture, an original by Byron Morgan. Philip E. Rosen is to direct. Locations in various sections of the country will be utilized possibly entailing a trans-continental journey for the star and some of the supporting players.

Penrhyn Stanlaws is expected back at the Lasky studio shortly with several stories from which he will select and prepare his next production for Paramount Pictures.

Welch Said to Be Growing in Favor

Reports from Selznick field men throughout the country give every indication, the Selznick company states, that Vice President Myron Selznick, in charge of production, has added another strong string to the Selznick Pictures bow through teh employment of Niles Welch on a long term contract to appear in leading roles. The young man's appearance in 'Remorseless Love" and "The Way of a Maid," the two most recently released Elaine Hammerstein stellar vehicles, is said to be calling forth expressions everywhere which prove the soundness of Mr. Selznick's judgment that Niles Welch is destined to become one of the most popular men on the screen.

Ball Scene in Paramount Film

Fifty of the prettiest girls in film circles and an equal number of the best looking men, were engaged for the grand ball scene in George Melford's production "Moran of the Lady Letty" for Paramount Pictures, in which Dorothy Dalton is featured and Rudolph Valentino is leading man.

Universal Lists Strong Short Films for End of Year

A comprehensive schedule of short subjects is anounced for release by Universal during the closing weeks of the old year. The list includes six two-reel western dramas, four two-reel comedies, four one-reel comedies, one two-reel newspaper life drama, and the opening of a new serial.

The Western dramas feature such stars as Eddie Polo and Eileen Sedgwick. They are, in order of their release, 'The Yellow Streak," with Eddie Polo; 'The Dream Girl," with Miss Sedgwick; "The Heritage of Hate," with Polo; "The Alarm" with a special cast; "A Ride for a Rancho" with Polo, and "A Battle of Wits" with Miss Sedgwick.

"Ned of the News," a short drama founded on the thrills of a reporter's life, has been filmed at Universal City, with Percy Pembroke in the featured role. It will be released during the third week of December.

One-reel Star Comedies to be released in the coming few weeks are "Heart Breakers," 'Show me your Samples." "Fur Coats and Pants," and "Oh Nursie!"

In addition to the foregoing short subjects, the first episode of Eddie Polo's latest serial, "The Secret Four," written around the international struggle for oil lands, will be released. The usual bi-weekly release for International News Reels, completes the Universal Short subjects schedule.

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

"Lotus Eater" Has Biggest Matinee in History of New York's Capitol

Braving a downpour of rain and cold, penetrating winds, motion picture fans stormed the Capitol Theatre last Sunday afternoon in such numbers to see "The Lotus Eater," a John Barrymore production directed personally by Marshall Neilan and released by Associated First National, that a new record for matinee receipts was established in the Broadway cinema palace. The matinee receipts were $6,315, the largest by far in the history of the theatre, and less inclement weather would have augmented that figure to a considerable degree. The picture has been held over a second week.

The elements likewise are held accountable for the fact that the records for a single day's receipts did not fall before the onslaught of the house's patrons. However, Sunday's receipts were only $310 below the totals established by "Passion," another First National attraction, which is the holder of the record. Sunday's total attendance was 17,547, with receipts of $11,473. "Passion" brought in $11,783 during one day.

Although the weather was not propitious for record breaking, it had no effect on the thousands who could not resist the lure of a John Barrymore picture, directed by Neilan and titled by George Ade. This combination of talent was responsible for the long queues of men, women and children who stood in front of the house all afternoon and late in the night, waiting patiently for their turn at the box office.

The general comments of delight with the picture, current throughout the house, were echoed by the reviewers for New York newspapers the following day. They hailed it as a refreshing departure from the "usual run of pictures" and lauded Director Neilan's daring in ignoring the conventional standards in the production of this unusual story—the work of Albert Payson Terhune. Excerpts from the reviews follow:

Heywood Broun in the World: "Will Rogers remarked the other day that audiences are getting so critical about motion pictures that the producers have to make one out of every four a good one. 'The Lotus Eater,' now playing at the Capitol, is the one in four. Indeed, it seems to us more likely that it is the one in four hundred. We have seen no picture one-eighth as amusing in a season."

The Globe: "We consider the 'Lotus Eater' one of the best films we have ever seen. John Barrymore gives one of the best performances of his screen career as the star and Marshall Neilan has directed the production with consummate skill."

The Times: "'The Lotus Eater' is different. It is jollily heretical. It is pleasant to report that the manner of its telling is, on the whole, satisfactory. The most important thing is the acting of John Barrymore."

The Herald: "It is by turns tragedy, farce, adventure, comedy, satire and pure romance, and both emotionally and in its swing from the Mediterranean to the far Pacific it certainly covers a lot of ground. But under Mr. Neilan's skillful weaving it develops into pleasureable entertainment."

The Tribune: "The story ranges from melodrama to farce, but Mr. Barrymore manages to give the whole thing a touch of travesty that is bewildering at times. It is simply John Barrymore showing you what a good actor he is, with the well known Barrymore charm always to the front."

The Mail: "Barrymore stands out head and shoulders above every one in the cast, a cast which, by the way, is about as good as one will see in a single picture, including Colleen Moore, Anna Q. Nilsson, Frank Currier, J. Barney Sherry and Wesley Barry."

The Post: "The Capitol presents 'The Lotus Eater,' an Albert Payson Terhune story, with John Barrymore and directed by Marshall Neilan. This combination is almost as good as it sounds. The exteriors are artistic and Mr. Neilan makes the most of every situation. John Barrymore is good as Jacques Lenci, both senior and junior—and plays the part convincingly. The picture opens with melodrama and without warning becomes a delightful comedy."

MAE MURRAY AND ROBERT Z. LEONARD AT WHITE SULPHUR SPRINGS, VA., LOOKING FOR LOCATIONS FOR THEIR NEXT TIFFANY PRODUCTION

"Power Within" Was Directed by Lem F. Kennedy

The release of "The Power Within," which Pathe has scheduled for December 18, will focus attention on Lem F. Kennedy, director of the production for Achievement Films, Inc., who has given the story an unusually intelligent interpretation.

For several years Kennedy has been directing motion pictures with uniform success. He is classed as a student of the cinema, who looks upon the box office as the guide post to his efforts. He makes pictures the public wants and will patronize, for he knows it is the "commercial picture" that brings the big returns.

"The Power Within" is considered more than a commercial picture. While not modeled after "The Miracle Man," like that great picture, it is said to have a story intelligible to all classes. The immense yards of the New York Shipbuilding Corporation at Camden, N. J., were used as the location for some of the principal settings.

The cast includes William H. Tooker, Nellie Parker Spaulding, Pauline Garon, Robert Kenyon and Dorothy Allen.

C. B. DeMille Hard at Work on Film

In order to carry out his sailing schedule as planned, Cecil B. DeMille has been working night and day at the task of cutting and titling "Saturday Night," his latest Paramount picture.

Mr. DeMille plans to sail for Europe on an extended vacation trip the last day of November. He likewise plans to finish "Saturday Night," before his departure.

"Fauntleroy" and "D'Artagnan" to Live on Canvas

The greatest motion picture characters ever created by Mary Pickford and Douglas Fairbanks—"Little Lord Fauntleroy" by Miss Pickford and "D'Artagnan" by Mr. Fairbanks—are to be made to live forever on canvas by George Edward Holl, the noted American painter.

Mr. Holl, who was a pupil of Jules Lefevbre and Francis Flameng, and is the holder of many European honors and awards, already is well-known throughout the film industry because of his work in painting several Mary Pickford posters, depicting scenes in her latest film triumph, "Little Lord Fauntleroy."

In addition to these Pickford and Fairbanks paintings which Mr. Holl will exhibit in Paris, he will do a series of studies depicting life in the film world, so that, as Degas immortalized the French stage, so Holl bids fair to perpetuate the American screen.

Ince's New Press Book Is Out

"Silver Sheet," the house organ of Thomas H. Ince studios, published in the interest of productions created by Thomas H. Ince for distribution by First National Exchanges, has just been issued.

The current edition deals with "Hail the Woman," the forthcoming Ince special, although a part of the book is devoted to "The Cup of Life" and "Mother o' Mine."

"Silver Sheet" is issued simultaneously with the release of special productions and covers, in addition to news of the production, an interesting array of studio happenings.

"Silver Sheet" consists of twenty pages and art cover, is printed on coated paper and circulates among exhibitors. It is under the editorship of Arthur MacLennan, director of advertising and publicity for the Ince studios.

"The Soul Seeker" Next for Holubar

Allen Holubar, who arrived a few days ago in Los Angeles after six weeks in New York, announces that he is to make a series of feature pictures at the United studios. The first will be "The Soul Seeker," starring Dorothy Phillips.

Mr. Holubar, while in New York, purchased two other scenarios and secured options on a foreign production. Work will begin on the next Holubar production in two weeks. Casting already has begun.

Mr. Holubar is enthusiastic over the new arrangements which he made in New York to produce at the United studios.

"Feature pictures, in the future," says Mr. Holubar, "can be made at the United studios with great economy. The independent producer receives the greatest possible cooperation from Associated First National which now distributes the productions to most of the independent producers in the industry.

"Various factors now make it important that photoplays should be produced with the greatest efficiency possible and this the new United studios will make possible under arrangements which have just recently been concluded."

Mr. Holubar plans to begin work within a fortnight.

Stauffer Is Author

Aubrey Stauffer, of the Realart scenario staff, has broken into the author class. He wrote the original tale which will be the next Constance Binney offering, to start the first of the week. Edward Le Saint will direct.

Twelve Prominent Players in Thomas Ince's "Hail the Woman"

Players selected for their particular ability to portray the roles of the drama as well as for their popularity with the public and their past performances on the screen constitute an "all star" cast in the opinion of Thomas H. Ince, whose dramatic masterpiece, "Hail the Woman," for First National release, is portrayed by twelve widely known artists.

Perhaps no production heretofore released has been produced with such an illustrious cast of popular players. Every name in the list of twelve who portray the various characters is widely known to the theatre-going public, and every player has a record of accomplishment in screen drama.

Drama of Today

"Hail the Woman" is an American drama of today. It has a tense emotional appeal and deep human interest. Critics who have seen it are loud in their praise of the brilliant interpreations of the theme of the story as well as the portrayal of individual parts by the members of the cast.

Florence Vidor takes the leading role, that of Judith Beresford. It is that of a highminded, sensitive daughter of the New England hills, whose soul rises in revolt against man's immemorial cruelty and injustice to woman. In her matchless devotion she consoles the weak, cherishes a forlorn childhood, and brings redemption to the erring souls of those she loves.

Native of Texas

Miss Vidor is a native of Texas, and has the broad view of life characteristic of Western womanhood. It is the possession of this point of view that fits her so well for the interpretation of the role of Judith Beresford. Her recent appearance in "Lying Lips," another great Ince success, is still fresh in the public mind.

Playing opposite Miss Vidor, is vivacious little Madge Bellamy. Miss Bellamy was until recently a popular actress on the New York stage. Here Thomas H. Ince "found" he when she was playing in "Dear Brutus" with William Gillette.

Has Powerful Role

Miss Bellamy takes the part of Nan, the loyal, abused girl-wife of David Beresford. Always preferring strongly dramatic roles, Miss Bellamy has given to the part a whole-souled devotion ensuring its most vivid and emotional interpretation. Her acting throughout is superb, and especially in the great death scene, when Nan wearily lies down the burden of life, and gratefully commends her child's future to the loving care of Judith, does she attain a dramatic power of intense pathos.

Miss Bellamy's personal appearance is in complete harmony with the part. One dramatic critic has described her as "the beautiful child with wonderful eyes, enchanting youth and grace, and everything fairyland could give a girl." Like Miss Vidor, she was also born in Texas. She is nineteen years old, and made her first appearance on the New York stage when only fourteen. She made her debut in motion pictures in the recent Thomas H. Ince production, "The Cup of Life," when she took the part of Pain which called for her presentation in the beautiful costumes of a Chinese lady of high caste, setting off her exotic beauty in a most picturesque manner.

Strong Characterization

Theodore Roberts takes the part of sour and grim Oliver Beresford.

Lloyd Hughes gives a splendid characterization of David Beresford. His interpretation of David's obedient acceptance of his father's commands, effacing his own personality, and of the spiritual transition to the point where David "finds" himself in the great church scene, indicate his complete absorption in the part. Hughes heard the sirem call of the motion picture stage five years ago, when he was seventeen, and had only just left the high school of his native town of Bisbee, Arizona.

Tully Marshall is in his element portraying the role of the vicious odd-jobs man in which he is quite as successful as when he recently took the part of Chan-Chang in "The Cup of Life," the preceding Ince production. He gives an excellent interpretation of the mingled elements of cupidity and vicious malice which sway the character.

Gertrude Clair in Strong Role

The part of gentle, self-effacing Mrs. Beresford, who yet finds courage to defy her masterful husband for the love of her children, is interpreted with great fidelity and truth by Gertrude Clair.

Vernon Dent makes an excellent Joe Hurd, the bucolic, crude and vindictive suitor for the hand of Judith Beresford.

As Wyndam Gray, Edward Martindel is a typical, nonchalant man-of-the-world, wise in the ways of women, yet good-natured, and interested in Judith's career and character.

Charles Meredith is a suave type of the wealthy New Yorker, who falls in love with Judith in the course of her work among the poor of the metropolis.

Mathilde Brundage makes a dignified matron—a great lady of New York society. She has been aptly styled the "greatest Grande Dame in pictures," and was formerly on the New York stage.

Four-year-old Muriel Dana makes a splendid "little boy," as pathetic little David Junior, and Eugenie Hoffman is a chubby, delightful little thing in the part of the baby.

John Griffith Wray has scored a great success as the director of "Hail the Woman." His previous notable effort, likewise under the personal supervision of Thomas H. Ince, was "Lying Lips."

Variety in Comedies Coming from Christie

A fine example of the variety that Christie is putting into the comedies he is making for Educational release is seen in four being made or planned at the Christie studios. Dorothy Devore is appearing as a knight in armor. Bobby Vernon is cook and bottle washer in a country town hotel. Viora Daniel is a New York flapper. Neal Burns is a romantic Romeo.

The titles of the four pictures in which these players head the casts are, respectively, "One Stormy Knight," "By Hook or Crook," "'Twas Ever Thus" and "A Rambling Romeo."

"Nobody" Is Third Big Film in Which Jackie Coogan Will Star

Jackie Coogan started his third big production this week. Space has been re-leased in the Brunton studios and now the "starlet" will make some new friends in the persons of Norma and Constance Talmadge who are also busy on new productions at Bruntons.

The title of the new Coogan production is "Nobody" and Jackie will appear in the same old clothes that he made famous in "The Kid." An excellent supporting cast is being selected. In it are Wallace Beery, playing an important part opposite Jackie; Gloria Hope, who has just completed an important part in Frank Lloyd's production, "The Grim Comedian," and Eddie Gribbon. Others of equal note will be selected, it is stated.

Like "My Boy," the third Coogan film, is an original story, and Jerome Storm has complete charge of direction. This is the first picture that Mr. Storm is to do for the Coogan organization, but it is understood that he has a contract calling for his megaphone services in connection with the remaining four pictures.

The print of "My Boy" reached New York City this week. It will open Christmas Day at the Mark Strand and soon will be nationally released. Many of those who have seen the picture say it is the greatest work Jackie Coogan has ever done on the silver sheet and that it should not only equal but overshadow the records made by the "Peck's Bad Boy" offering.

WILLIAM CHRISTY CABANNE, THE WELL-KNOWN DIRECTOR (CENTER), AND TWO SCENES FROM HIS LATEST R-C SPECIAL, "AT THE STAGE DOOR," SCHEDULED FOR RELEASE THIS MONTH, IN WHICH LILLIAN DOVE, THE FAMOUS FOLLIES BEAUTY, HAS THE LEADING FEMININE ROLE

Big Bookings Are Being Listed for January, Wid Gunning Month

Play dates for Wid Gunning Month, the spectacular tribute to their chief which is being put across during January by the exchange and home office sales staff of Wid Gunning, Inc., are being reported in large numbers from the branches, according to a statement by one of the corporation officials here.

"We find that the exhibitors of the country haven't forgotten the time when Wid Gunning was sales manager of the Eclair Company and Warner's Features," it was said, "and that they are all willing to help the success of his company not only because they remember how fair he was to them in those old days, but because they are sure that any picture on which Wid puts his stamp of approval is going to be a sure fire box-office picture.

"Every day we are rising to a higher pitch of enthusiasm about Wid Gunning Month, because of the aid exhibitors are giving us in putting it across.

"We don't mean to say that all our sales force has to do is to sit around with its feet on desks shaking contracts out of envelopes. The film business isn't quite as easy as that these days, even for Wid Gunning. But we do find that exhibitors are keen about Wid Gunning pictures, and that when they find they can join in the organization's tribute by piling up January play dates, they do so.

"We are making some plans for Wid Gunning Month which will be a surprise to the industry when they are announced in a few days, and which will add further impetus to this sales drive. The managers are coming through 100 per cent. and their enthusiasm is not forced down from the home office sales department, but is spontaneous.

"The welcome which the public gave this week to the opening of Charles Dickens's "Our Mutual Friend" at the Lyric, shows that Wid made no mistake when he arranged for the distribution of this "perfect movie." Many big first-run houses will stlil be playing "Our Mutual Friend" in January and practically all of the country's larger second-run houses will show it during Wid Gunning Month. An unprecedented demand, too, is developing for prints of Lois Weber's spectacular picture, "What Do Men Want?" during January, and it may be necessary for us greatly to increase our original supply of prints. The exploitation possibilities of this picture, together with the campaign which has been outlined by our exploitation department has made an especial appeal to exhibitors."

Pathe to Re-issue One-Reel Lloyds on Weekly Basis

Owing to the exhibitor demand for a weekly release of the Harold Lloyd one-reel comedies, Pathe announces this week that it will adopt this policy of release beginning with the first of the second series.

In an announcement last week, Pathe stated that more than 5,000 exhibitors are now playing the Lloyd re-issues. This number has increased so rapidly that already there are indications that more theatres will show the re-issues than played the comedies on their original release.

Much interest has been shown in the supporting cast.

Wagner Wrote Charles Ray's Release Set for December 5

"R. S. V. P.," the next production from the studios of Charles Ray, is announced this week by Arthur S. Kane for release through First National on December 5. The story was written by Bob Wagner, recognized authority on motion picture subjects and well-known humorist, whose initial contribution to the films proper is the forthcoming production. Mr. Wagner has written a second story for Charles Ray which will be released later. Like other recent productions from the Ray studios, it was directed by the star in addition to his activities as the central figure.

In making announcement of Charles Ray's latest First National production, Mr. Kane lays emphasis on the fact that "R. S. V. P." was written especially around the personality of the star by an expert in the possibilities of screen work. The theme of the picture concerns a struggling artist, and the author has built his story with a view of getting every humorous idea conceivable out of the young man's difficulties and his social aspirations. The play is an out-and-out comedy and is cited as one of the most uproarious things Mr. Ray has ever done.

Since the comic angle is uppermost in Mr. Ray's new work, he has selected an accomplished partner in hilarity in the person of Harry Meyers. The combination of these two makes for a clean, quick brand of fun, according to the sponsors of the film. Mr. Ray, moreover, is plentifully before the camera in all of his famous comic attitudes so well liked by his admirers. His supporting cast does good work.

"Alf's Button" Suggests Many Exploitation Possibilities

Exceptional opportunities for effective exploitation are afforded by "Alf's Button," a Hepworth Picture Play, which is being released by Associated First National Pictures, Inc., as a special production. The picture is a distinct novelty and peculiarly adapted to advertising.

The outstanding exploitation symbol of the picture is the brass button around which the fantastic story is built. The button is fastened on the tunic of Alf Iggins, a British Tommy, and the first time that he polishes it he makes a startling discovery, for the button has been made out of the original Aladdin's lamp. By rubbing it Alf is able to summon the "slave of the button" and to have all of his wishes fulfilled.

The Oriental atmosphere which permeates a large portion of the picture furnishes many chances to put over appropriate stunts. Throw-aways and other pieces of small advertising matter, printed to resemble a brass button and bearing teaser catchlines, should arouse interest and lure people to the theatre. Among the catchlines which suggest themselves are: "Alf rubbed his button and got a harem. Try your luck."

Cutout buttons from the advertising matter will make an effective lobby display, and the button cuts supplied by the exchanges will enhance the pulling power of the newspaper advertising when the legend breathes the proper air of mystery.

Exhibitors should stress the connection between the mystic button and Aladdin's lamp, because it will serve to create attention. The juveniles especially will be attracted by it, and there are very few adults who have forgotten the fascinating tale of the Arabian youth and his adventures with the lamp.

A ballyhoo dressed in the Oriental costume worn by the genie or "slave of the button" in the picture, including the huge earrings, scimitar and turban, will do much to draw patronage. Oriental trappings and decorations in the lobbies and foyers will assist materially.

Cameraman Scott Is Re-Engaged

When work is begun on the next starring vehicle for Mabel Normand, under the supervision of Mack Sennett, Director F. Richard Jones will have beside him Homer Scott, his chief cameraman for more than a year. Mr. Scott turned the camera on "Molly O" with such good results that Mr. Jones decided to retain him for his future motion picture productions.

SCENES FROM METRO'S "TURN TO THE RIGHT"

First National Pictures Break Records in Many Sections; Indicate Prosperity

Despite the efforts of the pessimists, there are thousands of exhibitors in the country who are unaware that the times are hard and conditions in the industry "bum," because they are so busy selling tickets and counting the box-office receipts that they have not the time to listen to the calamity howlers.

The dire prophecies which were current some months ago, that the motion picture business is "going to the dogs," having failed to materialize, the pessimists have now changed their tune and are merely criticizing the optimists, overlooking the significant fact that the optimists are making money because they know how to make it.

This state of affairs is revealed through an analysis of reports gathered by Asociated First National Pictures, Inc., through the medium of its corps of correspondents throughout the country. These reports, being based on solely exhibitors' statements, are a valuable barometer of conditions in the exhibition field and furnish some highly interesting information.

While not all of them breathe an air of optimism, there are sufficient encouraging reports to indicate a healthy revival of business in practically all sections of the country. Box-office and attendance records are being broken.

Capacity houses are again becoming the rule. The people have not gotten out of the film habit, but they have demonstrated that they are interested in only good pictures.

The mediocre picture is the backbone of the pessimists' argument. Public taste has improved to such a degree that the poor picture doesn't stand a chance to make money. The theatregoer wants value for his money, and the showman who realizes this fact is not worrying about the proverbial wolf at the door.

The First National reports indicate that Charles Chaplin is maintaining his record as the champion of box-office and attendance record breakers. Whether new or old, his pictures guarantee crowded houses and bring out the S. R. O. signs.

Here are some fascinating statistics:

"The Kid," Chaplin's sensational six-reeler production, was shown on November 5 at the Gem Theatre, Olean, N. Y., for a return engagement, and shattered both the box-office and attendance records. "Shoulder Arms," one of his older pictures, broke attendance records during a third run at the Scenic, of Sioux City, Ia., whose manager, Morris Smith, wrote: "Chaplin is an A-1 favorite with my patrons."

"The Idle Class" was shown October 20-22 at Thielen's Majestic, Bloomington, Ill., and turned the same trick. Manager A. G. Schade eliminated his usual three act vaudeville bill to star the two-reel comedy. The picture was likewise shown for seven days at the Mary Anderson Theatre in Louisville, Ky., resulting in the biggest week of the season for this house. And there was such a demand for it in Scotts Bluff, Neb., that W. H. Osterberg, Jr., manager of the Orpheum, inaugurated a 10 a. m. matinee to accommodate the night shifts of the sugar factory in the town, and was rewarded with a packed house.

"'The Kid' pulled big; broke recent box-office and attendance records," reported Albert Deutsch, manager of the Standard at Lorain, O. "Fine box-office receipts" characterized its showing at the National, in Cincinnati, O., November 10 and 11, according to Mrs. Emma Shakespeare, the manager. "A Day's Pleasure" elicted "good attendance; good box-office receipts," says Manager William Eppstein, of the Strand, Laredo, Tex.

Constance Talmadge's "Woman's Place," during October broke attendance records in two theatres, the Luna at Lafayette, Ind., and Forrest's in Boonville, Ind. "Bits of Life," a Marshall Neilan production, broke the records of the New Alhambra, Canton, O., November 6 to 9, and broke "good" box-office receipts at the Strand, Cincinnati, O.

The Rialto, of Glens Falls, N. Y., is cherishing some new house records, due to the showing there of "Scrap Iron," Charles Ray's epic of the prize ring. This picture likewise set up new records in the Crescent, Pontiac, Ill., November 3 to 5. Anent it W. K. Richards, manager of the New Royal, Findlay, O., remarks: "Business was big."

"The Child Thou Gavest Me" is another picture which is meeting with instantaneous success in all parts of the country. "Attendance records equaled; box-office receipts splendid," epitomizes the results of its showing at the National, Cincinnati, O., while W. L. Newberry, manager of the Alhambra Theatre in Los Angeles, writes: "It went over with a bang. Business mounted steadily. A very pleasing picture. Give us some more such pictures and we won't kick." And the verdict of the Boulevard Theatre, also in Cincinnati, was: "Box-office receipts better than usual normal; stood them up in line every night."

"Good attendance at all shows" summarizes the showing of "Playthings of Destiny" at the Grand, Jonesboro, Ark., and "good box-office receipts" at the Orpheum, Cincinnati, O.

The list of reports on some other First National attractions follows:

"Salvation Nell," Crescent Theatre, Pontiac, Ill., "excellent box-office receipts; S. R. O. on second night." Thielen's Majestic, Bloomington, Ill., "excellent box-office receipts."

"The Cup of Life," Jewel, Fremont, O., "set new marks for the prevailing period of depression, both as to attendance and box-office receipts;" Boulevard, Cincinnati, O., "fine box-office receipts."

"One Arabian Night," Walnut, Cincinnati, O., "exceptional business, considering business conditions;" Strand, Milwaukee, Wis., "better than average business."

"Two Minutes To Go," Princess, Sioux City, Ia., "very nearly broke attendance and box-office records; played to capacity from 3 o'clock opening to late close."

"The Girl in the Taxi," Empress, Owensboro, Ky., "did splendid business."

"Gypsy Blood," Luna, Lafayette, Ind., "equalled attendance and box-office records."

"Habit," National, Louisville, Ky., "played full capacity."

"Man-Woman-Marriage," Rialto, Glens Falls, N. Y., "broke attendance and box-office records."

"The Oath," Empress, Owensboro, Ky., "good business."

"Nomads of the North," Majestic, Streator, Ill., "excellent receipts."

"The Old Swimin' Hole," Queen, Knoxville, Tenn., "almost equal to first-run some months ago."

"Mother O' Mine," National, Cincinnati, O., "splendid box-office receipts."

"Lessons in Love," Kentucky, Louisville, Ky., "played full capacity."

"Peck's Bad Boy," Bijou, Xenia, O., "fine receipts."

"Stranger Than Fiction," Thielen's Majestic, Bloomington, Ill., "excellent box-office receipts."

"Greater Than Love," Lyric, Cincinnati, O., "good receipts."

"Foolish Matrons," National, Cincinnati, O., "fine receipts."

"Serenade," Thielen's Majestic, Bloomington, Ill., "excellent receipts."

"The Forbidden Thing," Irvin, Bloomington, Ill., excellent box-office total."

"The Sign on the Door," Strand, Fremont, O., "Strand records all but broken."

"The Ten Dollar Raise," Majestic, Streator, Ill., "excellent box-office record."

"A Perfect Crime," Castle, Bloomington, Ill., "excellent receipts."

"The Oath," Jewel, Troy, O., "twenty per cent. increase in box-office receipts."

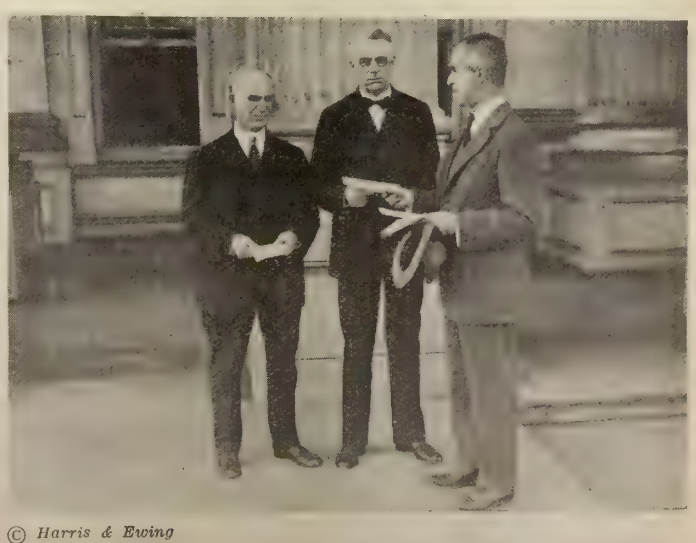
Gumbo, Mo., is to have a picture show. The community hasn't many inhabitants but those that are there like their movies.

Universal's Historical Serial Claims 60 Per Cent. Bookings

Universal reports that its new "thrills-from-history" serial, "Winners of the West," has already been booked in more than 2,800 theatres —a figure more than half of the number of theatres in the United States which use serials. This booking has taken place within thirty days from the release of the first episode. The serial, called a "continued feature" by Universal, is written around the Gold Rush days of '49 and the adventures of Capt. John C. Fremont.

Sales experts of the Universal organization assert their astonishment at the success of the historical serial, and prophesy that the first of the year will see the Art Acord serial booked in almost all serial-showing theatres, as well as in many houses which heretofore have not used chaptered photoplays. The number of non-serial houses which already have booked "Winners of the West" is said to reach well into the hundreds.

Letters of commendation have been received by the hundred regarding the new style serial, the Universal home office reports. These not only come from editors, school principals and other educators, but from exhibitors.



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PRESENTATION OF REPORT OF MOTION PICTURE INDUSTRY'S AMERICANISM WORK

From left to right: Congressman Simon D. Fess and Senator William S. Kenyon, chairman of the Joint Committee on Education of the Senate and House; Colonel Arthur Woods, chairman of the Americanism Committee of the Motion Picture Industry

"Conceit," a Selznick Film, Following "A Man's Home," Soon Ready for Distribution

With "A Man's Home" booming along to great success, the second of the "Selznick Supreme Six" specials to be made during the 1921-22 season is soon to be sent out to the branches. The picture is "Conceit," from the Munsey Magazine story by Michael J. Phillips, and there is every reason to believe that the trade will accept it with enthusiasm equal to that shown for "A Man's Home," the Selznick company states.

"Conceit" has been made, it is said, with the same careful attention which the production crew, under the direction of vice-president Myron Selznick, gave to the earlier Anna Steese Richardson story. There has been no rush in its preparation. Weeks and months have been given to every detail and the final processes of editing, cutting and titling have been attended to with a care which has given the finished picture a near perfection, according to reports.

It is stated that in both pictures the story value is particularly high as opposed to the spectacular elements which are sometimes emphasized in special productions. In both pictures, too, it is said, the cast has been chosen in such a manner as to mean a great deal at box offices throughout the country.

Like the "Man's Home" story the idea worked out in "Conceit" strikes very close home to all types of theatregoers, Selznick alleges. The story has to do with the embarrassments, difficulties, and tragedies in everyday life which are brought about by the "conceit" of a man who has little regard for the viewpoint of others. The chief sufferer is his wife who believes in him despite his many unkindness and hopes and prays for his regeneration, which is finally brought about in a highly dramatic manner.

The "Conceit" cast includes William Davidson, Hedda Hopper, Maurice Costello, Betty Hilburn, Warren Cook, and Charles Gerard. Mr. Davidson is perhaps best known for his work in support of Elaine Hammerstein in a number of her best pictures. Hedda Hopper is said to give a performance which is well up to the high standard she has set for herself in many stage and screen appearances. Betty Hilburn will be recalled as a screen star in her own right, having appeared in "Girl of the Sea," released through Select exchanges; later appearances were in productions made by David Wark Griffith. Warren Cook is known for his work in numerous Selznick pictures. Charles Gerard is another screen actor of reputation appearing in "Conceit."

In the extensive trade paper advertising campaign which is being put on in behalf of the picture, "Conceit" is being described as "The Picture That Has Everything." The slogan is said to be well justified.

Latest Corinne Griffith Film Promises Well

Corinne Griffith has lived up to her reputation of making each succeeding picture better than its predecessors, according to those who have seen her newest Vitagraph production, "Received Payment." his new picture, based on a story by John Lynch and directed by Charles Maigne, has been completed down to the final title and is now awaiting release. Vitagraph executives and a few personal friends who have seen the play are agreed that it ranks as one of Miss Griffith's best efforts, if not the very best picture in her career.

"Received Payment," as a story, has the elements required by Miss Griffith for a picture of her making. She has the opportunity to appear both as a struggling young actress living in a typical theatrical boarding house, and as the petted, wealthy girl in society. She has the opportunity to act in a light comedy vein, and in heavy drama, even tragedy.

Added to this, Miss Griffith has the advantage of an excellent supporting company with Kenneth Harlan as the leading man and such players as David Torrance, William David, Charles Hammond, Henry Sedley, Dan Duffy, Regina Quinn and Dorothy Walters.

CROWD WAITING AT RIALTO THEATRE, NEW YORK, TO SEE "THE BATTLE OF JUTLAND." RELEASED BY EDUCATIONAL FILMS CORPORATION

Publicity Awakes Interest in Film

Showmen who play Selznick pictures will be interested in the extensive circulation of Achmed Abdullah's story, "Bucking the Tiger," that is now runing serially in a great number of newspapers scattered throughout the country. The story was presented in film form several months ago and now Select branch managers are taking advantage of the public interest that is re-awakened in towns where the serial story is run by newspapers and thus 'Bucking the Tiger" is being returned to the screen in towns where it played months ago and is also breaking into cities where it has never played.

Young "Steers" Geo. Ade Around

Waldemar Young, ex-newspaperman, dramatic critic, impressario and now senario writer at Paramount's West Coast studio, has a new sobriquet. He is working with George Ade, famous author of "Fables in Slang," in the latter's first effort at writing an original story for the screen, and is now known around the studio as "Ade's steering gear."

Ade is preparing a story called, 'Our Leading Citizen,' in which Thomas Meighan will star, and Young is furnishing the technical information on screen writing with which Ade is not yet familiar.

Edith Hallor to Play Opposite House Peters

Edith Hallor, former Follies Beauty has been engaged to play the leading feminine role in "Human Hearts," the screen adaptation of Hal Reid's melodrama. The picture will be a Universal-Jewel production, with House Peters in the featured role.

King Baggot, who is to direct the picture, has just announced that this cast is complete and that he is ready to begin actual studio work. An unusually strong cast has been selected for the production, including such screen figures as Russell Simpson, Ramsey Wallace, George Hackathrope, Smith Edwards, Mary Philbin, Lucretia Harrus, Gertrude Claire, H. S. Karr and George W. West.

Universal has taken great pains to reproduce faithfully, the playwright's heart-drama. Hal Reid, who was the father of Wallace Reid, wrote "Human Hearts" many years ago. It is an old-fashioned story of old-fashioned people, their heart throbs and their happiness.

Gerald C. Duffy, who is preparing the scenario, is following the stage drama clearly, in his picturization.

For the production of 'Human Hearts," Universal has practically taken possession of Owensmouth, a small California town. In its architecture and general activity it closely resembles a small Middle Western town. The village school house, the church, the blacksmith shop and even the local calaboose were found in exactly the general appearance desire for the picture.

Studio Added to Paramount Plant

A new studio for the modelling department has recently been added to Paramount's big London plant. Attached to this studio will be fibreplaster, relief decoration, compo and carton pierre departments, all equipped and fitted up on modern lines.

Author and Playwright Praises Picturization of "Lulu Bett"

"At more than one point the picture, 'Miss Lulu Bett,' improves upon both book and play. By such work as this Paramount is doing a service not only to the screen but to fiction and the drama."

This is the statement made by Zona Gale after seeing William de Mille's production—a statement so unusual, considering its source, Paramount says, that it virtually marks an epoch in the development of the art of motion picture production. For Miss Gale, it will be recalled, not only wrote the book, which is one of the most widely read works of fiction of recent years, but later dramatized it so perfectly as to win the Pulitzer Prize of $1,000 for the best play of the year.

In thus complimenting the Paramount organization, Miss Gale implies a distinct tribute to the producer, William de Mille; Clara Beranger, who wrote the scenario, and to Lois Wilson, Milton Sills, Theodore Roberts, Helen Ferguson, Clarence Burton, Mabel Van Buren, Ethel Wales, May Giracci, Taylor Graves and Charles Ogle, who play the principal roles.

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

Guy Newall Talks About the Film Industry in England and America

By T. S. Da PONTE

PLEASE supply an English accent when you read this. The setting is American—Ambassador Hotel—but the rest of it is quite Londonesque, you know, Old Top, even to the muggy day which streamed outside the hotel's windows.

Here you'll read about Guy Newall, who has achieved great things in England as both actor and director, but who is more or less reticent in telling about them, which conservatism, however, helps to add the correct British "atmosphere."

"Beastly tired," said Mr. Newall in his spacious hotel suite; "didn't get in until five this morning, you know—was at one of those cabaret reviews; ripping time, and all that, but you feel it the next morning."

You'll notice, please, that he starts off his talk at an angle quite divergent to what you'd expect of an actor and director in the film business. However, he warmed to his discourse when the name of Miss Ivy Duke, who co-stars with him in several of his pictures, was mentioned.

Praises Miss Duke

"Yes, she's quite the most beautiful woman in the world," he said. "In fact she's won beauty contests in which the loveliest women everywhere were entered. She co-stars with me in 'The Bigamist,' which is one of the pictures I've come to New York to make releasing arrangements for. I've been in touch with several big releasing organizations here in New York and have about concluded negotiations with one, but I can't give out the name yet.

"I brought prints of 'The Bigamist' with me. It has been a wonderful success in England, proving more popular even than 'The Old Nest' or 'Humoresque.' "But," he interrupted himself, "do you think it will be perfectly politic to say that—don't you think it might antagonize some of your big advertising accounts?

" 'The Bigamist' cost £50,000 to produce in Europe, an almost unheard of amount to spend over there, the only other production which I believe approached it in expensiveness being 'Carnival.'

"To get returns on a picture like 'The Bigamist,' I had to bring it to America, because the industry is so backward in England. After it had been seen in all the theatres there I was not nearly recompensed for my outlay.

"You know, in England pictures haven't the same hold on the people they have over here. The movie houses are looked on by many as good places to sleep; you'll see more than half the spectactors nodding sleepily through more than three-quarters of most of the productions. But you could hardly blame them for that, for most of the films are so exceedingly poor. The stories amount to nothing, and in fact there is nothing at all attractive about them.

American Productions Losing

"American productions had almost a monopoly over there until recently, but latterly those, too, have been losing caste because their stories are so thin. The English people are turning again to their own films in preference, because of two evils they prefer that which is home made. The English pictures at least present things from the English viewpoint, while the American—well, they seem no more capable of getting the English angle than I'd be able to come here and make a cowboy production that would satisfy you Americans.

"And it's queer, too, the amount of money Americans seem to put into pictures without adhering to any business system. For instance, when I was in Nice making 'The Bigamist,' there was a big American producing company near by, and often I'd mingle with the actors and listen to their conversation. And I'd hear them make engagements among themselves for riding and motoring, and teas, and day-time and night-time parties of all sorts, never, seemingly, having any work at all to do. I couldn't comprehend it. System seemed to be entirely lacking.

"There has been a lot of talk in England about Americans being prejudiced against films made in Britain. But I've found that to be all bally rot, you know. Why, there's not a bit of prejudice here against films just because they're English, but the reason they haven't succeeded in America is because they're quite no good. Thy don't spend enough money on them to make them come up to your standard in America, and then when they fall flat there is a hue and cry raised in England that Americans are prejudiced. That's ridiculous. Americans, I am sure, would patronize British films if they were worth looking at.

"They say, too, that in America all pictures must have happy endings. That is the impression that has gained ground. But I am frank to say that I do not believe it is correct. And 'The Bigamist' will prove my contention. It has a sad ending, but I'm sure it's going to 'go' over here."

"The Bigamist," has been showing in England since last August, and according to reports has "cleaned up."

Mr. Newall is well known in this country as the star and director of "The Lure of Crooning Water," "Testimony," and "Squandered Lives." He says the Stoll Film Company also presented in America "The Garden of Resurerection," despite his protestations that it would not be favorably received over here. In fact, Mr. Newall is quite peeved at the Stoll Film Company because of that alleged indiscretion.

Mr. Newall has with him also now "The Persistent Lovers" in film form, the story of which was written by Hamilton Gibbs, brother of Cosmo Hamilton. He will probably launch it about the same time as "The Bigamist."

"Miss Duke, of course, plays a leading role in 'The Persistent Lovers,' also," he said.

GUY NEWALL

Rowland Says He Has Bought "Film Sensation of Europe"

CABLE advices from Richard A. Rowland, president of Metro Pictures Corporation, this week announced that he has purchased, for distribution by Metro early in 1922, what he says is the motion picture sensation of Europe. In his cablegram Mr. Rowland did not mention the title or nature of the subject. The message read: "Bought and will bring back film sensation of Europe."

The Metro president is expected to sail for America early in December on the Mauretania, and, unless in the interim he makes public the details of his purchase, no more definite information regarding the Continental photoplay may be gained.

The purchase, it is understood, was not made in Germany, but in Paris, where Mr. Rowland has been for several weeks, attending to arrangements for the release in France and other European countries, of the Rex Ingram production of "The Four Horsemen of the Apocalypse."

It is stated, however, that because the seat of negotiations was in France does not of necessity imply that the production is French. Officials of the Metro organization expect, however, to hear by letter full data concerning Mr. Rowland's purchase before he leaves the other side. Immediate announcement will be made upon the receipt of this information, Metro states.

The moving picture industry is too big a business to harbor hatreds or to deal in malice. Such differences as we have can be settled over the conference table and that's the way the industry proposes to settle them.

Charles Ray Enjoying New York Visit After Formal Welcome by Mayor Hylan

IN behalf of the City of New York, Mayor John F. Hylan greeted Charles Ray on the steps of City Hall this week. The mayor's welcome was the beginning of an enthusiastic reception which has met the famous star on the occasion of his first visit to Gotham. Following this formal introduction to New York, Ray began the program of business and recreation which has been planned for his sojourn in the East.

The metropolitan newspapers found human interest news value in the star's first visit to Broadway and he was busy giving interviews to the press. Photos of his City Hall reception were printed in the New York American, Daily News and other journals, and the evening and morning papers carried interesting interviews. The attitude of the New York press toward the actor was similar in spirit to that of Chicago and Buffalo, where Ray was generously welcomed by several front page news stories.

At a luncheon tendered Ray at the Blackstone Hotel on November 18, during his stopover in Chicago, the star met exhibitors and representatives of the trade and local press. During a brief stop-over in Buffalo, Ray was honored at a dinner tendered by Harold B. Franklin in behalf of Shea Amusements, at which prominent Buffalo theatre men were in attendance. While in Buffalo as guest of Walter Hays, of the Mark Strand Enterprises, Mr. and Mrs. Ray motored out to Niagara Falls. Following his dinner reception at the Iroquois the star made a whirlwind tour of Buffalo theatres.

On the night of his arrival in New York the star saw his first Broadway play, being entertained at the Music Box Revue. On the following night he had a rousing reception at the New York Hippodrome, where arrangements had been made in advance for his coming. On Friday night Ray occupied a box at "The Bat" and the following day he attended the Army-Navy football game. In the next few days he will enjoy several other Broadway performances in addition to an evening at the opera where Mr. and Mrs. Ray and their Los Angeles party are to be the guests of Mr. and Mrs. Arthur S. Kane.

Strand Theatre, Schenectady, Opens; Mayor Lunn Speaks Against Censorship

WITH many notables present, including former Congressman George R. Lunn, now Mayor of the city, the Strand Theatre, one of the most elaborate motion picture houses in Schenectady, N. Y., was formally opened Wednesday evening, November 23, under most auspicious conditions. Hundreds of prominent persons of the Electric City were on hand to congratulate William M. Shirley, part owner and manager of the house, while many motion picture companies, including Goldwyn, Fox, Pathe and the Famous-Players, were also represented.

During the evening Mayor Lunn made a short speech in which he first congratulated the management of the house, saying that it stood as a splendid example of the faith which the management had in the people of Schenectady. During the course of his remarks, Mayor Lunn dwelt at considerable length on censorship, saying that it is his belief that the motion picture industry, the same as the newspaper, should be judged by the people themselves, rather than by a politically appointed board of three, who were without any experience whatever, and yet who presumed to say what the ten million or more residents of this State should see for the money which they chose to spend.

For the occasion, the management had chosen Goldwyn's "Poverty of Riches," which was featured at the Capitol in New York at the same time. Lyman H. Howe's "Runaway Train" was also given a prominent place on the program.

The house, which is exquisite in every detail, consists of the main floor seating about 900 persons and a balcony which has a seating capacity of approximately 600. The mezzanine floor leading to the balcony is one of the most beautiful sections of the entire house, carpeted in an attractive blue and set off with chandeliers and decorative effects. One of the features of the house is an organ equipped with twenty-seven stop controls, the action being electro-pneumatic.

Mrs. F. W. Clark Working for Saturday Morning "Movies" for Albany Children

MRS. FRANK W. CLARK, of Syracuse, who has been instrumental in providing Albany, N. Y., with motion picture entertainments for the children of that city, for a number of years past, is now in Albany trying to arouse sufficient interest to warrant a simliar program for the coming winter. Last winter the Saturday morning shows for the children attracted a great deal of attention. Given under the auspices of the Mothers Club, the receipts were used later on in outfitting the playgrounds of the city. Last year the shows extended over a period of fourteen weeks. An admission of five and ten cents was charged while a long list of wealthy patronesses, who weekly gave box parties, added considerably in the way of receipts.

While last year's shows were given in Harmanus-Bleecker Hall, owned by Proctor interests, some change may be necessary this winter owing to the fact that this house is now devoted to stock and the screen and machines have been removed. It is possible that the Leland, also owned by Proctor interests, may be donated for the Saturday morning movies. Mrs. Clark, however, is averse to using a downtown house for these children shows, saying that her experience covering many years, shows conclusively that better attendance can be obtained at a semi-residential house than from one located far downtown, this being due mainly to carfare, which at eight cents a person, is a considerable item to many families in Albany.

Snell Had Good Ideas on "Musketeer" Stunts

A. L. Snell, who has been acting manager of the Imperial Theatre, Gadsden, Ala., injected some new ideas into his campaign for "The Three Musketeers" and if it had not rained for all three days of the engagement, about every white man, woman and child in Gadsden would have seen the picture.

He started ten days in advance with a teaser on "One for all" and in spite of the wide national advertising the film had received, he had a lot of people guessing and asking the answer. Heralds were sent to all R. F. D. boxes and were given out at all industrial plants. They were distributed at two football games and at the Opera House during the run of a dramatic attraction. On Armistice Day he threw open the house for a memorial service conducted by the American Legion, and all who came went out with a herald. And for fear he might have missed someone, he had them stuffed into packages by a department store.

Then he won the window of a vacant store with a pass for two, whitewashed the glass and made a peep show. They fell for it so hard that people stopped their automobiles and crossed the sidewalk to see what was in the window.

He got the department store to give him a four inch, double column cut in their display, and he got a window showing of nine swords, each with a card naming the owner and "Douglas Fairbanks didn't use this sword in 'The Three Musketeer,' but you should see him handle the one he does use." As most of the swords were owned by prominent citizens, the loan display attracted great attention.

Pupils tickets were given out entitling the bearer to one admission to any matinee on payment of 25 cents. As this was the regular price for children, he got a laugh and that was as good as a discount.

Four boys in musketeer costumes rode around the streets, the first one riding the worst looking nag Snell could borrow. At show times they ushered. He also used the personal telephone call.

Taken by and large, he had the whole town ready to come—and then it rained and rained hard for all three days of the run. He did a good business, but not the knockout he was entitled to on the strength of such a campaign.

Buys "Gilded Cage"

"The Gilded Cage," a story by Ann Nichols, which this season was seen on Broadway as "Love Dreams," a comedy with music, has been bought by Paramount as a starring vehicle for Gloria Swanson, it was announced yesterday. Purchase of the story was made through Andrew J. Callaghan, and it is expected that the picture will be placed in production upon the completion of "Beyond the Rocks," the Elinor Glyn story which is to be Miss Swanson's next Paramount picture.

LEM F. KENNEDY
Who directed "The Power Within," produced by Achievement Films, Inc. Pathe will release it on December 18

that spectacle. For more than a minute Ray acknowledged the applause of the audience, bowing from his seat and giving his admirers his famous movie smile. The presence of the star's wife moved the cartoonist to further fun. Once again he wrote a message for his screen: "Dear Charles, ask your wife to let you come backstage. All the girls want to give you a kiss." While the audience was laughing at the last sally, Levy sketched several other subjects and completing his turn gave the star a parting word. The cartoonist wrote: "Gee! I wish I were a handsome picture star. Nobody loves a guy with whiskers."

* * *

Hal E. Roach and Mrs. Roach are making plans to accompany Harold Lloyd in his trip to New York which will be made upon the completion of the comedian's picture, "He Who Hesitates," the first working title of which was "The White Feather." While in the metropolis the party will see the new shows, renew old friendships and be present at the showing of Lloyd's "A Sailor-Made Man," which will be released at the time when they plan to arrive. The comedy recently had a private preview in New York where it was hailed as one of the finest comedies Lloyd has done.

* * *

Another desk has been installed at the New York Paramount Exchange for the use of J. R. Levee, who will handle all Paramount short subjects for the entire New York district.

Mr. Levee has had a wide and varied experience in the film business, and was at one time branch manager for Triangle, as well as special representative for United Pictures. For the past year he has been at the Paramount home office.

* * *

Lon Chaney arrived in New York from California this week.

* * *

George E. Redman, managing director of Artistic Films, Ltd., of London, has returned home after a visit of two months in the United States.

* * *

Cecil B. DeMille's production, "Fool's Paradise," will replace "Peter Ibbetson" at the Criterion Theatre Friday, December 9.

* * *

Mrs. Max Doolittle has joined her husband in New York. Owing to illness in the family she could not come East at the time Max did. She arrived from St. Paul on Monday.

* * *

During Mayor Hylan's greeting to Charlie Ray on the steps of City Hall, the city's executive assured the assembled gathering that only his affection for movie stars in general and Charlie Ray in particular induced him to miss fourteen odd committee meetings to come out and meet the star on the steps.

"It's after election, boys," said the Mayor. "I don't have to do this any more." Then the Mayor turned to Charlie and said: "I've got four more years down here. After that I'm coming out to California. Will you get me something in your line?" Charlie assured the Mayor he could get a job any day and the crowd applauded a new recruit for the films.

* * *

"'Blind Husbands,' 'Blind Wives,' 'Blind Hearts' and 'Blind Prejudice' are recent film titles," comments Larry Semon, film comic. "Who will be the first photodramatist to write of 'Blind Pigs' or 'Blind Tigers?'"

* * *

The November issue of the A. M. P. A. Bulletin has been circulated this week. It is called the "Junior" number and edited by Arthur Brilant, the tie-up kid. As usual the Bulletin is full of good stuff.

O. C. C. ball on December 3, the taking of motion pictures of the event.

* * *

Hugo Riesenfeld made a flying trip to Chicago this week.

* * *

WHERE TO FIND SAMPLES OF THE NEW LITERATURE.

By James J. Montague.

You do not find the new literature in books. You do not find it in magazines. Nor in the newspapers. Yet it is HERE.

You go to a movie show. You get there presumably in the middle of the second reel.

Before you is the interior of a pre-Volstead barroom, with many bottles and glasses set out on a pine plank, and a number of gentlemen, with handkerchiefs tied about their necks, imbibing.

The scene fades out and on the film appears the following:

FLOATING FLOTSAM ON THE TURBULENT TIDE OF TIME TOSSED RUTHLESSLY FROM A PALPITATING PAST TO A PITILESS PRESENT—CHRISTMAS DAWNS DULLY UPON THE DENIZENS OF THE DESERT VILLAGE OF CHILE CON CARNE.

That, of course, puts a different face on the matter. We discover with a gulp that we are in the presence of Poetry and Romance.

On the film flickers a sod shanty, located by rare luck, in the shade of a sheltering cactus. In the doorway stands a young woman who gazes out over the distant desert. On the film before us there appears:

AS THE LAST PALLID STAR SHRINKS FROM THE MYSTERY OF MORN, THE GAZE OF A FRAIL FLOWER OF THE PLAINS IS FIXED UPON THE SOLITARY RIDER WHO BRINGS DESTINY TO STIR TO A NEW HAPPINESS THE PETALS FOLDED TILL NOW IN A NIGHT OF DESPAIR.

The flotsam continues eagerly on his way and soon brings up in front of the sod hut where the full flower has just spent the night of despair. She reaches up her tender petals to him, and, lifting his hat, he shakes one of them very heartily. And by way of explanation we read:

LOVE NOT ONLY LAUGHS AT LOCKSMITHS, BUT LEVELS MOUNTAINS AND MAKES NOTHING OF THE DESERT SPACES THAT DEFIED THE ADVENTUROUS SPIRITS OF THE PAST.

Unfortunately for the immediate unfolding of the petals, a large person slouches around the corner of the cabin, unlimbers a rifle and fires three shots at the flotsam, who promptly tumbles out of the saddle. We would probably refuse to remain, on the ground that the show was breaking our hearts, but for the following:

DESPERATE DEEDS WERE DONE IN THE DEMONIAC DAYS ON THE DESERT, THE WESTERING SUN LOOKED DOWN ON MANY AN EBBING LIFE TIDE. BUT YOUTH AND DESTINY CAN CONQUER FATE WHEN THE DAY IS IN ITS DAWNING, LOVE, THE INVISIBLE, WILL ALWAYS FIND A WAY.

It is at this point that you get up and go out.

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* * *

Come to think of it, we have not heard, socially, from Pete Smith since "The Great Loquat Mystery." We receive business communications from the fellow relative to his many enterprises, but there is nothing forthcoming that would in any way tend to divulge his whereabouts. We naturally suppose he is in hiding.

BETTY COMPSON

The Paramount star is appearing in Penrhyn Stanlaws' production, "The Little Minister," an adaptation of Barrie's play

When "Foolish Wives" was cut down to sixty-four reels, Universal rented a theatre. And now that it has been cut to thirty-two reels, a "Presents Foolish Wives" sign blazes on Broadway.

* * *

Larry Trimble is another Californian now assisting Frank Case's Alconquin Hotel to resemble a section of the coast.

* * *

Peggy Hyland and her husband, Fred Leroy Granville, are stopping in town before sailing for Europe.

* * *

Jack Cohn, producer of "Screen Snapshots," returned from the coast this week. He arrived a week earlier than he anticipated in order to personally superintend at the T.

Efficient unto the play is the cast thereof.

The double bills at various daily change theatres in New York this week that tell their own story when blazoned forth in exterior signs are:

Japanese Gardens: "I Accuse"—"The Way of a Maid."

Flatbush: "Under the Lash"—"Hard Luck."

New York: "Single Track"—"For Those We Love."

Film "Don'ts" for Hubby:
"Don't Doubt Your Wife"
"Don't Neglect Your Wife"
"Don't Change Your Wife."
Also don't forget you have a wife.

ETHEL CLAYTON AND COMMANDER CAPTAIN MARQUIS ERNESTO BURZAGLI

The latter, commander of the Italian warship "Libia," who has been decorated by practically all of the allied governments for his distinguished services during the war, visited the Paramount star at the West Coast studios recently

Edward Barry, long associated with Ambrosio Films, has been in New York for some time purchasing pictures for his distributing company in Czechoslovakia. He is loading the President Wilson with these prints and is sailing Saturday, December 3.

* * *

Every new foreign film claims an increased number in the cast until the boldest advertise 10,000, with nobody agile enough to count 'em. An investigation might develop that immigrants are using films as a means to enter this country after the quotas are filled.

* * *

Charles S. Penson, who for five years has been with the supply department of the Universal home office, has been promoted to be manager of supplies. In his new capacity he will be the liaison man between the various Universal exchanges and the home office supply department. He succeeds F. W. Talbert, who has been appointed district auditor for the Western exchanges. Mr. Talbert left New York for Portland early this week.

* * *

Niles Welsh and Diana Allen last week proved themselves as big a hit on the stage as in pictures when they made twenty-two personal appearances in five nights in Loew Theatres in Greater New York. They appeared in conjunction with their picture, "The Way of a Maid."

* * *

Alice Calhoun left for the coast last week.

* * *

Harry Reichenbach is on his way back from the coast with a print of "Foolish Wives."

* * *

When will most exploitation book editors realize that extra long synopsis of stories are of no use to anyone? Too few of these gentlemen include a short synopsis that tells the whole story.

* * *

It's a sad, sad scene in Charles Dickens' "Our Mutual Friend" when little Jenny Wren's dear old grandfather sells out his secret for he wanted to have a small check cashed the storekeeper said Cash would have to wait for a couple of days until he took in the amount.

* * *

Carl Laemmle recently received resolutions of gratitude and a silver memorial medal from the Roosevelt Memorial Association. During the last year Mr. Laemmle, through his agent, Charles R. King, a former friend of the ex-president, has rendered much assistance to the association.

* * *

Bert Adler, the agile special representative, is back from Harrisburg, where he handled "Disraeli" matters.

* * *

After seven and a half years of continuous service, during which time he became one of Broadway's most popular house managers, Al Jones has resigned as house manager of the Strand Theatre. Al left the position to engage in an important enterprise, concerning which he will make an announcement as soon as all details are completed. Al's distinctly likable personality is a great loss to the Strand.

HIZZONER AND CHARLIE

Charles Ray visits City Hall and is received by Mayor Hylan

Another Kineto Booked by Strand

The next of the "Great American Authors" series produced by Kineto Company of America, that will play the New York Strand, is "Washington Irving." A subtitle describes it as "A brief review in memory of the Father of American Literature."

Washington Irving was born in 1783, his life and honors are traced and some of his most famous characters visualized, his home, "Sunnyside," at Irvington-on-the-Hudson, is shown. By a coincidence, Irvington is also the place where Charles Urban is erecting a large plant for his many projects.

"The Sketch Book" has been drawn on for most of the characterizations. There are Rip Van Winkle, Ichabod Crane of "The Legend of Sleepy Hollow," Brom Bones, Gunpowder, the fiery steed, "The Headless Horseman" and others.

JACKIE AND HIS BEST GIRL

Jackie Coogan and Patsy Marks, who appears with the diminutive star in "My Boy," have developed a fast friendship

LIGHT HOUSEKEEPING DE LUXE

The Sennett beauties got themselves a dish-washing machine so that they would not ruin their attractive costumes

the price of sixty drinks of rum. Sad, that is, for anti-Volsteadians.

At that, says the publicity department of Wid Gunning, Inc., the price of sixty drinks of hard liquor in these times would tempt almost anybody except Rockefeller. And the boys add naively that the bootlegging operation may be watched in detail at the Lyric Theatre, where the picture is playing.

* * *

Erich Von Stroheim and his wife are spending a vacation in New York. Probably they will remain for the opening of "Foolish Wives."

* * *

Lowell Cash (Small Change) writes to apologize for dating a letter two days before it arrived in our spacious sanctum from the West. For no particular reason he blames it on the dullness of the town he was stopping in at the time. He says the place is so dead that when

O'Brien in Person Attracts Crowds

Hosts of theatregoers and motion picture fans braved the rain on Saturday, November 26, to personally meet Eugene O'Brien at the Empire Theatre, 161st street and Westchester avenue, New York City, where the Selznick star was scheduled to appear in conjunction with his latest production, "Chivalrous Charley."

The managment of the Empire in exploiting the picture had promised that "Chivalrous Charley" himself would be on hand.

Director Engaged

Julius Stern, president of Century Film Corporation, has signed Arvid E. Gillstrom to direct Harry Sweet, Century's young comedian.

DOES HIS OWN ART WORK

An original poster painting by E. R. Rogers, manager of the Tivoli Theatre, Chattanooga, Tennessee

In the Independent Field

By C. S. SEWELL

Several Big Circuits Booking Warner's "Ashamed of Parents"

Over twenty of the largest theatres in the country, in addition to a number of big circuits, have booked the latest Warner Brothers' production, "Ashamed of Parents," it is announced.

William Fox booked the picture over his entire circuit with week runs in the Washington Theatre, Detroit; Rivoli, Denver; Liberty, St. Louis; Terminal, Newark; Elizabeth, Elizabeth, N. J.; American, Paterson, N. J., and the Academy of Music, New York. The Bimberg circuit and Charles Steiners' circuit have also booked the production for their respective theatres

"If you were to ask a friend point blank—Are You Ashamed of Your Parents?" says H. M. Warner, "it's ten to one he would be insulted. For the question strikes a human note, a note that would probably cause him to blush with shame at the mere thought of being ashamed of those who brought him into the world.

"But the fact remains that a great many persons have at some time been ashamed of their parents. There are many reasons, and the most prevalent is that of outgrowing one's environment and then looking back with scorn on the previous existence.

"The title of 'Ashamed of Parents' will tug at the heart strings of those who see it. And the production will live in their memories. The story is realistic, human, simple and appealing, and it is devoid of salaciousness and pure sex appeal. In other words it is a picture that will please all classes of people, both young and old."

The story centres around a small town young man who, after being helped by his humble parents to attain honor and fame as a college student, is afraid that if his girl knew that his father was an ordinary shoemaker—would she accept him? He is torn between love of his parents and the girl.

The cast includes Charles Eldridge, Jack Lionel Bohn, Edith Stockton, Walter McEvan and W. J. Gross. The story was written by Charles K. Harris and Adeline Hendricks, and it was edited and titled by Eddie Bonns and Louis Marangella of the Warner Staff.

Series of Two-Reelers Starring Charles Ray Offered by Brandt

According to an announcement from Joe Brandt, the first three of the two-reel series of "modernized versions," starring Charles Ray, which will be released on the State Right market, are now ready. These pictures are being re-edited and furnished with special art titles and are said to be up-to-date and of short feature calibre.

The first release will be "African Love," a tale of the African desert, directed by Charles Swickard and with Louise Glaum playing opposite the star. It is a modernized version of "The Renegade" and is announced as setting the standard for the series.

As Mr. Brandt intends to have wide variety in this series, he has selected as the second number a different type of story, "Saved From the Depths," modernized from "The Shoal Light," in which Ray is supported by Joseph J. Dowling and Estelle Allen, directed by Scott Sidney. It is a story of the sea, and Charles Ray appears as a sea captain.

Next in the order of release is "After the Storm," modernized from "Desert Gold," directed by Scott Sidney, a story of the greed for gold and what it does to the souls of men. In the cast is Frank Borzage (director of "Humoresque") and Clara Williams.

"These three," says Mr. Brandt, "will give buyers some idea of the wonderful scope of the series and the exceptional opportunity they offer.

"Pasteboard Crown" Arouses Interest

While they expected that the filming of "The Pasteboard Brown," based on Clara Morris' well-known novel, would arouse considerable interest, Nathan & Semerad, the producers, announce they were not prepared for the very large number of inquiries they have received regarding the distribution of this picture.

The distribution plans were practically settled when an unanticipated request was received to hold up negotiations pending the arrival of a prominent film man now en route to New York, so no definite announcement of the distribution of the production can be made at this time.

Six Sunday Newspapers Play Up Kineto Feature, "Four Seasons"

On Sunday, December 4, the motion picture sections of the Philadelphia Record, Baltimore American, Syracuse Post-Standard, Indianapolis Star, Minneapolis Journal and Louisville Herald, it is announced by the Kineto Company of America will carry a page in rotagravure on "The Four Seasons."

In addition to the illustrations there is a story which states that this Urban-Ditmars is one of the worth-while pictures of the year, that it is a four-reel feature that met with enthusiasm from press and public; further that it is an innovation in educational pictures, showing trees, plants and animals undergoing thrilling changes. Attention is called to the fact that more than a year was spent in making this production and over 40,000 feet of film exposed, and that most of the scenes were taken in New York in the New York Zoological Park.

On account of the large number of readers reached by these six newspapers, this article should be of great assistance to exhibitors who will present this production.

Arrow Comedy Franchise Allotted to Lande for Three Territories

Arrow announces what is said to be one of the biggest independent contracts of the year, for short subjects. H. A. Lande, of Pittsburgh, Cleveland and Cincinnati, has secured the entire Arrow comedy franchise for three territories which will be handled as follows: through Quality Film Service, Pittsburgh, for Western Pennsylvania and West Virginia; through Lande Distributing Corp., of Cleveland, for Northern Ohio, and through Lande Distributing Corp., of Cincinnati, for Southern Ohio and the State of Kentucky.

The contract covers fourteen Broadway comedies featuring Eddie Barry and Helen Darling; twelve Reggie Morris Speed comedies featuring Charlotte Merriam, Nealy Edwards, Jay Belasco and others; twelve Cruelywed comedies, and fourteen Mirthquate comedies featuring Robert L. Conor and Bobby Dunn.

Mr. Lande announces he will open a special short reel department in each of his exchanges with separate staffs for sales, advertising and exploitation. He feels that comedies have at last come into their own and that the successful theatre men pay as great attention to the selection of comedies as to features, realizing the strong audience demand for this type of entertainment.

"I feel," says Mr. Lande, "that comedies such as these, when properly exploited, hold as big opportunities for exchange men as pretentious features and intend with the acquisition of the Arrow comedy franchise to make my companies the largest short reel distributors in their territories.

Initial Lyon's Comedy Is Ready

Arrow Film Corporation announces the release of the first Eddie Lyons super-comedy. It is titled "Peace and Quiet," and is the first of a series of twelve two reelers. Mr. Lyons, who directs as well as plays in these comedies, has surrounded himself with an able supporting cast and placed them in excellent settings.

"Peace and Quiet" is a story of a young newspaper editor who goes through all the trials and tribulations of the average small town editor, managing to struggle along after a fashion, until one of the force in revenge for a fancied slight, takes occasion to mix up the type just before the paper goes to press. Eddie takes to the woods where the girl is likewise seeking "Peace and Quiet."

Frank Marshall Brings Comedy

Frank Marshall, producer of the Reggie Morris comedies, arrived in New York this week from the coast for a consultation with heads of the Arrow Film Corporation, who are releasing these comedies and brought with him a print of the latest comedy, entitled "Vacation Time," featuring J. Belasco and Charlotte Merriman.

Mr. Marshall reports conditions on the coast as being in excellent shape and is very enthusiastic over the outlook for the coming year. He expects to be in New York for about a week and is stopping at the Claridge Hotel.

In the Independent Field

Photocraft's "Oh, Mabel Behave" Arouses Big Exhibitor Interest

Nathan Hirsh, president of Photocraft Productions, reports that during his long connection with the film industry never has his announcements of new productions aroused such great interest as is being shown in "Oh Mabel Behave," a five-reel Mack Sennett comedy, featuring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling.

"We have not only received many inquiries from buyers from every territory in the country for rights," said Mr. Hirsh, "but first-run exhibitors in several sections have inquired where they can arrange for play dates. This reception of Photocraft's initial release augurs well for our new concern and I am negotiating for a worthy successor to "Oh Mabel Behave."

Hirsh states this is a box-office attraction of unusual magnitude and that neither effort nor expense has been spared in devising all sorts of exploitation aids to assist exhibitors in putting this picture over on a large scale if they will utilize the suggestion as it is a clean wholesome comedy with strong drawing power that will evoke laughter from even the most solemn.

Two More Sales Made on "Tarzan"

Marking the final sales drive on "Adventures of Tarzan," starring Elmo Lincoln, Harry Lande, of the Lande Film Distributing Company of Pittsburgh, Cleveland and Cincinnati, purchased the serial for Ohio on a recent flying trip to New York. Lee Goldberg, First National Exhibitors Circuit, of Louisville, also acquired Kentucky and Tennessee. The contract involving the disposal of these two states was consummated in New York between Bert Ennis and Colonel Fred Levy. "Adventures of Tarzan" has now been sold in all but three territories.

First Episodes of Selig Serial "Jungle Goddess" Reach New York

The first two episodes of "The Jungle Goddess," W. N. Selig's new fifteen episode animal-jungle serial now under production for Export and Import Film Company have arrived in New York, and both Mr. Auerbach and Mr. Blumenthal are pleased with them, and believe this serial will surpass anything Colonel Selig has previously done.

The acting of Vonda Phillips, who is cast as the heroine as a little girl, is said to be remarkable, and the serial well cast, with excellent direction, settings, action and thrilling animal scenes. Director Conway took more time than is usually alloted to the opening episodes and the result is said to show in his work. Episodes three and four are expected by December 1, and it is promised the entire serial will be completed by February 1.

Control Changes

S. S. Fox of All-Star Productions, prominent State Right buyers of Salt Lake City, announces that a deal was recently consummated whereby the ownership of that company, located at 137 East Second street South, was transferred to Frank Corst, also of Salt Lake City.

Lesser Closes Another Big Deal

En route to his desk in Los Angeles from New York City, Irving M. Lesser, general manager for Western Pictures Exploitation Company, stopped off at Charlotte, North Carolina, where he met R. D. Craver, who purchased for North and South Carolina, Georgia, Florida and Alabama film products totalling over $50,000.

These include the David Butler series of five-reel comedy dramas, the series of Irving Cummings' twelve two-reel Mounted Police stories, the "Prairie Productions," starring Dick Hatton, the "Cactus Features," starring Maryon Aye and "Bob" Reeves, the Philo-Gubb stories made by Webster Cullison, the Edna Schley's "Scattergood" films, the Lester Cuneo's five-reel westerns, the "Missions of California" and others.

The deal is said to have been closed in record time. Mr. Craver was awaiting the east-bound train for Atlantic City when Lesser stepped off the west-bound train. The transaction was consummated on the station platform in less than fifteen minutes.

Backer Expects by December 15 to Dispose of All Franchises

Franklyn E. Backer, of East Coast Productions, Inc., reports that contracts with independent exchanges are being closed at a rate which insures the complete covering of the country by December 15, the date set for the beginning of active operations.

Mr. Backer attributes the interest shown in the new production and distributing combination to the importance of the pictures, prominence of the casts, and also the plan for exploitation of each subject before and after it has made its appearance in the theatre. Each of the series calls for an advertising campaign which must start at least four weeks before release date and also a line of advertising accessories.

Negotiations for the foreign rights to the entire output of Amalgamated Production Company, it is expected will be closed shortly.

Print of New Brandt-Davis Film Arrives

Completed print and negative of "Life's Greatest Question," the new George H. Davis-Joe Brandt special, has been received in New York, and it will be placed on the States Right market by the middle of December.

The reason for holding up the release for an extra week is due to the fact that Davis and Brandt have decided not to place the film on the market until the press book, special art paper and lobby display, and exploitation accessories are complete and can be displayed for the approval of the buyer. This is said to be a new departure in releasing, especially on the States Right plan.

Many Special Effects Will Mark Weiss Brother's Bible Production

In connection with the preparatory work involving the feature production of the Old Testament, Louis Weiss, vice president of Artclass Pictures Corporation, states many new effects in tinting, toning, subtitle backgrounds and natural colors will be used.

Special attention will be given to the art backgrounds. In addition to double and triple exposure effects, artists are working out symbolic sketches in keeping with the grandeur and dignity of the offering. Arrangements have been made for a series of color schemes, emphasizing the beauty of unusual points in each episode. Natural colors will be used in scenes dealing with Joseph and his coat of many colors, the Garden of Eden, the Court of Pharoah, the Songs of Solomon, the Fleeing of the Israelites through the Red Sea and other incidents.

Scott Will Tour for Bert Lubin

Bert Lubin announces the appointment of Lester Scott as special sales representative for his new series of six Allene Ray five-reel features.

Mr. Scott will leave immediately on an eight weeks' tour of the country during which he will visit all the principal exchange centers.

"Partners of the Sunset," the first of the series, is now ready for distribution, together with a complete line of accessories, including a special "art" lobby display, three color pressbook and a "star" folder.

The remaining five pictures will be distributed on schedule. Stories have been selected and are being put into continuity form.

Casts of well known players will support Allene Ray. In "Partners of the Sunset," J. W. Johnston, the well known "Heavy," Robert Frazer and Mildred Bright are in the cast. The picture was directed by Robin H. Townley. It depicts the adventures of a society girl who goes West for excitement and fortune.

Serial Written by Two Authors Also Boasts Two Stars

Not only are there two stars in "The Mysterious Pearls" which is being distributed by Photoplay Serials Corp., that is, Ben Wilson and Neva Gerber, but it is the work of two authors as well, J. Grubb Alexander and Harvey Gates.

Both of these authors are well-known, having a number of photoplay successes to their credit, and it is the contention of E. S. Manheimer, head of Photoplay Serials Corporation, that because of the fact that in a serial the plot must carry through a total of thirty reels and continually build up; that each episode must contain strong situations and suspense that will carry over into the next episode, two experienced writers are none too many for a successful serial.

"The same line of through," continued Mr. Manheimer, "convinces us that two stars are a great help in getting the desired results with a serial, and this serial promises to be Ben Wilson and Neva Gerber's greatest triumph."

In the Independent Field

Exhibitors Praise Johnny Hines Film

Charles C. Burr, president of Affiliated Distributors, reports he is receiving numerous letters from exhibitors praising "Burn 'Em Up Barnes," the first feature starring Johnny Hines. Showmen have commented upon the sound and clean story, together with the excellent comedy values of this production in which the star is supported by such sterling actors as George Fawcett and Edmund Breese.

There are also said to be numerous and thrilling incidents combined with punch and adventure which have caught on with audiences all over the country. There have been numerous requests that Johnny Hines hurry up and make another feature along the same line.

Arrow Announces Several Sales

Arrow announces the closing of a contract with H. G. Till of Productions of Merit, for Louisiana and Mississippi rights to "The Golden Trail," starring Jane Novak, "Woman's Man," starring Romaine Fielding; "Love's Protege," starring Ora Carew, and a series of four Jack Hoxie features.

The new serial, "Nan of the North," starring Ann Little, which will not be ready for general release until the first of the year, has been sold for pre-release December 15 in three territories; to Eltabran Film Company of Charlotte, Bob Lynch of Philadelphia Metro, and McConville and Patten of Independent Film Company of Boston.

Producers Security Corporation to Distribute Important Series

Monday, November 28, saw the start at the Pacific Studios, San Mateo, California, of "The Great Alone," the first of a series of pictures starring Monroe Salisbury, made by the West Coast Films Corporation, of which Isadore Bernstein is the supervising director. Four sets have already been erected on the main stage, while work on the second stage is being rushed and an Alaskan street, the length of three city blocks, is being erected on the lot.

"The Great Alone" is the original work of Jacques Jaccard, who is directing the production, and James Colwell, a Los Angeles continuity writer. It gives Salisbury a character foreign to any he has hitherto played, that of a half-breed Indian.

Cut-backs in the picture carry the story from the frozen North to the effete East and one scene shows a football game, supposedly between two Eastern colleges. These shots were taken at the opening of the new Stanford stadium at Palo Alto, during the game between the universities of California and Stanford.

Bernstein has surrounded Salisbury with a satisfactory cast of players. Opposite the star is Draga, a fifteen-year-old San Francisco girl. Laura Anson, who played with Thomas Meighan in "If You Believe It It's So," has the second feminine role. George Wagner, who appeared in "The Sheik" with Walter Law and H. Von Sickles as heavies.

Jaccard has likewise an efficient staff. Justin McCluskey, who assisted on a number of features starring Geraldine Farrar and Anita Stewart, is his principal assistant. Jack Dewey, late of the Brunton, is technical director. Frank Good, who worked with Jaccard, is handling the camera, while J. A. Wood, from Universal, is the art director.

It is estimated that three months will be required to film "The Great Alone" and that a daily average of fifty people will be used. Aside from the exteriors at the studio it is planned to have the company spend three weeks at Yosemite or Truckee during December to get the actual snow stuff.

Arrangements for release of "The Great Alone" are in the hands of the Producers Security Corporation, New York.

Effective Press Book Prepared for Exploitation of "His Nibs"

A press book said to contain many unique features for use in exploitating the first Charles (Chic) Sale picture, "His Nibs," has been compiled by Exceptional Pictures Corporation working with "His Nibs" Syndicate, Inc., the organization that is distributing this picture.

This book is designed to help exhibitors in putting over this picture in the biggest possible way. It starts off with an editorial by Alexander Beyfuss, president of Exceptional; then follows the story of Chic Sale which is described as not being a publicity yarn but a sincere and interesting feature that can be used as a newspaper story.

One of the special articles that will aid in getting capacity audiences is by Epes Winthrop Sargent, who conducts the exploitation department of this publication and which was published as a service section in MOVING PICTURE WORLD. It contains very practical suggestions that the exhibitor will find neither difficult nor costly to carry out.

"Practicability" is said to be the keynote of this press book. The stunts and teasers are simple but effective, and there are several tie-ups with local stores which it is said will be easy to sell and to differ from ordinary hook-ups.

There is also a page on Prologue and Lobby Display prepared by Howard B. McLellan, exploitation editor of the Exhibitors' Trade Review, designed for both large and small houses. A page on how to use the newspaper publicity section, another dealing with what the showing at the Hotel Astor taught and an article on "Putting over 'His Nibs' to music," by James C. Bradford, who prepared the musical synopsis for this picture and led the orchestra at the Hotel Astor showing.

There are also features on how to program the picture, on new and special accessories, a spread dealing with advertising by booklets, teasers, mail, etc., and an original follow-up campaign. The newspaper publicity section was prepared by an ex-newspaper writer now in an editorial capacity with national magazines, which is said to be written with a punch and from the viewpoint of both the newspaper and the fan.

In addition, there are the usual press book features, including lobby photos, oil paintings, mats, cuts, catchlines, type and display ads, and other helps for the exhibitors in putting "His Nibs" across.

Warner Film "Parted Curtains" Interpreted by Excellent Cast

The strong character delineation required in the Warner Brothers' production, "Parted Curtains," featuring Henry B. Walthall and Mary Alden, is said to have necessitated the selection of a well-chosen cast.

The story concerns the tribulations of a well-known man who after aiding a chum is compelled to serve seven years in jail and then finds himself scorned by those who were his best friends. For this role, Henry B. Walthall, celebrated for his characterizations in "Birth of a Nation" and other successes was chosen, and in this picture is said to do some of his best work.

Mary Alden was entrusted with the leading feminine role opposite Walthall. She has had a long and successful career, notably in "The Old Nest," "Honest Hutch," "Trust Your Wife" and others. Other prominent roles are portrayed by Margaret Landis, who has appeared with Douglas Fairbanks and Mary Pickford and in "Bunty Pulls the Strings" and by Edward Cecil, as the aristocrat, William Clifford as the weasel, both of whom have appeared in numerous screen successes. Mr. Clifford also enjoyed a stage career with artists such as Robert Mantell and Walker Whiteside.

Hagenbeck's Animals in Aywon's Series of Four Special Features

"The Master of Beasts," the first of a series of four five-reel wild animal productions now being placed on the State-Right market by Aywon Film Corporation, is said to be meeting with gratifying approval. Nathan Hirsh, president of Aywon, announces these pictures are new, the second one now undergoing final cutting and editing in the studios of George Martin and John Natteford, and that arrangements were made with Mr. Hagenbeck, proprietor of the Hagenbeck circus, for the use in the pictures of his entire collection of trained wild animals. This circus was well patronized on its various tours of the United States and were acclaimed as one of the finest and largest aggregations of trained animals in the world.

Since his last tour of this country Mr. Hagenbeck made many additions, among which are two large boa constrictors. All are featured in "Hirsh's Jungle Series," and great ingenuity was employed in training these animals. Thrills, excitement, heart interest and human touches are said to vie with each other in this series of pictures.

Another Hallroom Comedy Announced

"Up in the Air" is the title of the newest of the Hallroom Boys comedies, featuring Sid Smith.

In this picture, it is announced, Sid has gone back to comedy thriller type of picture, with more thrills than he gave in "A Doggone Mixup."

"Up in the Air" tells just what the picture is about—for Sid spends the greater portion of it balancing precariously between Heaven and earth. Herman C. Raymaker directed the comedy.

Chicago and the Middle West

By PAUL C. HINZ

Censorship Ordinance Again Under Fire; Rickard Fight Film Brings About Crisis

ONCE more the well-known Chicago censorship ordinance is about to be discussed in the City Hall. The inciting cause of this renewal of the contention is the Rickard fight films, permit for which was obtained in Chicago only after a long and difficult adventure in which Chief of Police Fitzmorris' refusal was over-ruled by the plea of Corporation Counsel Ettelson. At present the picture is on its third week at Barbee's Loop Theatre.

The action of the corporation counsel and the chief's sudden change of policy after continued objection to the showing of the fight pictures since August 26, when Rickard first made application, has given rise to indignant protests from Alderman George N. Maypole. These have resulted in the raising of important questions—who is the real censor in Chicago?—is a law a law in Chicago?—should one producer be favored above any other? Investigation has been the natural consequence and a new agitation of the censorship question and the old ordinance, the natural consequence of investigation.

Alderman Maypole will be remembered for his introduction of a censorship measure in 1918 and for his continued opposition to the censorship ordinance drafted by the commission after an investigation by Timothy D. Hurley, chairman of the commission, an ordinance which provides for the creation of a board of three each of whom would receive a salary of $6,000 a year and would control the exhibition of pictures in Chicago and the display of banners and posters as well.

Throughout the discussion of this proposed ordinance, Alderman Maypole's contention has been that the full authority in censorship matters should be placed with city government officials, already appointed for the purpose of seeing and passing upon all pictures, permits for which application has been made. This local board is in his opinion sufficient and efficient in supervising the exhibition of pictures in Chicago, without the appointment of any new body. Therefore, he has been unalterably opposed by Judge Hurley's proposal from the time it was first introduced to the present.

"But the recent dispute over the showing of the fight pictures has proved it is time that something definite is decided in regard to city jurisdiction over such matters," Alderman Maypole said this week in a private interview. "In direct violation to the law which reads that no 'unlawful' film shall be exhibited, Chief Fitzmorris, who, as it now stands has complete authority, granted a permit for the fight pictures upon the corporation counsel's statement that the city council had overstepped its authority in adding the word 'unlawful' to a clause which originally read 'no immoral nor obscene film.' In the face of this ruling there was nothing else for the chief to do but recall his original refusal for a permit which he made last August.

"Personally I am for the Dempsey-Carpentier pictures. I think they are great, and I consider that added clause containing the word 'unlawful' to be assinine. According to such a law it would be illegal to show a picture based upon 'Oliver Twist' because the whole story is about crime—and in particular, pick-pocketing—or upon most any of Shakespeare's dramas where 'unlawful' acts are frequently depicted.

"But nevertheless it is the present ruling and any violation of it sets an extremely bad precedent. Unless there is favoritism shown, any producer can come into town and by continual petitioning and what we have called 'group manipulation' get a permit for any type of picture."

On November 16, at a meeting of the City Council, Alderman Maypole presented two resolutions which were referred to the judiciary committee and will come up November 28. The first of these directed that an investigation of the issuance of permit for the exhibition of fight pictures be made; the second, that consideration be given to the recommendations of the Censorship Commission with a view of submitting such amendments to the ordinances as may be deemed advisable.

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Convention Soon

December 15 has been set as the definite date for the convention of the M. P. T. O., of Illinois, which will be held in Peoria at the Hotel Jefferson. On the day previous, there will be a luncheon and meeting in Chicago for the benefit of those who will be unable to attend the Peoria meeting. President Sydney Cohen will attend both meetings and make some important suggestions. Plans are being made by Chicago members to leave on the 5.30 train on the Rock Island route on the 14.

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License Fee

The latest source of concern for the Chicago branch of the M. P. T. O. is a bill introduced by Alderman Kostner, November 23, pertaining to increased theatre license fees. The proposed bill provides for taxing on a percentage basis, a charge of 3 per cent. on gross receipts, which would replace the old ruling in which the fee was in proportion to the seating capacity. In planning to fight the proposed measure the Chicago organization has written Alderman Olson, chairman of the committee, requesting notification of the date set for the hearing, so that representatives of the picture industry may present their objections.

* * *

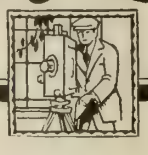
A Premiere

Whitman Bennett paid Chicago a short visit November 22 and 23, just prior to the presentation of "The Iron Trail" at the Chicago Athletic Club. While in town he completed arrangements for the premiere of this picture at the Roosevelt Theatre on Christmas week. At this time Rex Beach will make a personal appearance at the theatre, giving a short talk on details of production. The showing at the Athletic Club was principally a social affair and from this standpoint was an unusual success. Interest started from the moment Charlie Geigerich, personal representative for Rex Beach, introduced the picture with an account of studio happengins and difficulties and continued to a marked degree throughout the entire picture.

IRVIN V. WILLAT'S "FIFTY CANDLES," WITH MARJORIE DAW AND BERTRAM GRASSBY. RELEASED BY HODKINSON

News of the West Coast

By A.H.GIEBLER



Concert Series

The Kinema Theatre, Associated First National's first-run house in Los Angeles, is preparing to open a season of popular concerts under the direction of Rene Williams, conductor of the Kinema orchestra. Twenty-two more musicians will be added to the present orchestra, which consists of thirty members, for these concerts. November 27 has been set as the date for the first concert, at which time the new mammoth organ will be ready for its formal presentation to the patrons of the house. Miss Irma Falve, of San Francisco, has been engaged as first organist and will preside at the console.

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Cake for Mary

A giant fruit cake, weighing sixty pounds, arrived at the Mission Theatre this week from James Q. Clemmer, of Seattle, for Mary Pickford. Mr. Clemmer, who is an exhibitor of Seattle, ordered the cake several months ago from the best baker in Seattle. Because of Miss Pickford's absence in Europe, he sent the cake to her in care of Harry David, of the Mission Theatre, where "Little Lord Fauntleroy" is enjoying a prolonged run.

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Wins Trophy

Dustin Farnum won the trophy in a speed boat contest held off San Perdo harbor last Sunday. This is the third straight victory for Miss Los Angeles, Dusty's new speed boat.

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Mayer Dies

Samuel Mayer, connected in a business capacity with moving pictures since the early days of the industry, died at his home in Hollywood on November 16. Before entering the picture industry Mr. Mayer was affiliated with the Shuberts. He held important positions with the Peerless, the World Film Company and J. E. Broulatour, later becoming general manager of the Maurice Tourneur organization, and came to Los Angeles three years ago with the Tourneur Company. Although not in good health for several months, Mr. Mayer has kept in touch with film activities, and spent some time at his office the day before he died. He was born in Australia and came to this country at the age of ten. He leaves a widow, and several brothers and sisters.

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Twin Baby Dies

Frances Taylor, one of the twin daughters born to Vera Steadman, Christie leading woman, six weeks ago, died on Thursday after a desperate fight made to save her life. Marie Taylor, the surviving twin, is said to be strong and well, but Frances had not been strong from birth.

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Mrs. Swain Dies

Mrs. Mary Swain, mother of Mack Swain, creator of the character, "Ambrose," in the films, passed away one day this week at Salt Lake City, Utah, at the age of 82 years. Mack Swain, who is now a member of the Charles Chaplin organization, had just returned to Los Angeles, after having spent ten days at his mother's bedside, when the news came to him of her death. Mrs. Swain was a pioneer settler of Salt Lake. Four sons survive her.

Playwright Here

Willard Mack, playwright and former husband of Pauline Frederick, arrived in town last week to complete a new play which he calls "The Scarlet Patrol," a play dealing with life in the Northwest and which he plans to try out on the West Coast.

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Sloman Independent

Edward Sloman, who is now completing "The Man Who Smiled" for J. L. Frothingham, is arranging to begin making pictures as an independent producer about the first of the year.

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McKim On Stage

Robert McKim, well-known "villain" of many films, is about to take a flyer in vaudeville in a sketch called "The Retake." Mrs. McKim and Bert Hadley will share honors with Bob in the act.

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Off North

Alexander Pantages, a leading showman and exhibitor of Los Angeles, has gone to Seattle on a short fishing and hunting trip.

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Another Film Baby

A 13-pound daughter arrived at the home of Cullen Landis, Goldwyn player, this week. This makes the second daughter for Cullen, the eldest, June, now being 4 years old.

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Actresses Ill

Two prominent picture actresses, Phyllis Haver and Margaret Livingston, the former of the Mack Sennett Comedies and the latter having worked in recent Ince and R-C productions, are in the hospital this week. Miss Haver came down with acute appendicitis a few days ago and will possibly undergo an operation. Miss Livingston is recovering from an operation for appendicitis.

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Borzage Leaves

Frank Borzage, director of "Humoresque," left this week for New York where he will direct a picture for Cosmopolitan Productions, beginning about December 15.

Back in New York from White Sulphur

Mae Murray and Robert Z. Leonard, after a short vacation at White Sulphur Springs, Va., have returned to New York, and are now busily engaged on the preparatory work of their next picture for Tiffany Productions.

At a conference held immediately upon their return a decision was reached which will change the plans for the next picture of the Mae Murray series.

The original intention was to follow up "Peacock Alley" with "Put and Take,' which was specially written for Mae Murray by Frederic and Fanny Hatton. After careful consideration by Mr. Leonard and Tiffany Productions staff, it was decided to postpone the making of "Put and Take" for the present, and in its place produce a script which was recently acquired for Miss Murray's use.

For the present, at least, the Tiffany headquarters are maintaining a strict secrecy as to the nature of the new offering, but from what can be learned the forthcoming picture will be a decided novelty.

SCENES FROM GOLDWYN'S "THE CABINET OF DR. CALIGARI"

Council Indorses Sketchografs

"What the Limit?" Educational's latest release in the series of Sketchografs by Julian Ollendorff, has been indorsed by the New York and the National Council for the Limitation of Armament, and members of the affiliated organizations all over the country, who number about seven million people, are being urged to watch for the picture and be sure to see it.

This indorsement was made through the Motion Picture Committee of the Council.

"What the Limit?" is based on the burden that the world has been made to carry all through the ages by war and the preparation for war. It is released by Educational while the Conference on the Limitation of Armaments is in session in Washington, and especially at this time is a subject that is sure to be of unusual interest to every man, woman and youth in the country.

In a letter to Mr. Hammons, president of Educational, the Motion Picture Committee of the Council, through its chairman, says:

"The Motion Picture Committee of the New York and of the National Council for the Limitation of Armament have seen your picture, "What's the Limit?" produced by Julian Ollendorff, in the December release of his 'Sketchografs.'

"We strongly indorse this picture. The membership of our affiliated organizations is about seven million people. Representatives of these organizations residing all over the country are being notified that this picture is about to be released and advised to watch their local theatre announcements, so that their membership will be sure to see it."

Work on Next R-C Special

William Christy Cabanne, who early this week completed cutting, editing and titling "At the Stage Door," his latest R-C special, which is scheduled for release early in December, is already at work on his next feature offering at the studios, No. 3 West Sixty-first street.

Lillian (Billie) Dove, of Follies fame, who has the leading feminine role in "At the Stage Door," has been selected by Director Cabanne for a similar part in the forthcoming picture, by reason of the excellent work which she registered in his latest offering.

"At the Stage Door," which is a story of New York night life with a decidedly novel plot, was written as well as directed by Mr. Cabanne, but his next production will be from the pen of an author of international prominence and will portray a phase of life quite different from that depicted in his newest picture.

Casting on the forthcoming production will be begun early next week.

"The Kid" Breaks Another Record

"The Kid" has gone and broken another nice house record. It is difficult to believe that the youngster had any more to shatter, but W. A. Partello, manager of the Majestic in Mansfield, O., was saving one for him.

Partello booked the picture for four days, starting November 14. On the fourth day there was no diminution in the assault on the box office and Partello came to a quick decision. He hurried to the telephone and had this advertisement inserted in all newspapers:

"For the many we were unable to accommodate during the four-day run, we have held it over for two days, or the balance of the week."

"The biggest kind of a hit," commented Partello in announcing that new attendance and box office records had been established.

Renco Films' Value Again Demonstrated

Features that made Renco Film Company's production of "Lavender and Old Lace," released by Hodkinson, one of the valuable box-office attractions of the past summer, may be said to be more strongly emphasized, it is declared, in Hodkinson's forthcoming Renco production, "At the Sign of the Jack O'Lantern."

Sentiment as opposed to sex problems for the basis of motion picture stories is gradually receiving the recognition from producers that has long been its due. It was the simple charm and sentiment of Myrtle Reed's "Lavender and Old Lace," that earned for it the admiration of the press of both England and America.

Vignola Nominated for Hall of Fame"

Robert G. Vignola's "Enchantment" has drawn unstinted praise from the critics. The latest "crown" to be placed upon Mr. Vignola's head is by Robert E. Sherwood, the famous critic of "Life." In the current issue Mr. Sherwood, writing at length about Mr. Vignola's work, said: "When the Hall of Film Fame is erected, some wall space must be reserved for a tablet in honor of Robert G. Vignola. There will be many occupants of the hall with less legitimate claims to distinction."

Wistaria Picture a Recent Release

The current feature of Playgoers' Pictures is "Anne of Little Smoky," a Wistaria production, which was released November 20. Winifred Westover, Joe King, Frank Sheridan and Dolores Casinelli have the leading roles in the production, which is described as a drama of the hill country.

Striking Posters for R-C Picture

Posters that are said to be strikingly effective, both in artistic treatment and in color effects, have been provided by R-C Pictures for their latest production by William Christy Cabanne, "At the Stage Door," which was completed a short time ago at the Metro studio in New York and will be released December 11

Norma Talmadge Next Film Based on Balzac Story

Norma Talmadge's next picture, which she will make in Los Angeles, will be a dramatization of Honore Balzac's romance, "The Duchess of Langoais." The drama will have elaborate stage settings of the period of the Balzac novel. First National will release the Talmadge special.

Joseph M. Schenck has sent cameramen to France to secure detail atmosphere for the new Talmadge play. The Chateau of Langoais will be re-produced on the screen just as it stands today on the Loiro river.

Mr. Schenck and Miss Talmadge immediately on their arrival in Los Angeles Monday, November 14, conferred with Director Sidney Franklin regarding production plans for the production. Tentative drawings of the sets have already been made and work will begin on them just as soon as Mr. Schenck and Norma's final approval has been obtained. A large and carefully chosen cast will be engaged for the production, which Norma intends shall be made on a scale surpassing anything she has hitherto done.

"Rip Van Winkle" Holiday Offering

Bookings from a number of first-run houses in key cities are offered by W. W. Hodkinson Corporation as an indication of the timeliness of the Hodkinson special, "Rip Van Winkle," as a holiday attraction. "Rip Van Winkle" is a Ward Lascelle production starring Thomas Jefferson. It was released by Hodkinson late in October, and has already played a large percentage of first-run houses in the East and Middle West.

One of the first of the important holiday period bookings to be received on "Rip Van Winkle" was from the Alhambra Theatre in Utica. The Alhambra plays the production during Christmas Week. The Strand Theatre in Hartford, Conn., and the Park Theatre in Boston, have also booked "Rip" for a week's engagement at Christmas.

Winifred Dunn a Star Writer

One of the latest luminaries, among the young writers of the screen is Winifred Dunn who, with Mary Murillo, wrote the screen version of "Mam'selle Jo," the novel by Harriet Comstock, which was released November 27 by R-C Pictures with the title, "Silent Years." Louis J. Gasnier directed the production. Before she joined the R-C Pictures' scenario department, Miss Dunn was with Selig and Metro.

Goldwyn Graphics Now Being Booked

Goldwyn has a number of its new short subject reels ready for release in its "Goldwyn Graphics" series, which alternate with the Sport Reviews. The first three are called "High Water," "Ship Ahoy" and "Page Mr. Edison."

Goldwyn Graphics are compiled for interest, action and humor, with the idea in mind that 500 or 600 feet of a scenic or an educational subject is much more entertaining than a full reel. In other words, seven or eight minutes of this kind of matter, no matter how much action it contains or how cleverly titled, is sufficient. Then added to this is about 400 feet of one of the famous International Cartoon series. Jack Eaton is editing the Graphics while Katharine Hilliker is titling them.

Crowds Welcome Norma Talmadge

When Norma Talmadge, accompanied by her mother, Mrs. Margaret Talmadge, and the president of her company, Joseph M. Schenck, alighted from the train at the Union Pacific Station, Los Angeles, last week, thousands of her motion picture admirers were on hand to welcome her, and the crowd was so dense, that Norma had to be protected by the police reserves. Under a big floral triumphal arch, Mayor George E. Cryer presented Miss Talmadge with a large golden key to the city, amidst cheers and a shower of roses from the onlookers.

Mayor Cryer was accompanied by Sylvester Weaver, president of the Chamber of Commerce, and I. H. Rice, president of the Merchants' and Manufacturers' Association.

Robertson Making "Spanish Jade"

John S. Robertson and his company are now in Spain, where he is filming exteriors for Maurice Hewlett's novel, "Spanish Jade," Mr. Robertson's next Paramount picture. The company besides Mr. Robertson included, Mr. and Mrs. David Powell, Evelyn Brent, who will appear as Manuela; Frank Stanmore, Lionel d'Aragon, Cameramen Roy Overbaugh and Mrs. Overbaugh, Jos. Rosenthal and Major Charles H. Bell.

Snowstorm Gives Realistic Touch

A real simon-pure old fashioned New England snow-storm opened the Thanksgiving Week bill at the Brooklyn Mark Strand, Managing Director Edward L. Hyman prefacing his show with this stage presentation which had musical incidental numbers. The back drop represented a New England countryside with a carpet of light snow. "Prop" snow fell throughout the number.

First-Runs on Hunter Picture

Based on the favorable reviews accorded the T. Hayes Hunter production, "The Light in the Clearing," projected last week at the invitation showing in Aeolian Hall, first-runs on this latest Hodkinson release have already been set in many of the key cities.

The Princess in Denver, Savoy in Syracuse and Victory in Providence booked it by wire upon receipt of trade paper advices.

News in Brief from Everywhere

Indiana

Workmen are making rapid headway with the new $175,000 Terrace Theatre which is being erected for Stegemeier Bros., on the site of their old restaurant at 17 and 19 North Illinois street. The new motion picture house, which will have a seating capacity of about 1,500, will be completed early in the spring and will be operated by the Central Amusement Company, which runs the Lyric, Isis, Alhambra and other theatres in Indianapolis.

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The Consolidated Realty and Theatre Corporation, which owns and operates several moving picture theatres in Indiana, has bought a site at Fort Wayne for the erection of a new hotel and theatre which will cost several hundred thousand dollars. The building will be six stories in height and the theatre, to be known as the Palace, will have a seating capacity of about 3,000. The same company operates the Orpheum in Fort Wayne, the Liberty in Terra Haute and the Victory at Evansville.

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Leslie P. Webb, age thirty-three, lessee and manager of the Grand Theatre at Terre Haute, died last week as a result of an attack of acute diabetes. Mr. Webb, before taking charge of the Grand, was on the stage for several years as a character player and later as a producing manager. He is survived by his widow, his parents, three brothers and one sister.

Philadelphia

Barton A. Proctor, inventor of the Automatic Proctor Projector, distributed by the United Theatre Equipment Corporation, was in town last week and personally directed the installation of two machines at the new Aldine Theatre which opened recently. F. Forster, electrical engineer and expert adviser of the U. T. E. Corporation was given entire charge of the electrical work and was assisted by Abott Oliver and F. Bloomfield.

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The Grand Opera House, Scranton, opened Saturday, November 19, with pictures and vaudeville. The house has a seating capacity of 1,000, and cost $75,000 to build.

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Tom Bible has just returned from a successful trip through Eastern and Western Pennsylvania exploiting "Burn 'Em Up Barnes," for the Royal Film Exchange.

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Mrs. Jennie Effinger and her son, Herbert Effinger, who have a number of picture theatres in Philadelphia, opened their latest and newly built Sixty-ninth Street Theatre, Friday, November 18, for a private review, to specially invited guests. Their latest addition is the last word in theatre construction, designed by H. Childs Hogens, architect and builder, and decorated by Barberita. The house has a seating capacity of 25,000 and cost about $750,000.

The beautiful new theatre is located in the rapidly growing new suburb of Upper Darby, which is at the end of the Market street elevated road, where the imposing building of limestone and brick stands. The color scheme of the interior decorations is of old rose, gold and ivory, illuminated from above by a system of dome lighting which ranges from gold to silver. The stage and sets have a Japanese style of beauty, while gold and black silk damask panels are hung on the walls. A new Kimball organ and Simplex machines, the latter furnished by Louis Swaab, are part of the up-to-date equipment.

The opening of the Sixty-ninth was made a most auspicious occasion by the opening address by Judge Johnson, of Delaware County, and John Ryan. Among the distinguished visitors present were Victor Herbert, guest conductor of the Stanley Theatre, Jules E. Mastbaum, Frank W. Buhler, Fred. G. Nixon—Nirdlinger, Felt Brothers, John Clark and John McGuirk. The program featured "Under the Lash," a Paramount, including a Prizma and a Snooky Comedy from the Masterpiece Feature Attractions.

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Lou Williams, of the Family, displayed some rare judgment one rainy day while presenting "Cappy Ricks" to his patrons recently, when he hired a six-foot tall white duck, big enough for a man to enter and operate and hung a sign upon it saying, "Duck inside and see 'Cappy Ricks' today." He sure got the business, with the generous sized duck promenading up and down the lobby all day.

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Childs E. Hodgens, architect, has drawn up plans for the building of the three following theatres, 52nd below Girard avenue, for S. Epstein, 1,700 seating capacity to cost $175,000; Fifty-second and Market streets. Abraham Felt, 1,900 seating capacity to cost $250,000; Broad street and Columbia avenue, 2,000 seating capacity to cost $250,000.

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Manager Keene, of the United Theatre Equipment Corporation reports the installation of two Powers B-Type machines at the Fox Auditorium, Riverside.

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The Stanley Company of America on Saturday and Sunday, November 26 and 27, respectively issued a full page announcement entitled "Jubilee Week" at the Stanley theatres. Super productions which will be offered during the week are "The Sheik" two weeks run at the Stanley, "Fool's Paradise" indefinite run at the Karlton, "Queen of Sheba," indefinite run at the Stanton, "Dr. Caligare," one week at the Palace, "Thunderclap" at the Victoria, "Morals" week at the Arcadia, "Love Hate and a Woman" week at the Regent, while Theda Bara will appear in person at the Broadway.

The Salesmen Association of Philadelphia during their election of officers recently elected the following officers, Sam Lefko, President; Harry Marcus, vice-president; Phil Greenberg, secretary; J. Connell, treasurer; M. Katz, secretary; Joel Levy, publicity man.

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W. C. Smith, of the Motion Picture Equipment Corporation, came over from New York Saturday and paid a visit to Manager Keene of the local branch. Mr. Smith is very much pleased with conditions. F. J. McGinnis, late of the Spier Carbon Company is now traveling representative for this branch.

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F. H. Powell, manager of the Associated Pictures, distributed by Pathe, reports excellent business and announces that Paul A. Schmuck, who has been seriously ill recently is back at his desk again ready for another trip through Pennsylvania, Delaware and New Jersey.

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Jules E. Mastbaum, president of the Stanley Company of America, has started for a trip to the coast, for general observation.

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Charles Henschal, manager of Pathe Exchange, just returned from a successful trip in which he closed some first run houses in this territory for all their products.

Seattle

It is rumored on good authority that Jensen and Von Herberg are negotiating for the taking over of the Winter Garden Theatre, which is owned and operated by James Q. Clemmer and his two associates, George DeC. Miles and Edwin F. James.

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The Osran Amusement Company, in which Jensen and Von Herberg hold a controlling interest, has bought the new Blue Bird Theatre in Bremerton, formerly operated by the Union Theatre Company, of which W. L. Doudlah was the manager.

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Several film managers went down from Seattle last week to attend a meeting of the Oregon State Theatre Managers Association in Portland. During the meeting the film men were asked by C. S. Jensen of Jensen and Von Herberg to step out of the room and take a vote on the question of stopping the practise of renting film to schools and churches. They voted against the measure, whereupon Jensen declared that the exhibitors would have to take what measures they could to protect themselves.

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The new Neptune Theatre was opened with appropriate ceremonies on November 16. The Neptune is operated by Gellerman and Blaine. It is in the University District, at Forty-fifth street and Fourteenth avenue. Its seating capacity is a little over 1,000, and it is considered the finest suburban house in Seattle. The architect is H. Ryan, who planned the Blue Mouse, and the Western Theatre Equipment Company furnished the equipment.

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The Graphoscope Service Company has opened an office at 1922 Third avenue, Seattle, with Phil J. Brady in charge. They not only sell machines and other equipment to schools and churches, but also keep a library of films to rent to them. They also have a projection room with a man constantly employed for the convenience of film exchanges and exhibitors.

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Montana, which has for the past four years or so given film salesmen the best pickings of any of the Pacific Northwest territory, is now reported by its most loyal boosters as having fallen far behind other sections of the territory. Many of the theatres in the smaller towns are closing down to two or three nights a week. The Billings territory is the best part of the state just now.

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George P. Endert, manager of the Seattle Famous Players office, returned last week from Spokane. He reports that the wheat crop, on which business depends very largely in that territory, is pretty good, but that prices are so low that they will have a deterrent effect on the amount of business throughout the territory.

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Albert Deane, publicity manager for Famous Players in Australia, with his head office in Sidney, is in Seattle this week. From here he will go to Los Angeles, where he will spend three or four months in the studios, then on for visits in the various exchange centres, and to the home office in New York. From there he will go to England, France and Germany. His trip will take about two years. He will return to Australia by way of the United States.

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Sam Sax, general sales manager for Robertson-Cole, is visiting the Seattle office.

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Al Rosenberg, manager of the De Luxe Feature Film Company, is convalescing after an operation for appendicitis.

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Ralph Pielow, manager of the Seattle office of Hodkinson, reports two salesmen appointed and consigned to a territory. They are C. S. Gove, salesman for the Western Washington territory, and O. E. Marshall for the Oregon territory.

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H. Bradley Fish, western district manager for Vitagraph, is spending two weeks at the Seattle office.

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C. R. Wade, formerly manager of the Billings branch of the Western Theatre Equipment Company, is now salesman for Realart out of the Seattle office.

San Francisco

William J. Citron, manager of the New Fillmore Theatre, and Joseph Bauer, well-known Mission District exhibitor, have been made members of the advertising committee of the Mission Street Merchant's Association.

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F. H. Butler, formerly manager for Fox at the local exchange, but now connected with Hodkinson, has returned from an extended stay in the Northwest. He is now putting on the "country store" stunt in a number of east-bay suburban houses, including the aVrsity and the Claremont.

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Claude L. Langley, of the Turner & Dahnken & Langley Circuit, of Los Angeles, was a recent visitor here to confer with other members of the organization. With two exceptions the houses of this circuit, which now number ten, are in Southern California.

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Work on the remodeling of the old Venus Theatre at 2249 Market street, is nearing completion and this house will be opened by its owner, Mrs. Williamson, at an early date. The equipment has been installed by G. A. Metcalfe.

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F. B. Warren, well known in film distributing circles, was a recent business visitor.

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Paul Rassler has disposed of the Alta Theatre, San Francisco, to Nasser Bros. and has purchased the Playhouse Theatre at Calistoga, Cal., from A. W. Tescher.

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H. J. Werner, president of the American Photo Player Company, has left on a two months' business trip to leading Eastern trade centers.

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Extensive improvements are being made in the Metro exchange under the direction of manager Fred W. Voight, additional office space being needed.

* * *

E. O. Child, special representative of Mach Sennett Productions, is here in the interests of "Molly O," which will open at the Imperial Theatre Christmas Week for at least a two weeks' engagement. He has made arrangements to sail for the Orient in the interests of Mack Sennett on December 5 to be away for an indefinite period.

* * *

Five hundred pupils of the Sherman School were entertained at the Portola Theatre during Thanksgiving week through the courtesy of Van B. Clement, the manager. A special morning matinee was arranged at which a Burton Holmes travelogue was featured, showing scenes in Egypt. The city co-operated in the affair by furnishing special cars to take the youngsters to the theatre.

* * *

A banquet was tendered to Marcus Loew at Tait's at the Beach, on the evening of November 21 by members of the local moving picture industry, the attendance being large and representative. Eugene H. Roth, was the toastmaster and among those who made addresses were Judge I. M. Golden, Jack Brehaney, C. C. Griffin, Marcus Loew, F. B. Warren and Irving C. Ackerman. Mr. Loew declared that moving pictures made in the future would be much less costly than those made in the past, although the quality would be as good, or better, than that of present day productions. Much lower salaries would be paid stars, he said, and there would be economies made in other directions.

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The Maze Theatre at Stockton, Cal., which is being enlarged, will be known as the Rialto in its new form.

* * *

Extensive changes have been made in the Nippon Theatre at Sacramento, Cal., and two hundred and fifty new opera chairs have been installed.

* * *

The Druid's Lodge at Bolinas, Cal., has purchased a projection machine from G. A. Metcalfe and is now operating a moving picture show at intervals.

* * *

The California Theatre at Pittsburgh, Cal., has installed a new diamond screen and made other improvements.

* * *

W. S. Webster is planning the erection of a moving picture house at Vacaville, Cal. Work is progressing rapidly on the house he is building at Woodland.

* * *

The new theatre of L. G. McCabe at Coalinga, Cal., has been in practically a completed form for some time, but this exhibitor has delayed opening it until the effects of the recent strike of oil workers has worn off.

* * *

The Kehrlein interests, which have long conducted the Kinema Theatre at Fresno, Cal., have purchased the control of the Liberty and Strand Theatres of that city from James Beatty.

* * *

The new Strand Theatre of M. L. Markowitz at Gilroy, Cal., will be opened on December 3 under the management of William Voss, former owner of the Star Theatre at Modesto.

* * *

M. J. Maderos, who operates the Loring Theatre at Crockett, Cal., will open a house at Rodeo on Sunday, Wednesday and Friday of each week. The new theatre will be opened on December 4.

* * *

During the recent visit of Marcus Loew he announced that it has been decided to name his new house nearing completion in this city, "Loew's Warfield."

* * *

James Kenna is now operating the Maxwell Theatre at Maxwell, Cal.

St. Louis

Sol J. Hankin, president and general manager of the Fine Art Pictures Corporation, has disposed of his interests to other stockholders and withdrawn from the company. He contemplates a trip to Germany to visit a brother, and while abroad may consider the purchase of American rights on some of the foreign productions. Should he decide not to go to Europe he will leave within the next few days for New York to study offerings of the independent picture market. Eventually he intends to open an independent exchange in St. Louis. He probably will be succeeded as president by Dr. A. A. Campbell. Walter Thimmig, secretary of the company, is acting general manager.

* * *

Eddie Dustin, of W. W. Hodkinson Corporation, has C. O. Roberts, former manager of the Elks Theatre, Olney, Ill., and C. Jamieson, recent manager of the Broadway Oden, Columbia, Mo., as road salesmen.

* * *

Charles E. (Eddie) Carrier and his brother Jimmy have joined the Robertson-Cole selling organization and will direct the special exploitation and sales promotion work throughout the country. Eddie will have the territory east of St. Louis, while Jimmy will put over the big stuff from the Mississippi to the Pacific Coast.

* * *

Manager C. W. Ryder, of the St. Louis Exhibitors' Supply Company, has just returned from an extensive trip throughout Southern Illinois, visiting New Athens, Pinckneyville, West Frankfort, Benton and other towns in that vicinity. Ryder is a student of industrial conditions. He states that there is a preceptible improvement in general conditions in the districts he visited and that the swing is steadily better. He expects that by January 1 near-normalcy will prevail throughout Southern Illinois.

* * *

R. E. Kilgore has taken over the management of the Elks Theatre, Olney, Ill., formerly owned by C. O. Roberts.

* * *

D. E. Boswell, of Independent Producers, is back from a tour of Southeast Missouri.

* * *

William K. Jenkins, who has succeeded J. E. Fair as division manager for Enterprise Distributing Corporation, passed through St. Louis last week.

Buffalo

Charlie Ray, accompanied by Mrs. Ray, Richard Willis, general manager, and Albert A. Kidder, Jr., general manager and assistant general manager, respectively, of the Charles Ray Productions, Inc., George Rizard, Ray's chief cameraman, and Arthur S. Kane, stopped off in Buffalo last Tuesday. The party arrived in town late Monday night. On Tuesday noon, Walter Hayes, Harold B. Franklin, E. O. Weinberg and E. J. Hayes gave a dinner at the Hotel Lafayette for the party. In the afternoon the "gang" visited Niagara Falls, returning to Buffalo for an inspection of the leading theatres in the evening. The party left for New York at 10 p. m.

* * *

Franklyn Farnum was also in Buffalo last Sunday and Monday, appearing at the Premier and Rialto Theatres Sunday evening and the Plaza on Monday night. Mr. Farnum is being taken on a tour of Western New York houses by Col. Bill Fickeisen, who is presenting the star in connection with the showing of "The Fighting Stranger."

* * *

E. J. Hayes, Buffalo First National manager, is busy preparing for the state convention and get-together of franchise holders in Syracuse, November 29 and 30. The meeting is a result of the big confab in Chicago recently. Headquarters will be at the Hotel Onondaga. Mr. Hayes has signed up "Molly O" for first run in Buffalo at Shea's Hippodrome, Court Street and North Park day and date. E. C. Markens, a member of the Metro sales staff for four years, has been engaged by Mr. Hayes as city salesman. Business has grown so big that Mr. Hayes finds that he is forced to be out in the territory most all the time, thus finding it impossible to follow up local business. Mr. Markens will fill the void, as it were.

* * *

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation is in Albany, in connection with the early opening of a new local office. Mr. Zimmerman is announcing his new line-up for 1922 and it's some list of releases.

* * *

H. F. Thurston, manager of the Temple Theatre, Lockport, is mourning the death of his baby. His sorrow is shared by a host of friends in Buffalo and Western New York.

* * *

Bruce Fowler, manager of the Elmwood Theatre, Buffalo, is introducing musical features as an "added attraction." For Sunday, November 27, he announces the Sterling Saxaphone Four. Sousa's band may be next. Maybe!

* * *

Max Levine, owner of the Elk Theatre, has taken over the Abbott in Buffalo. He reopened the house Thanksgiving Day.

* * *

All plans are completed for the big F. I. L. M. Club dinner in the Hotel Iroquois, Saturday, December 3. Salesmen connected with the exchanges will attend. There will be a vaudeville program. Allan S. Moritz, president, will preside.

* * *

John Kimberly, manager of the Vitagraph exchange, has engaged J. P. Brophy as a member of the Buffalo sales staff. He will cover the city.

* * *

Harold P. Dygert, owner of several houses in East Rochester and Fairport, N. Y., has taken over the Granite Theatre in Newark, N. Y.

* * *

Edward Allen, one of the big stockholders in the Elmwood Theatre, Buffalo, is dead. He was buried in Titusville, Pa.

* * *

The Western New York unit of the M. P. T. O. A. held a meeting in the Palace, Buffalo, November 21, to discuss business conditions.

* * *

The week of November 28 to December 3 will be Disabled Soldiers' Week in about fifteen Buffalo theatres. The former service men are selling tickets at 30 cents each, which will be honored at the houses. The entire amount received from the sale of tickets will go to the soldiers. About 5,000 tickets are out. The theatres, while helping the wounded veterans, will also get a lot of new business through the stunt.

Baltimore

Baltimore's newest residential moving picture theatre, the Columbia, Columbia avenue at Fremont, owned by the Eureka Amusement Company, of which William Kolb is president, and Eugene B. McCurdy, secretary and treasurer, was opened to the public on November 19. This playhouse seats 1,300 and the building measures 60 by 125 feet. Mr. McCurdy, who is also president of the Exhibitors' League of Maryland will be manager. He also manages the Lafayette and Eureka theatres, owned by the same company. The building is designed in the Adam style. A new style of lighting arrangement has been installed in the auditorium. From the center of the ceiling an exquisitely decorated dome appears to be suspended from the ceiling as concealed lights are arranged on the inside and outside. It lends a beautiful effect to the interior. The colors used for the interior decoration are French grey, King's blue and old ivory, while mulberry and Alice blue draperies are used in harmony. An orchestra furnishes the music and an organ, which will cost $10,000, will be installed soon. The building, including the land, cost approximately $150,000.

* * *

A moving picture performance and meeting was held on Sunday night, November 20, at the McHenry Theatre, through the courtesy of Ray Levy, the manager, for the veterans of the China Relief Expedition, Spanish-American and Philippine wars and their families.

* * *

A suit against the Callahan Film Company for $20,000 has been instituted in the court of Common Pleas of Baltimore by Roma Reade, an actress who has been playing leading parts in a stock company at the Playhouse, Baltimore, recently. No cause for the action was stated and the suit was by titling. Miss Reade was robbed of $7,000 in jewels and Liberty Bonds while they were with the defendant, where she had placed them during the repapering of her apartment.

* * *

Plans are under way by Quincy Jones, president of the First National Bank, South Charleston, W. Va., to build a picture theatre to cost about $30,000, the measurements of which will be 50 by 120 feet.

* * *

Plans are being prepared for a two story picture theatre, to have stores and apartments, by Walter B. Pippin, Chestertown, Md., the building is to be of brick and the cost will be about $30,000.

* * *

A picture theatre, store and office building of brick and frame, to measure 59 by 187 feet, is planned by the Southern Amusement Company, Danville, Va. Plans have been drawn up by C. K. Howell, architect and the structure will cost about $150,000.

* * *

A one-story picture theatre is to be built at Portsmouth, Va., by the Pertihaion Development Corporation, which will cost approximately $18,000, the measurements of which will be 35 by 170 feet.

* * *

Plans have been drawn up for a picture theatre by E. J. Wood, architect, Clarksburg, W. Va., to be built at Shinnston, W. Va., by Miss Lynne Monroe. The building will measure 80 by 30 feet and seat 800. The approximate cost will be $20,000.

Pittsburgh

Louis W. Greenstein, an executive of the Federated Film Exchange Company, with headquarters at Cleveland, was married on Thanksgiving Day at the William Penn Hotel, Pittsburgh, to Miss Anna Stalberg. After a wedding trip to Asheville, N. C., the couple will make their home in Cleveland.

* * *

J. C. Weinberger, who has been out of the show game in Pittsburgh for the past eighteen months, is back again, this time at the Lawrence Theatre in Hazelwood. Mr. Weinberger conducted the Orpheum Theatre in Squirrel Hill, until a year and a half ago, when he sold out, and went into the chandelier manufacturing business. He still retains this business in addition to managing the Lawrence, which is said to be the oldest picture house in the Hazelwood section.

* * *

Thomas Burke, well-known Pittsburgh exhibitor, was shot through the shoulder one day recently, and robbed of a diamond stickpin, while taking tickets at his house, the Burke, at Wylie avenue and Fullerton street. Mr. Burke was not seriously hurt. He has identified a suspect, who has been arrested, as his assistant, but the diamond stickpin and revolver have not been found.

* * *

Mrs. Joseph Bonjiovanni, wife of the proprietor of the Empire Theatre, Clymer, Pa., has just returned home after a four weeks' trip to her parents' home at Bridgeport, Conn. Joe states that he was very glad to get her back as he missed his ticket seller very much.

* * *

J. A. Commons, of the Commons Theatre, Hastings, Pa., has been laid up in bed for the last several weeks with a bad attack of pleurisy. Commons states that he was re-elected burgess of the town again, much against his wishes.

* * *

Jose Simons, house superintendent of the Nemo Theatre, Johnstown, Pa., has been sent away for a six weeks' trip to his wife's parents home at Roaring Springs, Pa., on account of his health. Joe has been suffering for the past year with a bad case of stomach trouble. Barclay will certainly miss his right hand man when it comes to executing those exploitation ideas of his.

* * *

Ike Browarsky, one of Pittsburgh's well-known theatre managers, is now a full-fledged theatre owner. Ike has taken over the Variety Theatre on Beaver avenue, North Side, from George Burry, who has conducted the same for several years. The Variety is a fine house of 800 seating capacity, and after alterations and redecorating is completed, Ike will have one of the classiest houses in the city.

Canada

The first public presentation in Canada of "The Battle of Jutland," the British film feature showing historical details of the naval engagement, occurred at the Allen Theatre, Toronto, simultaneously with the official visit of Admiral Earl Beatty, supreme commander of the British fleet, to Toronto, Ottawa and Montreal. The picture was the attraction at the Toronto Allen during the week of November 28.

* * *

Associated First National Pictures (Eastern Canada), Ltd., operating in Ontario, Quebec and the Maritime Provinces, have placed seventy-five sub-franchises in Eastern Canada since opening three direct branch offices at Toronto, Montreal and St. John, N. B., about one year ago.

J. A. Caron, of Montreal, has opened the National, a new picture theatre, at Cap de la Madeleine, Quebec, on the St. Lawrence River opposite Three Rivers.

* * *

J. O. O'Dowd, proprietor of the Classic Theatre, Quebec City, has sold his theatre interests to Maurice Verne, of Montreal, who now has a circuit of three picture theatres in the Province of Quebec. Mr. O'Down has become associated with the Goodyear Tire & Rubber Company.

* * *

Maurice West, for many years Montreal manager of the Fox Film Corporation, has become an exhibitor. Mr. West has leased the Tuotoscope Theatre at St. John's, Quebec, and has re-named it the Imperial. A few months ago Mr. West made a business trip to Europe in the hope that he would be able to secure the Canadian rights for a number of important European productions.

* * *

Paul Brunet, of New York, president of the Pathe Exchange, Inc., was a recent visitor in Montreal, when he conferred with L. E. Quimet, president of the Specialty Film Import, Ltd., Montreal, Canadian distributor of Pathe releases. Mr. Brunet was the guest of honor at a big banquet which was attended by many prominent local English and French newspapermen.

* * *

The exhibitors of Vancouver, B. C., made a special trip to Victoria, the capital city of the Province of British Columbia, a few days ago to lay a formal request for a reduction in or the abolishment of the provincial amusement tax on theatre admission tickets. The big deputation was given a rather cool reception and the theatre men were advised that there had been a probability of an increase in the tax rather than a reduction. The exhibitors were finally advised that the tax would probably remain as at present, namely 10 per cent. of the value of a ticket, this to be paid by the theatre patron.

* * *

Phil Hazza, formerly at the head of the Amalgamated Exhibitors' Circuit of Montreal, has organized the Standard Films, Ltd., with head office in the Albee Building, Montreal, to handle a number of films in Canada, including the products of the Aymon Film Corporation, the Pioneer, Trueart and American Cinema. He has secured the Canadian rights for three Australian releases in which Snowy Baker is starred. Mr. Hazza announces that he has opened branch offices in Toronto, St. John, N. B., and Winnipeg. He was with Canadian Universal for many years until he established a co-operative exhibitors' syndicate in the Province of Quebec about eighteen months ago.

* * *

H. M. Thomas, of Toronto, general manager of theatres controlled by the Famous Players' Canadian Corporation, has once more been placed in direct charge of the Capitol Theatre, Montreal, by that company. Mr. Thomas recently completed a tour of inspection of Famous Players' theatres across the Dominion.

MONROE SALISBURY IN "THE GREAT ALONE"
Now being produced by West Coast Films Corporation for distribution by Producers' Security Corporation

Say It in the Anniversary Number

We have hired the hall for you.

We have supplied the audience.

The house is filled, paid-for, and waiting to hear what you have to tell them about your films or equipment.

Spain, Italy, France, Portugal, Cuba, Central and South America look to the Anniversary Numbers of CINE-MUNDIAL as the directory which tells them what to buy for the coming year.

Tell these markets about your pictures or your policies, your equipment or your plans for 1922 in the Sixth Anniversary Number of CINE-MUNDIAL. 30,000 copies. Issued for January, 1922. Forms close December 15.

Write for the combination rotogravure rate on MOVING PICTURE WORLD and CINE-MUNDIAL. This rate permits you to sell to the markets of the entire world at a price so reasonable as to startle you.

CINE-MUNDIAL

Chalmers Publishing Company
516 Fifth Avenue, New York City

Kansas City

With the opening of the Main Street Theatre several weeks ago, Kansas City now has eight first-run houses. The Main Street offers feature pictures and six acts of vaudeville at 50 cents top prices and a 28 cent matinee charge. Now one wonders if this will lower the admission prices of exclusive picture houses, which charge 35 and 50 cents admission, with the exception of one house which asks 50 and 75 cents. The new Pantages Theatre, opened shortly before the Main Street, charges slightly higher prices than the latter theatre, but comparatively lower than those asked by the picture houses. The Pantages also features first-run pictures and several acts of vaudeville.

* * *

The theatres of Springfield, Mo., are being threatened by the Sunday closing law, backed by the Sunday Blue Law advocates. The exhibitors of this territory are deeply concerned with the situation and a meeting was held in Kansas City recently in order to confer and advise on the situation. It developed that a traveling evangelist has stirred up the town. S. E. Wilhoit and A. F. Baker, Springfield theatre owners, were present at the meeting and made known their intentions to pursue a course of action that would defeat the Blue Law measure.

* * *

Mr. and Mrs. C. H. Barron, who formerly operated the Isis and Mecca theatres in Augusta, Kas., have bought a half interest in the Kansas Theatre, formerly known as the Star, at Wichita, Kas. In acquiring half interest in the Kansas Theatre, the corporation is to be known as the B-C Amusement Company. J. H. Cooper, W. D. Jochems, Charles Barron and Mrs. Barron represent the executive board of directors.

* * *

E. M. McGray, home office representative for the F. B. Warren Corporation, visited the local office last week.

* * *

Tom Leonard of Pioneer, St. Louis, spent a day at the local offices of that company.

* * *

R. B. Browning, formerly with First National, is covering this territory for Realart.

* * *

W. B. Vaughn announces the opening of his new Viola Theatre at Viola, Kan.

* * *

The Star Theatre, Yates Center, Kas., is now under the management of Elmer Case. New equipment was installed by the Cole Theatre Supply Co.

* * *

Hunsley and Chears have purchased the picture theatres at Kiowa, Kas., from Mrs. Robinson.

* * *

W. H. Carson has sold the Peoples Theatre at Garnett, Kas., to the Central States Theatres Company.

* * *

J. P. Kelly of the Cozy Theatre at Pratt, Kas., has taken over the Liberty Theatre at Newton, Kas. He dropped around to some of the film exchanges last week and booked a few big releases.

L. S. Cook has opened the Liberty Theatre at Augusta, Kas.

* * *

Mr. Barbour of the Ideal Theatre at Joplin, Mo., has closed his theatre for extensive remodeling and redecorating.

* * *

M. J. McGinnis, owner of the Liberty Theatre at Nevada, Mo., has purchased the Star Theatre from J. E. Haggard.

* * *

Out-of-town visitors during last week have been: William Cuff, Strand Theatre, Chillicothe, Mo.; W. H. Weber, Echo Theatre, Great Band, Kas.; J. J. Newcomb, Newk's Theatre, Burlington, Kas.; Mr. Horney, Gem Theatre, Guthrie, Okla.; C. W. Hunt, Rex Theatre, Higginsville, Mo.; Bert Byler, Bixman Theatre, Clinton, Mo.; John Stapp, Lyceum Theatre, Platte City, Mo.; Albert Jackson, Jackson Theatre, Pawhuska, Okla.; "Kit" Carson, Empress Theatre, Osawatomie, Kas., and H. G. Ramsey of Eldorado, Kansas.

* * *

Ralph Simmons, recent manager of the W. W. Hodkinson branch in Kansas City, has been transferred to the more responsible post of Chicago branch manager of the same corporation.

* * *

R. C. LiBeau, district manager for Paramount, has recently returned from a district managers' convention held in New York.

* * *

Sam Stoll has been appointed Kansas City representative of Associated Producers' productions for First National, by E. C. Rhoden, branch manager.

* * *

C. W. Rodebaugh, who covered the Missouri territory for Metro during the past two years, is now traveling the same territory for the United Artists.

* * *

Harry Melcher, formerly connected with the Pathe staff in Omaha, has been appointed sales manager for the W. W. Hodkinson Corporation in the Omaha territory, according to Phil Ryan, Hodkinson district manager assigned to the Northwest.

* * *

J. M. Duncan, division manager for Vitagraph, was in Kansas City last week. From here he and Burt King, local manager, went to Chicago to meet John N. Guinn, who is general manager of Vitagraph.

* * *

J. W. Jenkins, new division manager of Enterprise, was a visitor at the local office recently.

* * *

Stanley Mayer, local Paramount representative, has received word from the home office to the effect that he was the winner of a gold watch awarded to the high salesman in this territory for sales during Paramount Week.

* * *

S. L. Haldeman, local Metro manager, left November 21 for a short trip through the Kansas State territory.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Drumbar Exploited "Lord Fauntleroy" At Small Cost to Unusual Results

JUST because he had Mary Pickford in "Little Lord Fauntleroy" to exploit at the Riviera Theatre, Knoxville, W. E. Drumbar did not expend all his anticipated profits in his exploitation.

He figured that he had an unusual picture at advanced prices. He figured he could bring in more than the usual receipts. And he also figured that if he put most of that extra money into the bank, his bosses would appreciate it more than if he sank it into extra exploitation.

This doesn't mean that he lay down on the job, but that he sought to get his effects without spending a lot of extra money just because he knew that extra money would come in.

That's where a lot of managers have fallen down. They fail to realize that brains and hustle can often do more than money.

A Heavy Campaign

Drumbar made a heavy compaign, but he spent less than a hundred dollars above the average cost of exploitation. His only financial plunge was on posted paper. If he did not have room for a three sheet he used a one, and if a 24-sheet could be put up instead of a three, he used that. He circused on his paper, out to the suburbs, because he was appealing strongly to the children, who do not read the amusement advertisements in the papers.

But he wanted a more direct appeal to the children, and he got out a card announcing a prize essay contest with $10 in gold for the first prize and 20 tickets for the second.

Made It a Marker

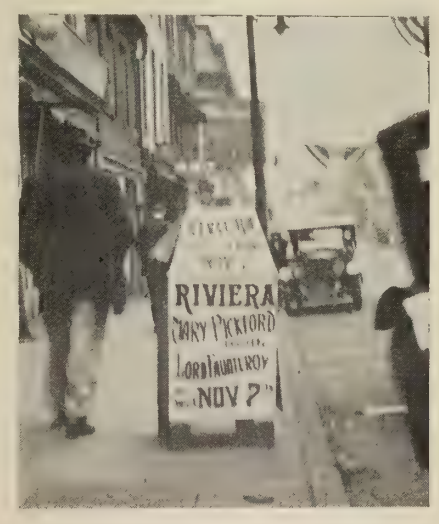
And because he was appealing to children, he used a cut and selected a card that would serve as a book marker. The prize was for the best composition on the story; not the play, and in many classes the teachers read the story to the children, to help them along, for the teachers knew that a prize winner in their class would mean the approval of the principal.

In most schools Drumbar was permitted to distribute the offer in the class rooms, the lessons being stopped while the distribution was made.

Window tie-ups were made on the book, along with others by the same author, and after the book stores were exhausted, straight window-grabbing campaigns were made, posters being used and special cards painted where cards were demanded.

Borrowed the Trash Cans

All of the trash cans placed about the city as receptacles for waste paper and rubbish were posted by permission of the City Commission, and cost only the price of the special posters, the size being unusual.



Drumbar's Cans

Several business concerns, particularly the public utilities, sent out literature with their monthly statements, at no cost for postage, and the street cards carried banners on both ends, to catch them going and coming.

Orphans were invited to the matinees, each "treat" being good for a news story, and there were all sorts of general news stories, including an appeal to local pride through the fact that Mrs. Burnett was born in Knoxville.

The Biggest of All

The big point, however, to quote Drumbar's own words was "We have drilled into the minds of our employees the essential feature of always talking business. We train them to be boosters and sell them as a business concern sells its employees on selling their products."

There is a world of suggestion in this idea. Sell your employees before you sell the public and they will help the campaign along. That's worth a lot of money if you use the idea.

Two Unusual Stunts for "The Musketeers"

E. E. Collins, of the Opera House, Greenville, one of the hustlers of the Texas section of Southern Enterprises, worked the postcard stunt for "The Three Musketeers," hooking up the local paper and offering ticket prizes for the persons who could write the words, "The Three Musketeers," on a regulation postcard with pen and ink.

The real winner was a woman who wrote the three words 1,293 times, but the first prize, four tickets, was won by a jeweler, who used his microscope to write the words 1,927 times. The woman who got only 24,314 letters on the card won three tickets, or one ticket for every 8,105 letters, which is cheap at the price.

The stunt attracted wide attention and proved a fine advertisement for the house, the banner, and the jeweler-engraver.

Made a Road Show

The United Artists' attraction is being handled as a road show in Texas, the manager being "Casey" Stewart, cartoonist and "K. C. B." of the once more defunct "Spotlight." "Casey" worked a fine stunt in a three column cartoon of the prominent men in the town, each ballooning some sentiment favorable to the Fairbanks play. As the drawing had to be sent to Dallas for a cut, and there was no time to be wasted, "Casey" anticipated the comment and then held the cut for release. They all gave their O. K., and the cut was run the day after the opening in regular metropolitan fashion. It carried far more weight than a straight criticism and made "Casey" much kudos.

Collins writes that the postcard stunt took hold better than the essay contest, because so many people are afraid to expose their literary shortcomings in the essay line, but all think they can write. This is a good angle to remember on your own stunts.

TWO OF DRUMBAR'S DISPLAYS FOR MARY PICKFORD IN "LORD FAUNTLEROY" IN KNOXVILLE

He used more brains than money in putting over the United Artists' feature in Knoxville, and did not take all the extra profit to sell these extra tickets. He got a lot of windows in prominent stores, and the cut shows two of these displays, both straight lithographic showings. He had paper all over town, with enough left over to stick in the windows as well as on the trash receptacles

Selling the Picture to the Public

On the Other Hand

Many stores have mentioned picture attractions in their advertising, so just to be different, Oscar Kantner, Paramounteer, helped the Chic Theatre, Indianapolis, put over a reverse of the idea, the amusement advertising the fact that two locol department stores were rapidly losing their supply of copies of "The Sheik" and advising the early bookworm to get a hustle on.

The stores paid a portion of the cost of the advertisement and also distributed 10,000 heralds on the Paramount attraction in the packages they sent out.

The wise manager will give the local stores at least a free slide if they promise to make window displays of the book, and he will start in a couple of weeks ahead.

Let Lobby Dressing Feature His Week

Every production company now has its annual "week" if it does not horn in more often, and they worked so well that Milton Grostein, who runs the Star Theatre, Portland, Oregon, decided that he might build on this a little.

He had "The Golden Snare" booked in the usual program course of his First National franchise, and he figured that "Nomads of the North" would make a capital team-mate for the newer Curwood, so he booked that for a return the first three days of the week, with "The Golden Snare" to follow.

This offered a number of good angles, not the least of which was the fact that one lobby dressing would do for two plays, which meant that he could afford to spend more money on the single display.

But that was just a starter. The double event looked more important to the public than single bookings. It was a gala week and not just a stright program event. Most people tried to see botli plays.

And it gave him a chance to do a lot of talking.

The box office was the final test, and that the balance was on the right side of the books is shown by the fact that Mr. Grostein is now planning a series of weeks. He is going to have a Constance Talmadge week, and then a Norma Talmadge week, and then split it 50-50 and let you decide between the sisters. That gives him three big weeks at intervals, and after that First National will give him a Ray week, a Marshal Neilan week and a few others.

It conserves advertising and swells the box office at the same time, costing less and making more money.

Hyman's Novelties at the Mark Strand

After two weeks of shutout business with Mary Pickford and Douglas Fairbanks, Edward L. Hyman plans to put in an unusually elaborate musical program for the week of December 4, not alone to appeal to his regular patrons, but to give the new patrons the specials have brought in a proper idea of the Strand's real appeal above the usual picture program. His specials attracted a lot of newcomers who like the general atmosphere of the house. The same class of discriminating spectators will be brought in by John Barrymore in "The Lotus Eater," but with a shorter length film program Hylan can sell them on the musical idea and hold them regular patrons of the musical program irrespective of the plays.

EDW. L. HYMAN

He starts off with the overture to "Aida," played straight, but with light effects in the way of foots and floods and on the setting. This preludes a ballet number in which four girls will interpret Moskowski's "Air de Ballet," with a soloist leading. The setting is a silver cyclorama with a French window in the centre, through which the performers make their entrances. A glass prism chandelier, in Colonial style, will hang above and accentuate the lighting effects. Just in passing, nothing will dress your stage better where you want a big show. The chandeliers are costly if made to order, but if you watch your chance, you can pick one up cheaply, though you may have to wait until some old fashioned building is torn down. The cyke will be flooded with magenta, with a blue flood through the window and pink spots on the dancers, the pink harmonizing better with the magenta than the white. The orchestra will be flooded steel blue with amber side lights and house lights in red.

The Topical Review will give setting time for the prologue, which is the "Bell Song" from "Lakme," employing a coloratura soprano and the ballet. The setting is a tropical beach fronting the sea, with palm trees either side. As the curtains open this will be seen in silhouette, the lights all being between the palms and the sea drop, with all but the necessary house lights out. Blue lighting will throw the cutout scenery into strong relief. After a moment for the enjoyment of the picture, the front lights will be worked up as the dancers appear. These are barefooted and are dressed in chiffon, with floral head dresses. The solo will be sung by the soprano, who impersonates the "Mavis" of the picture. At the conclusion a tenor enters, dressed in the character Barrymore plays and sings the "Invictus," Hunn. Here the lighting changes to lightning effects with the thunder roll. The curtain tableau shows the singer at the feet of "Mavis."

The play follows, and this, in turn, gives way to the prologue to "Il Pagliacci," sung by a baritone in front of the curtains of the production stage.

Harold Lloyd in "Never Weaken" supplies the comedy touch and the organ postlude is Chopin's Polonaise in A major.

This would seem to be the best musical program Mr. Hyman has offered this season. It is practically all operatic, but it is tuneful and appealing to those who like music, whether it be classical or not.

HERE IS A LOBBY DRESSED FOR THE AUTHOR AND NOT FOR ONE PARTICULAR FEATURE

"Weeks" seem to be the craze, and Milton Grostein, manager of the Star Theatre, Portland, Ore., could not see why an author's week would not work as well as for a star or production company, so he hired "The Golden Snare," booked a return of "Nomads of the North" and used one lobby display to put over "Curwood Week." It worked so well that he will use other First National stars and authors and producers in the same way

Selling the Picture to the Public

SKIPPER MEIGHAN SEEMS TO BE AT THE WRONG END

But he was at the right end of the box-office report when Oscar White, of the Rex Theatre, Sumter, S. C., counted up, for a lot of people were sold on the unusual display and came to see Tom sail his freakish looking craft

Invented a New Ship for "Cappy Ricks'" Use

When "Cappy Ricks" was announced at the Rex Theatre, Sumter, S. C., manager Oscar White built a boat for the one-sheet cutout of Tom Meighan, building it of canvas over a wooden framework so that it would be light enough to suspend from the arch.

It was painted a battleship grey and named the "Good Luck" because while he was superintending the hanging of the craft he heard a little girl bragging to her companion of her good luck in having her brother give her the price of a ticket see her favorite. White played the hunch and delayed the launching until he could name the craft. It worked, for he played over the average, and the people were pleased with the feature.

The entire cost of materials, including the paint, was only six dollars and it did the feature a lot of good, for people came down to the theatre just to see the boat they had heard others talking about, and so long as they were there, and it looked interesting, they dug down for the coin and went in. You can see from the cut that White backed up the novelty with a good display of lithographs and stills and sold them while they admired his boat, even if he did have the helmsman at the wrong end of the boat for a craft of that rig. We think that Mr. White knows more about advertising than he does about boat building, but he got the coin, and that is the main point.

Sequel to Exploit Put in Big Punch

When "The Heart of the North" played the Strand, Atlanta, the management put a new kink into the street worker idea for this George H. Davis-Joe Brandt feature.

The story deals with a mounted policeman and his outlaw twin brother, and Manager Schmidt put out a rider on a white horse in the uniform of the C. N. W. M. P. The saddle blanket carried a sign reading "I am looking for my twin brother for whom a reward of $5,000 is offered." Teaser advertising carried along the idea.

That worked capitally, but later in the week the same rider perambulated the streets with a second man across the saddle and now the blanket read "I have found my twin brother in "The Heart of the North" which plays the Strand theatre this week."

Ten Thousand Boys in First National Parade

Some day we are going to take the First National Publicity Department apart to see if we can find why it is they run so much to parades. They had parades for "Dinty" and "Peck's Bad Boy" and "The Kid" and a lot more, and just now they pulled a 10,000-boy parade in Chicinnati for "The Old Swimmin' Hole." First National has pulled more parades than are attached to any presidential campaign, but they always seem to clean up.

The most recent was not exactly exploitation for the picture. The town has been having a Boys' Week, with the kids getting free dinners and lunches and more talk than they really wanted, and a big parade was to mark the final day. They wanted something to get the boys out.

Mindful of 17,953 other parades, Roy H. Haines, First National exchange manager, went to the Keith people and offered to run off "The Old Swimmin' Hole" if the Keith interests would supply the house. The heads of the Boys' Week Committee liked the idea, but there was the question of space.

The fire department agreed to let two boys sit in each of the 2,100 seats, and it looked as though that would suffice, and so "The Old Swimmin' Hole" was put on for one performance only.

The teachers read the poem to the boys in class and the papers played it up with the result that something like 10,000 boys turned out and fully 6,000 of them managed to get into the theatre. It was indirect exploitation, for the picture had played out the town before that, but it helped both First National and the Keith house tag in on the big news story of the day, so it paid.

TEN THOUSAND BOYS MARCHED IN THIS TURNOUT

And they were all headed for Keith's Theatre, Cincinnati, to see Charles Ray in "The Old Swimmin' Hole"; but even with two in a seat only about 6,000 of the boys got in to see the First National production at a special show

Selling the Picture to the Public

Display Costs Nothing and Brought Returns

Bert Jordan, of the Majestic Theatre, Memphis, had Jackie Cogan in "Peck's Bad Boy" for second run. Looking around for a lobby attraction, he decided upon the grocery store idea, and by borrowing samples from a grocer, he got a good display at no cost. The grocer also threw in the section of shelving on the loan and did not even ask for a credit card, though it would be well to give an obliging storekeeper some mention whether he demands it or not. A good way to do this would be to use a sign across the top reading, "Branch of J. D. Blank's grocery. Main store at" and give the address.

Mr. Jordan also borrowed some of the Jackie Coogan dolls and a Coogan coaster from the toy store and used a fuzzy teddy bear to take the place of Jackie's dog.

It made a capital display and cost the theatre nothing, while it helped to increase business about one third, and on a second run, at that, though a return of "Peck's Bad Boy" is a natural aid to good business.

SOLD "PECK'S BAD BOY" ON A GROCERY STORE FRONT

By borrowing samples from a grocer and a toy store Bert Jordan, of the Princess Theatre, Memphis, put over the First National without cost on a second-run date and got a 35 per cent. increase over his average business

Did Not Count Costs He Desired Results

For once R. C. Gary, the Omaha Paramounteer, was beaten out. He sought to sell Harry Watts on the idea of taking a 24-sheet stand on one of the most desirable locations in Omaha for "The Affairs of Anatol" at the Strand Theatre.

Watts liked the idea, but he thought a painted sign would be better. Gary argued that the paper for "Anatol" would make just as good a flash and cost a lot less.

"It's not what it costs, but what it will bring that I count," explained Watts, and he went out and hired a sign painter to do the panel in oils.

Even Gary had to admit that it was a whizzer, for the artist was really a painter and not a butcher, and he designed a very tasteful display. The ground is a rich blue curtain, parted to disclose "Satan Synne's bedroom, with a picture of Reid on one side and Miss Swanson on the other, while the panels carry the stars and announcement and below a strip works for the house.

To help along the curiosity, a canvas screen was erected before the board while the artist worked, and the result was not shown until it was all complete. People had been waiting for it a couple of days and when the screen came down they all had a good look.

And then Gary went out and persuaded the art teachers in the public schools to bring their classes down to study the sign and put a fresh kick into the stunt.

HARRY WATTS' PAINTED SIGN, WHICH SOLD "ANATOL" TO OMAHA

He felt that a painted sign would be better than a twenty-four sheet in the best location in town when he had the Paramount super-production, so he made a teaser of its painting, and it sold more tickets than even he had counted upon

Made Circus Banner Offset Opposition

S. S. Wallace, Jr., of the Imperial Theatre, Anderson, S. C., had a peculiar proposition on his hands, and he solved it in an unusual fashion.

He had "Never Weaken" day and date with the opposition, which had played all of the previous Lloyd comedies and had come to be recognized as the home of Lloyd in Anderson. It was up to Anderson to sell the Lloyd idea to his own and the opposition clienteles.

Opposition Copied Ad

His first advertisement in the local paper was copied verbatim the following day by the opposition house. That left honors even, but Wallace took twenty-five lines in full face each day to explain that Lloyd was at the Imperial, and this had some effect. Then the circus came to town and Wallace beat the opposition to the banner privilege. Both sides of the largest elephant were bannered with the Lloyd announcement, and after the parade the banners were hung up in the tent and the announcer made a spiel at the opening of each show. Wallace also had a dummy clown in the parade to hand out throwaways, and all told reached about 10,000 persons at a cost of only $22.50.

To make the fight "After the Show" was sunk to second position, but it helped to offset the opposition's dramatic feature. It was a clean fight and the Imperial won through hustling.

Built Up Snow Lobby

For Goldwyn Week, the Bluebird Theatre, Denver, worked a new stunt for a snow lobby on "Snowblind." It did not build in a box office hut, but cotton snow was placed on the ledges of all frames, on the marquise, the window sills and wherever else snow might have accumulated in a real storm. The result was even more effective than the usual stunt.

Selling the Picture to the Public

FOUR EXAMPLES OF FINE ART WORK POSTERS FROM INDIANAPOLIS
These were designed by the Circle Theatre for the run of Poli Negri in "One Arabian Night," and by their oddity helped a lot to put over the First National attraction to unusual business. It was only one of many special stunts used on this feautre

How the Circle Theatre Put Over Two Features

Because the Circle Theatre wanted to put over "Two Minutes to Go" to the best possible business and still put a whang into the campaign for "One Arabian Night" Don McElwaine, publicity man for the Circle Theatre, Indianapolis, had to stay on tiptoe for two weeks, but he managed to make the grade.

At the Notre Dame-Indiana football game he had a large banner directly over the score board and signs over all the ticket windows to interest the crowd in the Ray football story, and the same thing was done at the game to decide the local high-school championship, and for the minor college championship of Indiana, the Butler-Earlham game.

Circular posters were made to fit inside auto spare tires and about a dozen of these were placed, and a solid tie-up with the Spaulding sporting goods store was effected, with the Circle's art department doing the window decorating.

For "One Arabian Night" special attention was given the art posters, four of which are shown on this page, and a co-operative page was used in the Star, the theatre taking 900 lines, since the lead of the weekly dramatic story is given the attraction using the largest space. With 500 tack cards, 300 one-sheets and the usual number of threes and sixes, the poster display was ample, and a hook-up was effected with "florient" perfume in drug store windows, with the result that two weeks of big business was gained for these two First Nationals.

Plastered the Town With Cutout Posters

Several of the stores in Penn Yan, N. Y., have sidewalk awnings and when S. G. Sladdin, the Buffalo Paramounteer, saw them he suggested cutting out the three-sheets for "The Affairs of Anatol" and dressing up these projections. The result was that restaurants, hotels, office buildings and stores all carried banners and cutouts.

This is only a now and then stunt, for done too often it becomes commonplace and will not pull in the cost of the cutouts, but about once every three months this can be made a clean-up for a better-than-usual attraction. It certainly pulled the business in Penn Yan.

Used Trick Sign Painter

Something out of the ordinary was used by H. B. Clarke to put over "Little Lord Fauntleroy" at the Rialto Theatre, Macon. The County Fair was on and he had a trick sign painter perform in front of the grand stand. He had five boards, two by twelve feet, and on these he painted "Mary Pickford in 'Little Lord Fauntleroy,' at the Rialto Theatre, today," in two and a half minutes, starting with the last letter and working backward. With pencil outlines it was not as much of a trick as it seemed, but it caught the crowd and they followed the legend with such breathless interest that the message was firmly stamped upon their memories.

A cutout from the 24-sheet, a kid riding around town in a pony cart, the voting contest with the vote 1,100 to 400 in favor of Cedric, and window cards, completed the exploitation and made business in spite of the fair.

Sladdin's New Use of the Open Letter Idea

S. G. Sladdin, the Buffalo Paramounteer, has found a new application of the open letter idea. He used it for an election stunt, but it can be adapted to other occasions and other plays. Sladdin used it for Gloria Swanson in "The Great Moment."

It looked as though Ira J. Carmichel would be elected City Clerk of Batavia, N. Y. The Saturday before the election, the local paper carried a quarter page advertisement, with an ample white border in which Sladdin told the candidate that "The Great Moment" of his life was approaching and that Manager Burns, of the Family Theatre, took great pleasure in offering him and his family the courtesies of the house to see Gloria Swanson in her "Great Moment."

Of course Carmichel was pleased at this free publicity, and the house now has a staunch supporter in the City Clerk, but everyone read the letter and was sold on the play idea, which was what Sladdin really was after. He hooked on to the biggest local angle at the moment.

Burns and Sladdin also sold the local bank on the "it will be a 'Great Moment' in your life when you open a bank account" idea, and people figured that there must be something to the play if the bank hooked to it.

If you have not yet played "The Great Moment" you can use this open letter with wonderful effect if some well known couple are to be married shortly. In a small town the whole population will turn out for the designated performance to see if the happy pair have the nerve to accept the invitation.

Force of Habit

Jimquin, of El Paso, has sold out his interest in the Rialto and other houses and is looking around deciding what job he will take on next. Meantime the habit of space grabbing is so strong within him that, lacking a theatre to advertise, he has been writing poetry good enough to make the editorial page of the local papers. It's better than newspaper verse, for that matter.

THIS IS NOT A THEATRE FRONT, BUT AN OFFICE BUILDING
That is what makes this stunt different from all the rest. The Elmwood Theatre, Penn Yan, made a bunch of cutouts and put them on every awning in town for "The Affairs of Anatol," and with so many three-sheets they had a good variety

Selling the Picture to the Public

Played for Women on "Men, Women, Marriage"

Although it is getting a bit late for "Men, Women, Marriage," the Strand Theatre went over the top with it a few weeks ago, largely though seeming to seek to sell it to women only on the proposition that it was the story of a woman's triumph and so would not interest the men. This, of course, got the women out one hundred percent, and the married men had to come too. The bachelors slipped in to see what it was all about, and enjoyed the spectacle if not the moral.

T. G. Coleman started with teasers, employing the milestone cuts in every instance. He felt that these would tie up the entire campaign and he made a lavish use of the idea all through. Red milestones filled the lobby the opening day, ranging from a seven-foot staff with three and a half foot arms to 16 by 8 inches. There was also enlarged marriage certificates on beaver board in the lobby and blank certificates were used in the still frames. A local club with a membership of 844 was circularized, this being regarded as the most desirable mailing list in Memphis, and Wednesday afternoon all October brides were admitted free to the matinee on presentation of the wedding certificate. Only about a dozen had the nerve to tag themselves, but they served to get two stories in the local papers. Each bride was presented with a souvenir by a local druggist.

A short, intensive campaign, brought Mr. Coleman an increase of about 25 percent in his business.

White, Gold and Silver Made Wonderful Display

W. E. Drumbar, of the Riviera Theatre, Knoxville, wanted something characteristic for "Experience" when he played that Paramount special. He wanted something to suggest the class of the story and yet which would make a big flash. He wanted to put it over to the business it deserved without getting so circusy as to keep away the better class of persons who could most appreciate the high standard of the morality play.

The story itself gave him his suggestion, and he had built a colonade effect. On one of the arches was painted "Primrose Path" and on the other "Path to Love." In the centre, below the title was "Which Path Will You Take?"

The arches and columns were of beaver board painted in white enamel and veined in black to suggest marble. The veining was so delicately done that it does not show in the cut. The bases and chapiters of the columns were done in gold and silver paint, carefully applied, and the coating was so smooth that both in the sunlight and the light from the arcs real metal rather than paint was suggested. The effect was extraordinarily rich, and yet it was in perfect taste. The three sheet frames were moved into the display for the photograph, but were not a permanent part of the design.

It not only gave Mr. Drumbar better business, but he has the foundation for a later display, for the arches can be used again.

Made Hebrew Types Arouse Curiosity

Herschel Stuart pulled a funny one for the Palace Theatre, Dallas, lately. He got hold of some Hebrew types and ran an advertisement in the daily papers for several days.

On Sunday he broke the story by printing it again and then telling that in English it said that George Arliss in "Disraeli" would be at the Palace. It will not work where there is a large Jewish population, but in Texas it was a stampede.

For three or four dollars you can get Greek, Arabic and other type faces in which to set your display.

Another stunt of Stuart's was to give a special matinee for children when he played Mary Pickford in "Little Lord Fauntleroy," barring all adults save those necessary to chaperone a child, and paying a part of the receipts to the Dallas Council of Mothers' Clinic.

Hung Out a Sign and Paid One Dollar Fine

J. C. Duncan, of the Strand Theatre, Asheville, N. C., had an idea of a large ace of hearts for the Goldwyn production of the same title and obtained verbal permission from the Commissioner of Public Safety to violate the law, which prohibits signs from extending more than eighteen inches over the sidewalk. The sign was six feet high by four wide and could be seen for a considerable distance up and down the street.

A CARD UP HIS SLEEVE

All would have gone well had it not happened that the opposition made a complaint of the violation and Duncan was haled into court where the judge held that the Commissioner had no right to assent to a violation of the statute and fined Duncan one dollar and costs; which were two bits extra.

Then the sign came down and was stood in the lobby, but the advertising the sign received through the newspapers made it pull. Every one wanted to see the sign which had caused all the trouble, and Duncan got a whole lot of publicity for his dollar and a half.

The opposition boomeranged and gave Duncan more publicity than his sign would have brought him in ten years had it not been assailed.

THE PARTING OF THE WAYS IN "EXPERIENCE" MADE THIS LOBBY
W. E. Drumbar, of the Riviera, Knoxville, made a wonderful effect with white enamel and gold and silver bronze for the big Paramount production and put it over the top to better business than even he had expected

In the holiday season remember and be remembered. Your greeting carried in Moving Picture World's big Christmas number will be in good company. Don't delay it.

Selling the Picture to the Public

THIS WINDOW SHOWS ELSIE FERGUSON'S STYLES IN "FOOTLIGHTS"
At least the signs stated that the gowns were duplicates of the dresses worn by the Paramount star in the current attraction at the Rialto, Macon, and it not only sold tickets, but those particular gowns were sold quickly, the store reports

Tasteful Window Was a Double Attraction

Displaying gowns in a store window as duplicates of those worn by a picture star is a simple exploitation stunt, but it always brings results when it is well done, and H. B. Clarke, of the Rialto Theatre, Macon, Ga., not only sold a lot of extra tickets to Elsie Ferguson in "Footlights," but the store profited largely through the additional interest taken in the window.

Selling the Window

That is one point which makes it so easy to sell the window idea when the proposition is presented properly. The store has some handsome gowns for sale. It wants to get full attention for them. As gowns they might interest, but as duplicates of the gowns worn by a popular star, they become of far greater interest. The merchant stands a better chance of making sales, and at the same time sells the idea that "Footlights" is one of those richly costumed plays in which all women and most men take a delight.

A window such as this is of mutual advantage to merchant and manager, and the large cutout at the left helps the store just as much as it does the house.

Mr. Clarke also used the same style cutout in the lobby, and for a total of four dollars he won considerable extra business.

Fought Opposition With Lobby Stunts

C. B. Grimes, of the Rialto Theatre, Columbus, Ga., was kept on the jump the three days he played "Dangerous Curve Ahead." For all three days he had one of the really big super-films in opposition, John Robinson's circus played one day and on Saturday there was a big college football game.

He had three first-class alibis for a sizeable deficit, but he worked so hard that he put it over to increased business. The increase does not sound important—just as figures, but when you add it what he naturally stood to lose, it looks like a regular stunt.

He built a semophore, used a stack of traffic signs, painted a road map of matrimony and used extra signs, including one sent down from Atlanta by Lem Stewart.

In addition he sent a bridal couple around town in a car dressed as in the six sheets, and that helped him to get the college crowd in for Saturday night. It also trailed the circus parade the day before, the groom being the salesman of the company loaning the car and the bride a local girl, who did not mind riding around town but who refused to be photographed in the car.

The stanchion in the lobby was lighted with an electric lamp back of a bullseye and got attention a couple of blocks in either direction. The road map is painted on the same board used as an advance for "The Affairs of Anatol." It was framed in frosted lamps and hung at an angle so the cutuots from the press book would have their full effect. The bunting above the arch is in the colors of the competing colleges in the football contest. Grimes did not even overlook that.

THIS LOBBY FOUGHT A CIRCUS AND A FOOTBALL GAME
Something had to be done with super features, a college game and the circus, all in three days, but the Rialto Theatre, Columbus, Ga., made it. The still frame in the center was sent down from Atlanta for this display. It's a Lem Stewart stunt

Gulf Hurricane Hurt "Anatol" Exploitation

Frank H. Burns, of the Phillips' Theatre, Orlando, Fla., was all set for a record cleanup on "The Affairs of Anatol," opened the first day to a fifty per cent. increase in the business and then the gulf storm hit the peninsular and the business curled up. It cut business in half the first day, shut down the house on the second and killed the third.

It couldn't be helped, but Burns cusses loudly whenever he thinks what he could have done to the town with an even break.

He started six weeks in advance with press stories, averaging two a week, and built up with window cards and heralds. He got six windows and one co-operative display.

Most of his lobby work came from Jacksonville, Phil Gersdorf renting his cutouts to the other Florida houses, but he painted some six sheets to get brilliant effects, and he had six banners tacked to the marquise. He had them all lined up to break the record, but the only records broken were the rainfall and the wind velocity. It blew so hard that it blew out all the electric lights the second day of the storm, for the power house was put out of business.

Another Hook-up Contest

Arthur L. McCrory, of the Opera House, East Weymouth, Mass., collaborated with John P. McConville, of the Boston Paramount exchange, in getting something to make them certain to read the hook-up double truck.

If you could spell your full name from the letters in the advertising, using no letter more than once, you could come in to see "The Affairs of Anatol" free.

That would suggest that McCrory ran a free show, but he didn't. In the first place the ads were purposely written with comparatively few words and it was not as easy as it looked to find a supply of the necessary letters even in a double truck. For you had to find all of the letters in a single advertising space and not in the entire double page.

Selling the Picture to the Public

New Telephone Gag Worked in Gadsden

Calling up telephone subscribers to tell them about a play is an old stunt, but Manager Snell, of the Imperial theatre, Gadsden, Ala., worked a new idea for Bebe Daniels in Realart's "The Speed Girl." He had it for two days and on those days every central operator answered "Speed Girl" instead of "Number please" to all calls on her board. You got it every time you lifted the receiver from the hook, Mr. Snell explaining to the manager that it would help to give the subscribers the idea of quick service.

He also got a well known local girl to speed her car around town and a dealer kicked in with a car of his handling and a sign to the effect that his car could pass them all for speed.

These stunts and a window in a department store showing the things that the speed girl might buy were she living in Gadsden, told the town, but the telephone idea easily led.

Put Over "Disraeli" for Forty Dollars

Harry Swift killed the window idea in Albany when he was up there for Paramount, and merchants have not been keen on window displays of late, but Uly S. Hill, who manages the Mark-Strand there, got a wonderful showing for the 22x28 pictures of George Arliss in "Disraeli" by taking a new track.

When he came to play that United Artist's release he did not ask for windows, but offered to loan the pictures to merchants on conditions that they promise to place them in the centre of their windows, and he underscored the word "centre."

That was something new and they all said yes, very politely, and he not only made the best stores, but he got the Y. W. C. A., the Library, the Vassar Alumni Club, the "Women's Exchange" tea rooms.

He sent out 5,000 form letters and got a judge to give a little interview on the influence of the picture, and for eight five dollar bills he broke the standing records for a three-day run.

He didn't believe them when they said it could not be done. He went out and did it.

A Three for One

John J. Friedl, manager of the Royal Theatre, Sioux City., Ia., foregathered with R. C. Gary on "Experience" and the Paramounteer helped him put out three good stunts for the Paramount special. For one thing he postcarded his mailing list for the first time this fall, he used the automobile tag, using envelopes printed up "Important traffic notice," and all of the newsboys wore fools' caps with the title printed upon the band.

Friedl spaces his exploitation stunts, saving them for the large pictures and figures that he can do more with less effort than he could did he exploit continuously.

Private Traffic Cop Sold "Over the Hill"

For sheer nerve, the stunt worked by Meyer Brothers, who manage the Royal Theatre, Chillicothe, O., for "Over the Hill" seems to be deserving of special mention.

Chillicothe has no traffic cops, but most of the residents know all about them, and they were surprised one morning to find a neatly uniformed official at the local four corners directing traffic. He said something to nearly every motorist and teamster and the pedestrians edged in to hear what was being said, so afoot and on horseback they got the message that "Over the Hill' was coming to the Royal.

Got Rural Trade

The chief advantage of the stunt lay in the fact that the farmers, in town for a little shopping, went back with the personal message. The town is the centre for its district and a lot of back country business was picked up in this manner.

Meyer Brothers, being wise in their generation, had it all arranged with the authorities before they worked the stunt, so there were no arrests for disturbing traffic or impersonating an officer.

If you have no local traffic officers and can get the permission, this stunt will work for any big picture, but it is too good to be wasted on a small title. However, save it up.

FIVE OF THE DISPLAYS FOR "DISRAELI" FOR THE MARK STRAND THEATRE, ALBANY

Albany merchants have been on a strike against window displays since the days of Harry Swift, but Uly S. Hill, an old time showman, now manager of the Mark Strand, wanted some displays for "Disraeli" and he got them by offering to loan the pictures instead of asking if he could have the space. The new style approach won out and they even used them in the clubs and tea rooms.

Selling the Picture to the Public

THIS LAYOUT COST AN ALABAMA MANAGER JUST ONE DOLLAR

Even that was a lot to fritter away on an exploitation stunt, for Sheffield, Ala., is not a large town and a dollar looks larger than the side of a house, but there was a circus six miles away and Bowser held on to the business

Dollar Exploitation Offset Circus Date

Exploitation cost is largely relative. One man may spend a hundred dollars on a stunt and feel it less than another man's five dollars. Sheffield, Ala., is a small town and J. T. Bowser, of the Lyric, has to figure closely.

He had Douglas MacLean in "Passing Through" the same day that the John Robinson circus played a larger town only six miles away.

Painted Own Signs

There are some sections of the South where they wonder if the Ringling Brothers-Barnum and Bailey show is half as good as John Robinson's, and the entire country turns out.

Bowser hired a mule and cart for a dollar, painted his own signs reading, "Maud's 'Passing Thru' town on our way to the Lyric today," gave one darkey a pass to drive the "mewel" and another a ticket to beat a bass drum, and he not only held his own, but showed to a twenty-five per cent. increase over the average business.

It does not read like much of an accomplishment, but it shows that even the smallest towns can exploit and make it pay. No town is so small that it will not respond to an extra appeal, and Mr. Bowser displayed just as much nerve in spending that dollar as a large town manager would in gambling five hundred for better business.

P. T. A. will tell you a lot you should know and probably do not. Why not get a copy?

Copied the Plan Book

Charlie Moyer, all puffed with pride, calls attention to the fact that Henry Weiner, who handles the United Artists' films in Cuba, went to the trouble of translating a goodly portion of the plan book on Douglas Fairbanks in "The Three Musketeers" for the benefit of native exhibitors. It is a very sightly publication, with all of the line cut examples and most of the stunts. A good tale will bear repeating and we know of no plan book better worthy of translation, since the story possesses a world-wide appeal.

Fitted His Exploits to Style of Picture

W. E. Drumbar, of the Riviera Theatre, Knoxville, played "Carnival" recently. He knew that the picture would please, if he could get the crowd, but he figured that without a star name the newspaper work alone would not bring the desired results.

The title itself suggested the exploitation, for a carnival connotes serpentines, confetti, balloons and general festivity. To show just what sort of a carnival it was, he played up the "Venetian" in the billing. Then he hired a string orchestra to sit behind a profile gondola and strum, and that gave the final touch to the exploit.

Hit a Hot Spell

The playing days were hotter than in the summer; one of those late fall relapses into the July temperatures, but the people came just the same, and they came in sufficient numbers to give him about 700 per cent. on his exploitation investment, not counting what he would have lost from the average business had he failed to sell the idea.

Balloons and serpentines are cheap, and you can get a wonderful lobby for $25 and a good one for a tenth of that sum. Wherever the idea has been used, the picture has made more than good, showing very clearly that exploitation is what really brings the money into a house, whether it is stunts or the exploitation already given the star.

HOW W. E. DRUMBAR PUT OVER "CARNIVAL" IN KNOXVILLE WITH STEAMERS AND A MUSICAL GONDOLA

He figured out that this story, lacking a star, could best be sold through a sight appeal, so he cut his newspaper advertising and used the money for serpentines, balloons, a string orchestra for a ballyhoo and a general whoop-up, with the result that he got back six or seven dollars for every hard coin he invested. The streamer lobby is the stand exploitation for this United Artists' production and sells more surely than any other scheme

Selling the Picture to the Public

Unemployment Question Shows a Clever Angle

Paramounteers through the country have been using unemployed men to get publicity for their productions, and in several instances "Ladies Must Live" was worked into the appeal, because men must live, too.

E. J. Stutz, manager of Loew's Columbia Theatre, Washington, D. C., figured that he could get right down to cases with the Betty Compson Paramount picture, and he sold the Washington Times on the idea.

The Times hired twenty-five unemployed women and girls to sell copies of the paper on the streets, giving the stunt the publicity accorded any circulation scheme, and working in the name of the play at the Columbia. The girls were given the papers free the first day, and Stutz gave them $2 each to wear the sash carrying the very appropriate title.

They scattered all over town and the first day sold $267 worth of papers, making slightly better than $10 each. They were so well pleased with the result that a number of them decided to stay in the business during the run of the picture, and wore the sashes without charge and paid for their own papers. The result was that what was intended to be a done-day stunt spread over the entire week.

Stutz also tied up twelve windows on the slogan, mostly dry goods stores, and the entire extra advertising cost only $30 and brought in beter average business than any attraction since last spring.

STUTZ AGREED THAT "LADIES MUST LIVE"—THIS PROVES IT.

He tied up the Times to the unemployment angle, gave each girl $2 to wear a banner and the Times supplied the papers, sharing the credit of the stunt with Loew's Columbia Theatre, Washington, where Stutz draws his salary

Made Own "Hell Digger" From An Old Tool House

This ballyhoo from Charles F. McManus, of the Colonial Theatre, Tacoma, suggests an expensive built-up display, but it is not.

First of all McManus found a ford truck and then got an old tool house from a contractor's yard and mounted it on the truck. A hoisting boom, from the same source gave something the suggestion of a dredge, and if you did not know what it was, it looked good, anyhow.

It was a handy size to give room for the 24-sheet cutouts and in the photograph these come out so well as to suggest living models. The actual peramulator did not give this effect, but it did convey an idea of the vivid action of the "Hell Diggers" and it sold the Wallace Reid Paramount picture very largely.

The rear of the truck carried a black portion of the 24-sheets lettered that the best place to buy a ford was from the company loaning the truck, and that still further reduced the expense.

The portable tool houses used on contractors' jobs will work in on other pictures and it is a good thing to remember that they will just about fit a light truck.

THIS DISPLAY IS AN OLD TOOL HOUSE FROM A JOB

They dressed it up with posters and added a hoist to make it somewhat suggestive of a dredge and it gave Charles F. McManus, of the Colonial Theatre, Tacoma, a perambulator that sold tickets about as fast as they could get them in

Ministers Exploited Harold Lloyd Feature

Figuring that ministers have heard more people say "I do" than any other class, A. K. Shell, of the Imperial Theatre, Gadsden, Ala., invited a minister to come and see the Lloyd play of that title. He not only came, but he brought five other ministers with him. This not only gave a very good story, but it contributed some excellent word-of-mouth advertising.

The telephone stunt was also used to call attention to Lloyd's visit, and the Mayor of Gadsden was persuaded to present to the Queen of the Etowah County Centennial a roll of film in which she appeared in all her queenly dignity.

As a final kick, the Disque High School contributed a musical program in return for a percentage on the tickets sold on the streets up to the regular opening time, and the superintendent of schools gave a talk on the musical work of the school.

Taken by and large it was a public event more than a picture show and it all cost only $32.63. Shell would pay two or three times as much any time for an equal boost in his receipts.

Selling the Picture to the Public

Feature Prepared for Personal Appearance

Harold B. Franklin on the recent personal appearance of Clara Kimball Young in the Shea Hippodrome, Buffalo, made that fact sell one of her features the previous week at the Criterion while at the same time he sold that

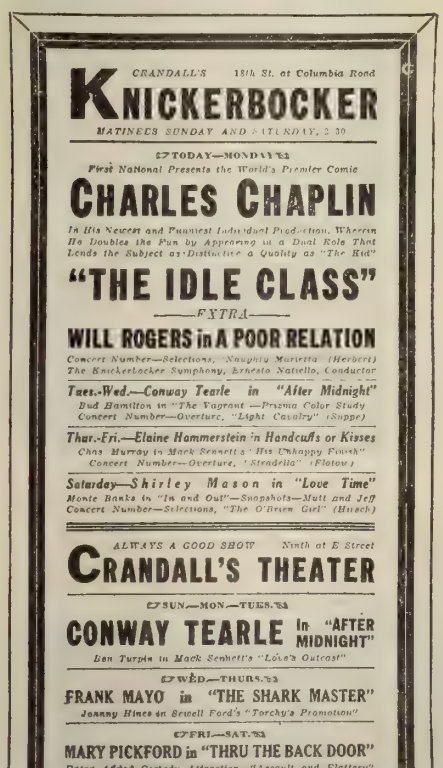
CRITERION
THIS WEEK
MAT'S 15¢ & 25¢
CLARA KIMBALL YOUNG
in Sada Cowans brilliant play
"CHARGE IT"
IMPORTANT
The Queen of all Screen Stars Clara Kimball Young will appear in person at Sheas Hippodrome Next Week
CRITERION
THIS WEEK
MAT'S 15¢ & 25¢
Clara Kimball YOUNG in "Charge it!"
Dedicated to all who do not realize the value of money
IMPORTANT
The Queen of all Screen Stars Clara Kimball Young will appear in person at Sheas Hippodrome Next Week
CRITERION
THIS WEEK
MAT'S 15¢ & 25¢
Clara Kimball YOUNG in "Charge it!"
A glittering drama of human life
IMPORTANT
The Queen of all Screen Stars Clara Kimball Young will appear in person at Sheas Hippodrome Next Week
CRITERION
THIS WEEK
MAT'S 15¢ & 25¢
Clara Kimball YOUNG in "Charge it!"
The Mirror held up to Society
IMPORTANT
The Queen of all screen stars Clara Kimball Young will appear in person at Sheas Hippodrome Next Week

The SHE "CHARGE IT" ADS

audience on the Hippodrome the following week. His daily advertisements carried a panel announcing the personal appearance and the advertisements themselves are better than usual examples of his artist's work. It is a proven fact that the circle is the most emphatic of attractors because it differs most markedly from the oblong form of the display itself. And a black circle is better than a white one, as a rule, though here we think the most striking of the four attractors is the black sketch on the white ground. Both styles, however, are good, and in small space they put over the attraction as well as many two column spaces might have done. This is one of the reasons we offer so many of these single column studies. They should prove helpful, not alone in preparing single column announcements, but displays on a larger scale. A good single column advertisement is able to stand enlargement to a two or three. It is merely a matter of relative size, which is why some large displays fail. They are too small in relation to their size. Of the three black circles we like best that in the lower left hand corner, because there is so little to confuse the lines with the black. For the same reason that in the lower right hand corner is the least effective, though all four are above the ordinary for attraction and selling power. The selling lines are also good examples. That for Monday merely announces "In Sada Cowan's brilliant play" because it is riding on the Sunday splash and the Monday criticisms, but Tuesday tells that "It is a glittering drama of human life," Wednesday gets stronger with "Dedicated to all who do not realize the value of money," and Thursday carries the sure-fire appeal of "The mirror held up to society" and draws those to whom society, when spelled with a capital, is a fetich. The spaces range between forty and forty-nine lines.

Get Neater Displays for Crandall Houses

Nelson B. Bell has achieved a better display for the Crandall second-run houses by merely reducing the rule work. If you will compare this with an earlier display, shown a few weeks ago, you will see that by using lighter rule and not extending them clear across the space, he gets a much better effect. There is still room for material improvement, but even this helps not a little. Using about a twelve em dash between days would work even better, and an indentation on the left, except for the days, would be another improvement. We do not think that the fists in the Crandall division on either end of the day lines helps much. To the contrary, they detract from the value of the lines, but the printer seems to like them, and they stay in. At any rate Mr. Bell has


CRANDALL'S 18th St. at Columbia Road
KNICKERBOCKER
MATINEES SUNDAY AND SATURDAY, 2:30
TODAY—MONDAY
First National Presents the World's Premier Comic
CHARLES CHAPLIN
In His Newest and Funniest Individual Production, Wherein He Doubles the Fun by Appearing in a Dual Role That Lends the Subject as Distinctive a Quality as "The Kid"
"THE IDLE CLASS"
—EXTRA—
WILL ROGERS in A POOR RELATION
Concert Number—Selections, "Naughty Marietta" (Herbert)
The Knickerbocker Symphony, Ernesto Natiello, Conductor
Tues.-Wed.—Conway Tearle in "After Midnight"
Bud Hamilton in "The Vagrant"—Prizma Color Study
Concert Number—Overture, "Light Cavalry" (Suppe)
Thur.-Fri.—Elaine Hammerstein in Handcuffs or Kisses
Chas Murray in Mack Sennett's "His Unhappy Finish"
Concert Number—Overture, "Stradella" (Flotow)
Saturday—Shirley Mason in "Love Time"
Monte Banks in "In and Out"—Snapshots—Mutt and Jeff
Concert Number—Selections, "The O'Brien Girl" (Hirsch)
ALWAYS A GOOD SHOW Ninth at E Street
CRANDALL'S THEATER
SUN.—MON.—TUES.
CONWAY TEARLE In "AFTER MIDNIGHT"
Ben Turpin in Mack Sennett's "Love's Outcast"
WED.—THURS.
FRANK MAYO in "THE SHARK MASTER"
Johnny Hines in Sewell Ford's "Torchy's Promotion"
FRI.—SAT.
MARY PICKFORD in "THRU THE BACK DOOR"
Extra, Added Comedy Attraction—"Assault and Flattery"

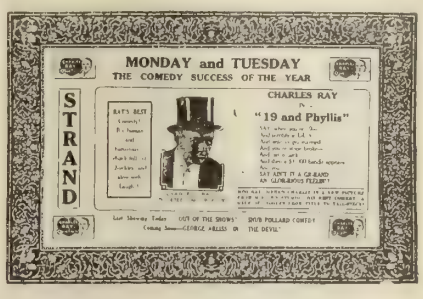
THE CRANDALL AD SECOND-RUNS

found that it really is possible to improve the looks of the space, and he is starting to build up to a prettier display. That helps.

—*P. T. A.*—

Uses Border Mats to Frame His Ads.

Sending in a display for Charles Ray in "Nineteen and Phyllis," R. D. McKay, of the Strand Theatre, Sydney, Nova Scotia, writes that it is framed in a mat to be had in every newspaper office. We question whether many newspapers carry this mat service, but it would be a fine thing if they did, and we presume that your local paper, if approached, can obtain mats for you. This gave Mr. McKay a pretty design and offset the deficiencies of the type display. This is a mat and not a piece border. It is cast solid and then mortised, for it is not in sections, though some newspapers carry some borders as wide. This is seven picas wide. The drawback of a mat service is that you have to use the mat in one size. You cannot saw it and cut a section out without destroying the design. But if you want a display of about that size, it is a great help to get a frame in one piece with a consequent relief from all bother about lock-up and mortises. Mr. McKay's copy is well planned and the display is fairly good for a small paper, but the cut makes the star look like a minstrel ready for his act. It looks more like a too-heavy impression than a worn cut. There is too much ink put on the paper, and he looks like one of Al G. Field's best. In general the signature should run where the dating comes, but Sydney is not so large that you have to sell the house name as



A CAST FRAME

strongly as you do the playing dates and while this space jolts theory, it works better in fact. About the only real criticism to offer is that the rule should be cut out and the name should be more strongly displayed. The small corner cuts do not perform this service and the 24 point letter is too small for a six eights. There was plenty of room for a good four or five line letter and no reason why it should not have been used. On the other hand it is always poor practise to put an important line so close to a panel rule. Even that one point rule. The eye is apt to light first upon the title, and since that means little, the reader may pass over the space and not even get the name. Apart from this, Mr. McKay is doing good work.

—*P. T. A.*—

Cliff Carroll Runs to Narrow and Deep

Cliff Carroll, who is now managing the Rand Theatre, Troy, N. Y., sends in some samples of his work for comment. Only one will reproduce well, a four tens for Katherine MacDonald in "Trust Your Wife" and he gets this through putting the added attractions in a side panel. His worst runs eighteen inches across only two columns, making it look more like a throwaway and this advertises that Henry Lehrman presents Virginia Rappe; using type two lines higher than that used for Norma Talmadge. his feature. That probably appealed to the collar girls for he repeats with another title. The composition on the Troy papers is not very good, the conventional lines being followed as this example shows. There is no smartness to the display. It is all along old lines. The copy is well written, and we think that playing up the added features is a good plan—so good that it would pay to adhere to this form instead of letting the space run down the page in narrower measure, but it should not be necessary to use so much rule work inside of the border. The compositor is simply hell on panels and cross line rules. The printer should be told in simple language that the big idea is not to have any panel in the space overshadow the border rule, not to use cutoff rule under any circumstance and to let a little white space in now and then just as a relief to the

Selling the Picture to the Public

eye. In the sample shown, for instance, the side paneling is not necessary. "All Next Week" should be brought down to run on a line with "Starting Tomorrow Evening," making the line read "All Next Week, Starting Tomorrow." Then the reverse signature should be shifted to cover the four columns,

CARROLL'S FOUR TENS

which would leave about an inch of white on either side. "Extra Added Features" should be set below the cross space line, in a smaller type, and the various items recited with eight em dashes of one point rule to separate. The entire announcement of the extra features should be set so as to take not more than two-thirds of the space, which would leave room for a few lines of eight point chat about the value of these varied features. It may take Mr. Carroll a little while to train the compositors to work along his lines instead of theirs, but it can be done and it is worth the trouble involved. Carroll can write good copy, but there is not much to be gained with a too solid display killing off the lines. We hope Mr. Carroll will hold a revival meeting and report progress.

—*P. T. A.*—

This Checkered Space Gets Quick Attention

Checkerboard effects are always striking. Harold F. Wendt, of the Rivoli, Toledo, uses the idea but makes his "white" spaces a benday effect instead of a pure white. This is not as effective as a pure white, not only because the grey is not as strong as white, but because the grey to some degree kills down the black. The black would appear to be blacker by contrast with the white, and this is important on news work, where the white is apt to be a yellow, at best. The display is effective as it stands, however, and attracted immediate attention to itself; which is what Mr. Wendt was planning for. He uses a majority of the spaces to display his vaudeville acts, for the Rivoli is a combination house, but if you have only a film feature you can use the spaces for alternate text and scene cuts. If you do this, it will be better to use the black for the scenes and the white for the text, for the text will not stand well in the reverse and the cuts will look better in white line. This is 140 lines across three; a three tens. It would be beter proportioned were it a trifle shorter, a three nines or eights. It should not be used much smaller than three columns, for then the individual squares would be too small to be of real use. A four tens would be better than a three-column space, but it will do well in three, as this display proves. As usual the artist is a better draftsman than speller, for he announces "The Personanity Boys" where he means "personality" and spells "barrage" with one "r." You need to watch your artist when it comes to spelling, or he will go wrong about eight times out of ten. The checkerboard is a good form for a change. It should be used only occasionally; unless it is made a regular trade mark, but when it is made a regular trade mark, but when it is used,

RIVOLI
FREE DANCING IN THE RIVOLI BALL ROOM EVERY AFTERNOON & EVENING EXCEPT SUNDAY
Seven Metropolitan Vaudeville Acts—Feature Pictures in Continuous Performance
CONWAY TEARLE IN
BUCKING THE TIGER
ADAPTED FROM THE STAGE PLAY OF THE SAME NAME
"THE ROSE REVUE"
BILLY BROAD
A LAUGH BARRAGE ON TICKLISH SUBJECTS
POWERS-MARSH DELMAR
TOYMA & CO.
MARR & EVANS
HARUM-SCARUM COMIQUES
"THE VIRGINIA TRIO"
OGDEN AND BENSON
"THE PERSONANITY BOYS"
HALL ROOM BOYS

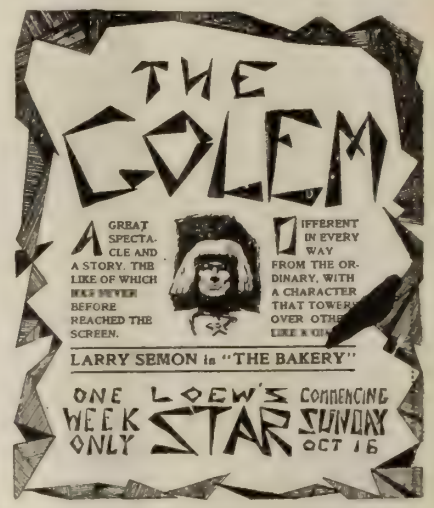
M. WENDT'S CHECKERBOARD

it will put the idea over better than the average with no great amount of additional labor.

—*P. T. A.*—

Made Cubist Border Help "Golem" Appeal

This "Golem" display in 110 lines across three from Col. Thompson, of Rochester, gives something entirely new. The story is treated in cubist fashion and Col. Thompson has taken this suggestion for his advertising display at the Star. Not only is the border in the sectional-puzzle style of art, but the lettering of house and title and the initials of the selling talks are all in harmony. Even the cut of the Golem is in keeping, with its irregular background and crude, but powerful drawing. We do not recall any advertising, even the posters for the original Criterion run, which so accurately represents the play. Even the selection of the type face used seems to be a studied effort to match the general type, for it is not like the usual displays from the Star. It is a particularly nice combination of type and hand work Most artists would have been tempted to approximate the Jewish characters in his drawing, because the legend is taken from Hebrew folk lore, but the cubist effect is more characteristic and will have a wider appeal. Through the summer, and even in the fall, the Star advertisements were not up to the old Bracker standard of drawing. Lately, however, Col. Thompson has come into his own, and several of his late displays are very much worth while. It will be a long time before he approaches his "Dream Street" advertisement for sheer effectiveness, but he is distinctive and appealing in most of his recent displays, and


THE GOLEM
A GREAT SPECTACLE AND A STORY, THE LIKE OF WHICH HAS NEVER BEFORE REACHED THE SCREEN.
DIFFERENT IN EVERY WAY FROM THE ORDINARY, WITH A CHARACTER THAT TOWERS OVER OTHE
LARRY SEMON in "THE BAKERY"
ONE WEEK ONLY
LOEW'S STAR
COMMENCING SUNDAY OCT 16

COL. THOMPSON'S CUBIST ART

he has risen to this occasion as few managers have done. If you are going to play "The Golem" you cannot do better than to have your artist reproduce this display for your own use.

—*P. T. A.*—

Gets a Good Display Using Lettered Work

This display from the Strand Theatre, Des Moines, for Douglas Fairbanks in "The Three Musketeers" is mostly hand lettered, but the text is kept open and the lettering is so clearly done that the usual objection to this style of work largely disappears. We think, however, that some type lines would have given the display greater distinction, excellent as the lettering may be. Take that shield at the top. Set in a nice display face in eight and ten point with a twelve point bold for the top, it would have spoken with greater authority. Just compare the "Strand Augmented Orchestra" at the bottom with the "Adaptation" line just above and perhaps you will get the idea. This is a four fifteens and in a space that size it is almost impossible to get as good results with lettering as with type. In the very small spaces hand lettering is of value very often, because it permits the space to be used to the fullest advantage. You cannot get a very good display in a single two inch space. You can get a neat announcement, but you cannot get the same results that you find in the Shea daily advertisements, for example. But when the space grows, the reverse holds good and you cannot get the bold announcement that type will yield. The ideal display is a combination of lettered title, as clearly done as though with type, and the rest in metal. The cuts are nicely set into this display and it shows an intelligent appreciation of appeal. It is better than the average display and the lettering, as such, is very much above the average because it is both legible and attractive in line. The panel at the bottom is an apology for the increase in prices. We think this is the wrong attitude to take. It should be a matter of pride that the house has been able to procure a display worth so much more than the average and instead of an apology a modest brag should be made, such as:

GET A
P. T. A.

Selling the Picture to the Public

"We offer no apology for the increased prices at the Strand during the engagement of Douglas Fairbanks in 'The Three Musketeers.' The slight increase in the price is in no degree commensurate with the greater artistic and entertainment value of the production, and we

GOOD HAND LETTERING

believe that our patrons would gladly pay double the increased price did they know the treat which awaits them. New York is paying two dollars to see precisely the same production. Our prices are only ——— and even at that advanced admission we shall give performances at 11-1-3-5-7 and 9 in order that all may be accommodated who desire to see this film triumph." An apology is all very well when you have done something wrong, but do not take the stand that it is wrong to advance the prices for a superior attraction.

—P. T. A.—

This Cut and Title Will Work Together

This 100 lines across four from the Century Theatre, Baltimore, is a good example of the use of a cut to arouse interest in the title. Sometimes a cut is merely an attractor; something to get attention to the space, but here the cut performs a greater service, for it helps to sell. This is because the advertising man has selected a cut that will work in with the title. You read that it is the sting of the lash. You know that Hamilton is not a wife-beater, and you want to find out who wielded the lash and all about it—so you go to the Century, as the management hoped you would. It is not always possible to get a newspaper still which will work in as well, but when you can, you have the ideal combination for a newspaper display. There is a also shown a nice appreciation of the relative value of star name and title. Baltimore papers can be relied upon to give good returns from properly screened cuts, so the use of an attractor is justified, where it would not be were the presswork uncertain. Routing the cut adds to its strength. Square background cuts cost less, but they give less in advertising value and the best investment shown in this space is the money spent to get the background routed out. In the news columns a full scene cut is all well enough, but

A SCENE CUT THAT SELLS

in an advertising display it is seldom that a full scene works as well as the isolated figures. And to make the work doubly sure, the artist has very evidently touched up this cut to give strength to the main lines. Sometimes a very little pen work will give twice as much as will an unretouched cut, yet even the best advertisers overlook this important point.

—P. T. A.—

Used His Own Trophies to Sell "Golden Snare"

When George Bligh, of the Liberty Theatre, Salem, Ore., played First National's "The Golden Snare," he made a forest lobby with banked foliage and set into the display his own collection of hunting trophies for effect. You cannot see them clearly in the cut, but the general effect is suggested. There is a coyote in front of the stump and a mountain lion on the tree, with a bear crouching before the box office. Several stuffed animals are concealed in the shrubbery on the left and there is also a collection of pelts. The effect is striking, yet it represents comparatively little work when compared with the result. Not every manager has a similar collection to tell of his own prowess, but he can borrow from the fur stores or even use cutouts at a pinch. They do not even have to be cutouts of First National paper if only they work in well. Any number of old sheets will show animals. Use them up.

—P. T. A.—

A Bill Collector Now

Some months ago there was a run on the feather idea, a real feather tacked to a card The idea started, we believe, in New York, and was widely copied. It may interest the originator of the idea to know that it works well as a bill collector. One of the large fraternal organizations in New York sends out each fall a reminder to those who are in arrears. The collection of back dues is about the meanest job imaginable, since the man is buying a dead horse. It has been found that anything which gets a laugh will bring in more money than a straight dunning notice. This year we framed up a card to which a gaily colored feather as attached and started the greeting with "Tickle your memory," explaining that doubtless the recipient had "forgotten" to send in his dues and that the tickler had been sent to remind him. It promises to be one of the best collection letters we have ever sent out. Why not tickle the memories of your patrons with a house appeal? You'll find it will pay, but go to a little pains to make the card sightly. In the card we used two holes were punched at the bottom, on the right, through which the stem of the feather was placed, the feather being placed across the card diagonally and stapled at the tip.

P. T. A.

P. T. A. brings more business.

MR. BLIGH'S PERSONAL ANIMAL EXHIBIT

Idle Promises Mean Failure, Says Lasky; Industry's Ideals Must Be Ever Higher

By JESSE L. LASKY

IT is now several years since the slogan "Fewer and better pictures" was adopted among producers and in the main I feel that most of them have tried to live up to the ideal thus expressed. But I do not believe that any of us have fully succeeded. True we are making better pictures than we made a few years ago. I may say for example that Paramount Pictures are very fine pictures, generally speaking. But they can be better. That is the crux of the matter.

Not only must pictures be better—they must be so much better that there will be no necessity of trying to convince the public of the fact. The pictures must speak for themselves and in terms so emphatic that even the dullest eye and mind will appreciate their quality. This is essential for the simple reason that unless pictures are produced with a positive insistence upon superior quality, they will ultimately find themselves without an audience and the producer will be like Othello, "with occupation gone."

More than ever before are audiences discriminating. This is not just an expression—it is the truth—as I happen to know very well indeed. The exhibitor has to present something that is a decided attraction before he can hope to fill his house. Not merely a sensation—it must be good, good in quality, good in story material, cast, direction, production, presentation. There is no single element in the art and industry from the start to the finish, from scenario to theatre, which cannot stand some advancement almost daily. And this advancement is imperative if the business is to retain its past popularity.

Exhibitor Hurt First

Where does the shoe pinch hardest? Who suffers first from falling attendance at picture theatres? Unquestionably, the exhibitor and immediately through him, the sales organization, and ultimately the production organization. But this admits of extensions in various directions. It means that artists and technicians suffer, that the very organizations themselves must ultimately find their well formed and carefully constructed edifices trembling because the final product does not sell as it should.

It is a simple matter after all. Motion pictures are like any commodity, plus art. They are made, they are sold, they are witnessed. If they are not good they will not sell. The public must be attracted. This cannot be done by flamboyant advertising, by "booster" methods, by mere promises without fulfillment. There must be truth behind every promise and it must be carried out.

An Optimistic World

We are living in an optimistic world, despite the many causes for possible pessimism. Things are not as yet in the even-flowing state that we could wish, but as rapidly as possible are being put into that state. The world is filled with plans for ideal conditions of living and working. The Limitation of Armament Conference is the greatest of these plans; the administration of tax problems is another; the gradual adjustment of trade conditions is still another.

People are inclined in this country to be optimistic and this very characteristic has carried us through many vicissitudes. So I do not for a moment maintain that we should immediately become pessimistic and decide that the motion pictures are going to the "demnition bow-wows." I do insist, however, that no amount of optimism will enable producers to continue successfully in business if they do not heed the handwriting on the wall and make better pictures—not merely talk better pictures.

So far as we are concerned, Paramount Pictures are going to be better all the time. They've got to be. It isn't a case of merely hoping for the best—we have to know in advance that we are making better photoplays, that every story is filled with the material that people demand, that the best stars and directors, the finest settings, the most perfect technique are all applied to the end that the exhibitor may be able to fill his theatre and send his audiences away satisfied with what they have witnessed.

Ever Higher Ideals

We believe that every picture produced as a Paramount Picture for future release approximates at least the ideal we have set—but we realize fully that by next month, or next year we shall have advanced that goal post several miles and be striving for something still finer. However, we cannot see further than this and must hope that we are at least a measure or two ahead of even the exacting public's demands.

Take Cecil B. DeMille's two latest pictures, "Fool's Paradise" and "Saturday Night." I have seen them both and if I am any judge, I pronounce them both as nearly perfect as it is possible to make a production. This is not idle talk. I mean it. If I were not convinced, I would say so. There is nothing to be gained by saying something that is untrue. The public will soon enough discover the actual facts and tell you so.

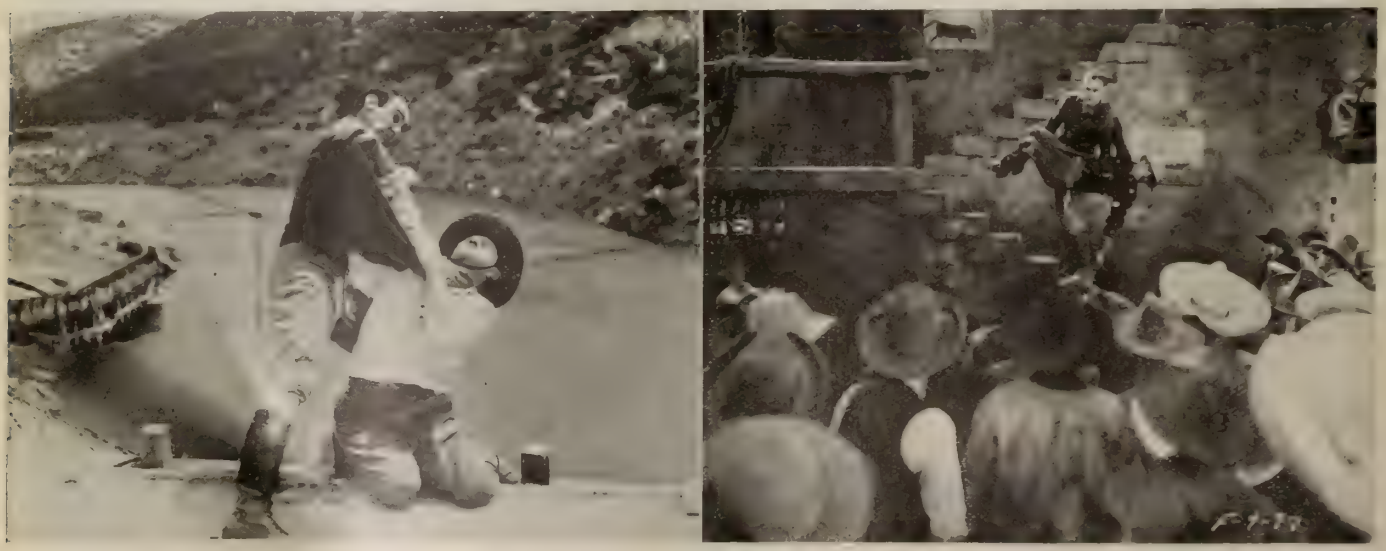
The stellar combination idea in special pictures made good with "The Affairs of Anatol," another DeMille picture, and "Peter Ibbetson," wherein Wallace Reid and Elsie Ferguson are co-starred. It has proved to us that the public likes to see several of its favorites together. I can understand this. I remember reading novels by various authors and wishing my favorite characters might meet one another. It is much the same idea. What will be the effect, thinks the playgoer, of seeing Wallace Reid, say, and Elsie Ferguson, making love or involved in a great dramatic situation? And the producer fulfilling this desire, meets a popular demand. So we are planning now the combining of Agnes Ayres and Jack Holt in a William DeMille production.

Love An Enduring Theme

George Melford's "The Sheik," with Agnes Ayres and Rudolph Valentino, touches high water mark in popularity. Certain critics assailed it but the public placed upon the production the seal of its approval, which is the final test. It is a picture that women in particular like. Why? Because love is the central theme and motif. Love against the background of the desert sands and the life of the Orient.

Mr. Melford is now making "Moran of the Lady Letty," with Dorothy Dalton featured, and Rudolph Valentino in the male lead. I am firmly convinced that it will also appeal, this time to men and women almost equally. I feel sure the public is going to like "Miss Lulu Bett," William DeMille's production. It is so intensely human, so applicable to everyday life, that it can hardly fail to win the audiences of every class.

So with the pictures starring Wallace Reid, Ethel Clayton, Gloria Swanson, Betty Compson, Agnes Ayres, Jack Holt, Thomas Meighan and the specials, such as "One Glorious Day" with Will Rogers and Lila Lee.



SCENES FROM "THE LAST TRAIL," A WILLIAM FOX RELEASE

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

A Sailor-Made Man

(*Harold Lloyd—Associated Exhibitors—4 Reels*)

M. P. W.—Harold Lloyd's first four reel comedy for Associated Exhibitors is certainly a winner.

N.—All's well in this rollicking comedy—a sure laugh getter.

T. R.—It is very likely to result in an avalanche of dollars at the box office and without a doubt widen the smile on the face of the wise exhibitor who likes to hear his audience laugh once in awhile and, incidently, isn't averse to taking in a few dollars.

W.—Lloyd's first four reeler amusing and interesting.

The Fourteenth Lover

(*Viola Dana—Metro—6 Reels*)

M. P. W.—Altogether a handsomely produced picture with an honest-to-goodness story which surely should please the star's admirers.

N.—Typical Viola Dana number; pleasing entertainment.

W.—Mild entertainment padded to the limit.

T. R.—Viola Dana and her personality again! It is a story exactly suited to this vivacious young actress, fitting her like the proverbial glove.

Silent Years

(*Featured Cast—Robertson Cole—6 Reels*)

M. P. W.—Well-known cast in dignified production of popular novel.

N.—Accurate screening of powerful novel.

T. R.—A gripping tale of the Canadian woods in the St. Lawrence region that is remarkably well told.

W.—Human interest story offers new angle on mother love theme.

A Parisian Scandal

(*Marie Prevost—Universal—4,739*)

M. P. W.—Marie Prevost turns scant material into good entertainment in her latest Universal.

N.—Carries enough sparkle to get over.

T. R.—This time, at least, a suitable vehicle has been supplied for the little ex-bathing beauty.

E. H.—Presents Marie Prevost in her best picture to date.

W.—Not much to story but star good to look at as usual.

The Fox

(*Harry Carey—Universal—7 Reels*)

M. P. W.—Magnificent western scenery and lively action in Universal Super-Production, starring Harry Carey.

E. H.—Is a thrilling western melodrama, photographed against the beautiful painted rocks of Mojave desert.

W.—Harry Carey as star and author of first Jewel Western.

T. R.—There is a good, interesting story with tense and thrilling situations.

N.—Absorbing picture packs a kick at the finish.

Fightin' Mad

(*William Desmond—Metro—5,436 Feet*)

M. P. W.—Metro-Desmond production has many hearty laughs and a thrilling ending.

W.—"Fightin' Mad" good western built on "Three Musketeers" idea.

N.—First rate entertainment in this lively Western.

T. R.—When it is all over you conclude that it was a picture worth while seeing.

A Prince There Was

(*Thomas Meighan—Paramount—5,533 Feet*)

M. P. W.—Mr. Meighan bulks a trifle too large for the character and suggests that he is too full of good red blood to be a society idler until a pretty face arouses him and its owner ends matters by making him a real man.

E. H.—It contains plenty of heart interest and is relieved by much good, clean comedy.

N.—Attractive little picture on a Cinderella theme.

W.—Stage play provides Meighan with very weak role.

T. R.—Mr. Meighan is a handsome fellow and a good actor, but it just happens that he doesn't "fit," that's all, in this particular play.

The Devil Within

(*Dustin Farnum—Fox—5,997 Feet*)

M. P. W.—For those who like brutality, the witch's curse and the faithful servant the picture may get by. It does not seem equal to Dustin Farnum's previous release.

T. R.—Just another good Fox picture.

W.—Farnum gets terrible story for his second.

N.—Not up to "The Primal Law."

Ace of Hearts

(*Featured Cast—Goldwyn—5,883 feet*)

M. P. W.—Finely directed and acted.

W.—Story not strong enough for screen production.

T. R.—There is no denying its suspensive lure and strong dramatic appeal, due to good acting by a talented company and the masterly direction of Wallace Worsley.

N.—Rather depressing story of "reds" and revenge.

Molly O

(*Mabel Normand—Mack Sennett—6 reels*)

M. P. W.—Mabel Normand is simply immense in Mack Sennett Comedy.

T. R.—This is one of the best bits of entertainment presented this season.

N.—They have another "Mickey" here.

E. H.—It is a picture that will captivate most audiences and presents a homely little story with certain appeal and considerable humor.

17 Reviews in this issue. See pages 710, 711, 712, 713, 714, 715.

SCENES FROM GOLDWYN'S "GRAND LARCENY"

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Exhibitors

THE BRANDED WOMAN. Not up to Norma Talmadge's standard, too much of the old-time plot. Advertising; newspaper and lobby. Patronage; general. Attendance; poor. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

PECK'S BAD BOY. Fine box-office attraction. Entire audience pleased with this picture, will get the business and give 100 per cent. satisfaction. Advertising; lobby display, heralds and newspaper. Patronage; mixed. Smith and Correll, Portland Theatre, Casselton, North Dakota

WEDDING BELLS. There was a big wedding in town to take place on the same day the above picture was to be shown. I advertised this by saying "Wedding Bells will ring today." I packed the theatre and the picture pleased them all. Advertising; sixes, threes, ones, heralds and street. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

COURAGE. Truly a wonderful production. Story, acting and settings could be no better. If you have a high class audience by all means book this picture and give your patrons a treat. On the strength of picture second day almost doubled first. Advertising; regular. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

NINETEEN AND PHYLLIS. Very good picture, but Ray is no star here. Seems like plenty of "hicks" here without importing them in. Advertising; lobby and newspaper. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

GOLDEN SNARE. A good northern picture, pleased well. Advertising; regular. Patronage; high class. Attendance; good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE JACK-KNIFE MAN. A good picture, but sadly lacking in thrills, pleased about 50 per cent., rather pathetic. Advertising; slide and one sheets. Patronage; middletown. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

IDLE CLASS. Although not up to regular Chaplin comedies, got lots of laughs. Did not draw as should. Patronage; young. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

PASSION. Personally consider it a great picture, but my patrons were not unanimous in their praise. Advertising; window cards and one sheets. Patronage; high class. Attendance; good. G. W. Saul, Fireman's Hall, Hillsdale, New Jersey.

IDOL DANCER. Very good production, excellent acting, wonderful photo work, pleased patrons. Advertising; regular. Patronage; smalltown. Attendance; fair. Webster Pease, Centennial Theatre, Lowell, Wisconsin.

Fox

THE NIGHT HORSEMAN. It drew and it pleased. One of the best Mix subjects ever made. A good deal of comedy about it. Advertising; ones, threes and sixes. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SPEED MANIAC. Tom Mix is always popular with our fans, but this one was even more than the average, as the name implies. Plenty of speed and no stopovers. Advertising; usual. Patronage; neighborhood. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

AFTER YOUR OWN HEART. Just the kind they expect and want to see with Mix. It's all fun and action, and while not burdened with much in the way of story, it pleased them all. Advertising; lobby and newspapers. Patronage; mixed. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

Goldwyn

THE OLD NEST. Won the hearts of Sapulpans. Best mother picture ever run in Sapulpa. Advertising; bill board, newspaper, small cards and photos. Patronage; mixed. Attendance; good, better than good. S. R. O. for four nights and mat. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HOLD YOUR HORSES. Best picture Moore ever made, exceptional business, everyone pleased. Advertising; posters, slides and newspapers. Patronage; town and mill people. Attendance; big crowd. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

Medicine for Sick-Sundayites

Mr. Joerger is up against a condition that may confront you. It is because his report is also a helpful suggestion in combating the sick-Sunday crowd that we give it prominence. Mr. Joerger says:

MID-CHANNEL (Equity): We booked this one for Sunday as there was so much opposition to Sunday shows in this town. Some even went so far as to say it was as good a sermon as they heard in many a day. Perhaps some other exhibitor is experiencing our difficulty and may be helped by this. Attendance very good. J. W. Joerger, O. K. Theatre, Enterprise, Ore.

DANGEROUS CURVE AHEAD. A pleasing picture. Did not cost much to produce. My idea is exchange has no license to make the exhibitor pay the big price they are asking for this. We are entitled to some good pictures without being robbed. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

PRISONERS OF LOVE. A good picture. Pleased 100 per cent. Betty Compson lovely and capable, she'll soon arrive. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE OLD NEST. One of the best pictures I have ever seen. It will make money for you, book it. Advertising; weekly program and lobby. Patronage; family. Attendance; capacity. James J. Christie, 3rd Avenue Theatre, Watervliet, New York.

HIS OWN LAW. An especially strong story played to perfection by Hobart Bosworth. He takes care of the heavy parts without an overdose of posing. Pleased 100 per cent. Advertising; usual. Patronage; neighborhood. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

DANGEROUS CURVE AHEAD. Good picture, played two days at advanced prices against strong opposition. My patrons all well pleased. Advertising; banner, lobby, newspaper, herald's tie up with city. Patronage; first-class, transient. Attendance; good. H. M. Rogers, R & R Queen Theatre, Sweetwater, Texas.

MADAM X. Fine picture. Pauline Frederick at her best. Advertising; telephone line call and usual posters, newspaper, etc. Patronage; best country. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa

Hodkinson

JOURNEY'S END. The picture is good, but it's doubtful whether the elimination of sub-titles will ever become a usual thing. Makes it too deep for average audience. Advertising; usual, played up in ads, as first serious drama without sub-titles. Patronage; smalltown. Attendance; fair. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

Metro

BIG GAME. Liked by the audience, but had many flaws. Advertising; program, paper and local news. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

BLACKMAIL. Viola Dana clever. Many patrons took trouble to stop at box office and compliment show. Advertising; billboards and newspaper. Patronage; smalltown. Attendance; fair, stock company competition. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

OVER THE WIRE. Very good, but star of no box office value. Couldn't get them in. Advertising; lobby and newspaper.

Straight from the Shoulder Reports

Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

FOUR HORSEMEN. A strictly high class feature. Wonderful acting, good story, real human appeal. Advertising; papers, billboards, fliers, window cards. Patronage; best. Attendance; great. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

HOME STUFF. Poorest story Viola Dana I ever had. Why don't they do something for this girl? She's immense, but weak stories are killing her. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE FOUR HORSEMEN. A magnificent picture, great, almost beyond description. Cast and staging are perfect. Advertising; widely billed and heralded. Patronage; high class, Attendance; only fair. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

UNCHARTED SEAS. Very good picture, about the best Alice Lake has had. Alice is a comer, but they'll have to provide better stories. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

VERY IDEA. Mediocre, it isn't worth the time it takes to run it if you got the picture free, too silly altogether. Advertising; fair. Patronage; all classes. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

Paramount

HELIOTROPE. One of the best Paramount pictures that we have exhibited. Excellent theme and fine acting. Advertising; usual. Patronage; small town. Attendance; good. Morton Fry, Town Hall Theatre, York Village, Maine.

CONRAD IN QUEST OF YOUTH. Very clever production. Star well liked. D. Buss, Star Theatre, Tonawanda, New York.

THE GREAT DAY. No good for me. Advertising; usual. Patronage; neighborhood. Attendance; poor. J. A. Emery, Star Theatre, Bar Harbor, Maine.

THREE WORD BRAND. Very good picture and good star. Well liked here. Picture is type of good clean western. Advertising; three 24 sheets, eighteen 1 sheets, lobby and two newspapers. Patronage; mixed. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

WHAT'S YOUR HURRY? Especially interesting in our locality, where large engineering work is in progress. Nothing wonderful, but satisfying. Advertising; posters and local papers. Patronage; rural. Attendance; poor (rain). Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

DANCING FOOL. Good entertaining picture and the kind of a story that's simple and pleases all. Advertising; newspapers only. Patronage; mixed. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

DANGEROUS MOMENT. Believe it to be one of the very best Paramount productions this year. Pleased every one who knows pictures. Price a little too high for me to make any money. Hurts me to pay it all out to the exchange. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HELIOTROPE. Good picture, but did not pull. Those who saw it liked same. Conditions have not picked up here as yet. Advertising; newspaper, plenty cards and heralds. Patronage; best class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

AFFAIRS OF ANATOL. DeMille's greatest. List of stars drew crowd. Patrons were well pleased. Advertising; newspaper. Patronage; smalltown. Attendance; very good. L. T. Carskadan, Music Hall, Keyser, West Va.

TOO WISE WIVES. Good picture. Advertising; big. Patronage; good. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

HAIRPINS. The best Enid Bennett has done for some time. Several non-Bennett fans said they really liked this one. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

THE LOVE SPECIAL. A very good picture. Wallace Reid always popular here. Picture would be better if a little lighter in some places. Pleased 100%. Advertising; newspaper and billboard. Patronage; neighborhood. Attendance; good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

JAIL BIRD. Just an ordinary program picture. Some thought it good, others didn't care for it. Advertising; newspapers and posters. Patronage; small town. Attendance; poor. Ray Fletcher, Isis Theatre, Roseville, Illinois.

CHICKENS. Good little light entertaining picture. Star well liked but people haven't the money to come out to see him. Advertising; lobby and newspapers. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

SIX BEST CELLARS. Have had Bryant Washburn in better ones. Picture only fair. Patronage; family. Attendance; poor. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

CRADLE OF COURAGE. Will please wherever William Hart is popular. Not his best. Advertising; usual one sheets. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

Pathe

THE BUTTERFLY GIRL. Fairly good picture, but poor business on account of local conditions. Seemed to please. Advertising; average. Patronage; mixed. Attendance; poor. Chas. Kuchan, Idylhour Tehatre, Canton, Illinois.

Realart

A KISS IN TIME. Picture good and pleased everybody. Advertising; one three-sheets, three one-sheets. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

SHE COULDN'T HELP IT. Just fair, not up to Miss Daniels' usual releases, but no doubt you will get by with it. Advertising; sixes, threes, ones. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

EVERYTHING FOR SALE. Very good at all angles. I predict that Miss McAvoy will reach to the highest step. Advertising; posters and paper. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Fla.

ROOM AND BOARD. A very pretty story, well acted throughout, and the settings are hard to beat. Gave general satis-

BETTY ROSS CLARK, EARL SCHENCK, WADE BOTELER AND ZELLA INGRAHAM IN RENCO FILM COMPANY'S "AT THE SIGN OF THE JACK O'LANTERN," TO BE RELEASED BY HODKINSON IN JANUARY

Straight from the Shoulder Reports

faction. Advertising; usual. Patronage; neighborhood. Attendance; fair (bad weather). John W. Joerger, O. K. Theatre, Enterprise, Oregon.

FOOD FOR SCANDAL. A fine little program picture. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

A KISS IN TIME. Very good, enjoyed by all. Advertising; posters and programs. Patronage; family. Attendance; fair. E. Lee, Victoria Theatre, Cuthbert, Ga.

HER WINNING WAY. The girl stars with Realart are all very good, but there is something about this that seemed to give more than general satisfaction. Not a single adverse comment. Patronage; neighborhood. Attendance; fair due to bad weather. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

PRIVATE SCANDAL. Just a fair program picture, star has no drawing power here. Ran with "Hurricane Hutch," Pathe serial, the best serial Pathe has made in a long time. Draws fine. Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SHELTERED DAUGHTERS. Had I known this picture was so sorry I would most assuredly delayed play date. Justine Johnson is no actress. Advertising; usual. Patronage; neighborhood. Attendance; poor. W. E. Elkins, Temple Theatre, Aberdeen, Mississippi.

EYES OF THE HEART. Matinee killed the night show. What came at night left the theatre before the show was over. Absolutely a rotten picture for me. Advertising; sixes, threes, ones. Patronage; neighboorhood. Attendance; poor. W. E. Elkins, Temple Theatre, Aberdeen, Mississippi.

R. C.

A WIFE'S AWAKENING. Good, but not for what it is cracked up to be. They overcharge for reputation. Be careful. Advertising; posters, signs and paper. Patronage; small town. Attendance; poor. J. Carbonell, Monroe Theatre, Key West, Fla.

GOOD WOMEN. Too much padded, weak story, too long drawn out. Advertising; billboards and newspapers. Patronage; small town. Attendance; poor. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

IF WOMEN ONLY KNEW. Picture drew well for bad night. Title good but misleading. Advertising; newspaper. Patronage; small town. Attendance; good. L. F. Carskodan, Music Hall, Keyser, West Virginia.

COLD STEEL. Good Western picture. seemed to please everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, N. J.

BIG HAPPINESS. Fine production well liked by 90%. Ran it as a benefit show, drew well. Star well liked here. Advertising; six 3s, 1 sheets, cards and bills. Patronage; first class. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

THE SWAMP. Very good. Indeed hard to please if this picture fails to satisfy. Best of all did not have to pay a farm for it. Made some money on it. Dandy picture. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

Selznick

AFTER MIDNIGHT. Packed with interest. Good acting, great story. Advertising; papers, posters, stands. Patronage; good. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

ROAD OF AMBITION. A good clean picture, lots of compliments from patrons. Advertising; newspaper and billboard. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

IS LIFE WORTH LIVING? About the best liked picture of this star, Eugene O'Brien, that I have used. He's not very popular with my patrons. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

POOR DEAR MARGRET KIRBY. If this star keeps increasing in popularity some of the others are going to have to go some to keep in the race. A very touching story of love and Hammerstein plays part exceedingly well. Advertising; usual billboard and newspaper. Patronage; neighborhood. Attendance; very good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

OUT OF THE SNOWS. A pleasing, entertaining picture which will surely satisfy patrons. Comment good. Advertising photos, slides, newspapers. Patronage; good. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

THE FLAME. Some of these Stolls are good despite the fact that they are foreign made. This one especially. Patronage; middle class. M. Oppenheim, Empire Theatre, New Orleans, La.

BARS OF IRON. Same report as above. M. Oppenheim, Empire Theatre, New Orleans, La.

MR. WU. Advertised this picture with Chinese lanters, incense, etc. Went as well as others. Patronage; middle class. M. Oppenheim, Empire Theatre, New Orleans, La.

Universal

THE SHARK MASTER. Didn't see this one, but they told me it was very good picture. Business poor. Mayo don't pull them in, although his pictures are good. Wm. Thatcher, Royal Theatre, Salina, Kansas.

THE FIGHTING TRAIL. One of the best Mayo pictures we have had for a long time. Advertising; lobby and posters. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

DANGER AHEAD. Good of its kind, ran two days, fair business first day, second day off. Would call it a good program picture. Wm. Thatcher, Royal Theatre, Salina, Kansas.

ONCE TO EVERY WOMAN. The poorest special we ever ran. Too dark. When, oh when, will Universal get sufficient light

Scene from "A Yellow Streak," one of the Cactus features, co-starring "Bob" Reeves and Maryon Aye. The Cactus series is being distributed by the Western Pictures Exploitation Company of Los Angeles

Elinor Field and Truman Van Dyke, co-stars, in scene from "The Jungle Goddess," Colonel W. M. Selig's new animal-jungle serial, controlled by Export and Import Film Company

Straight from the Shoulder Reports

on their pictures? Advertising; above average. Patronage; general. Attendance; fair. U. G. Replogle, Grand Theatre, St. Mary's, Ohio.

THE KISS. Good picture but my patrons do not like the star, Carmel Myers. Would have pleased much better with another star. Ran it with "Miracles of the Jungle." Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

DESPERATE YOUTH. A very interesting and pleasing picture but failed to draw. Advertising; 6s, 3s, 1s, photo-slides. Patronage; small town. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, New York.

Vitagraph

THE INNER CHAMBER. A splendid picture. Alice Joyce and entire cast are fine. Better than many so-called specials. Many compliments. Advertising; average. Patronage; mixed. Attendance; fairly good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

Wid Gunning, Inc.

QUO VADIS. We have run this picture before and it makes a hit every time. Used three-act prologue. Everyone pleased. Patronage; rural-best. Advertising; posters, mail and newspapers. Attendance; good. B. A. Aughinbaugh, Commuiity Theatre, Lewistown, Ohio.

State Rights

THE HANDICAP (VICTOR KRAMER). Well cast and good in all particulars. Advertising; posters, newspapers, weekly program. Patronage; usual small city. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, N. J.

If your patrons like your pictures, say so. If they don't like 'em, say it, too. It will give your brother exhibitors a tip.

DEAD OR ALIVE (ARROW). This is second picture of Hoxie I have run, advertised the first one big, this one I only ran advertisement in paper and posters just to see what kind of a card he was, results satisfactory, picture good. Advertising, posters and newspaper. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

KAZAN. Best Curwood picture we have shown. The best money-gettter in two months. Advertising; posters, local papers, post-cards. Patronage; rural. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

A MAN THERE WAS (PIONEER). An old-fashioned picture, but good and interesting. Advertising; 6s, 3s, 1s, photos, slides. Patronage; small town. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, N. Y.

DEVIL DOG DAWSON (ARROW). Very good Western. Jack Hoxie seems to improve with every picture. I consider this his best so far. Advertising; average. Patronage; mixed. Attendance; fairly good, Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

SHADOWLAND. This is a dandy single reel for use every two weeks. Patrons like it and look for it. Advertising; none. Patronage; good. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

Comedies

THE FALL GUY (VITAGRAPH). The best and funniest two-reel comedy Larry ever made. It kept them laughing after they left the theatre. People on the street came in to see what was going on. Advertising; threes and ones. Patronage; neighborhood. Attendance; good. W. E. Elkins, Temple Theatre, Aberdeen, Miss.

IN AGAIN (UNIVERSAL). This is a real comedy, lots of new stuff, that's what they want. Boost this. Ran "Roaring Waters," two-reel Universal Western, with George Larkins "Purple Riders" Serial with the above comedy. They went out telling what a good show we had. Business good, 10-20c. Wm. Thatcher, Royal Theatre, Salina, Kansas.

PEACEFUL ALLEY. A dandy two-reel comedy. Everyone pleased. Some good stunts in this one. Wm. Thatcher, Royal Theatre, Salina, Kansas.

SPRING (PARAMOUNT). Very tame, nothing funny in it. Advertising; regular. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

LLOYD ONE REEL REISSUES (PATHE). Good for any program. They help put the show over and am sure they draw. 99% of them are good. Advertising; ones and cut-out. Patronage; neighborhood. Attendance; good. W. E. Elkins, Temple Theatre, Aberdeen, Miss.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Stranger Than Fiction"

First National Release Starring Katherine MacDonald Has Novelty of Films Within a Film. Pokes Mild Satiric Fun at Film Industry

Reviewed by Jessie Robb.

If the picture is seen in the same spirit in which it was evidently made, the First National release, starring Katherine MacDonald will prove first rate entertainment. The picture is really two films within a film and the method of presentation makes mild, satiric fun of the prevalent mania for action, punch and thrills. The amateur film presentation of Carmen is highly amusing, especially to those who have acted and seen amateur theatricals and that includes everyone. The "Stranger Than Fiction" film is a swift moving crook melodrama with all the thrills, adventures and stunts possible worked into it. The aeroplane stunts are certainly thrillers. The picture was evidently made regardless of expense.

It is difficult to consider Miss MacDonald, seriously, as a dramatic emotional actress. She is much too beautiful and has an underlying placidity, but she does give indications of a comedy ability. Wesley Barry plays "Freckles," a slum youngster who suffers from a youthful passion for the lovely Diane. Wade Boteler is sufficiently villainous as the "Black Heart." The others are up to par.

The Cast

Diane Drexel.....Katherine MacDonald
Dick Mason.....David Winter
Freckles..... Wesley Barry
The Black Heart.....Wade Boteler
The Shadow.....Jean Dumont
The Croaker.....Harry O'Conner
Diane's Aunt.....Evelyn Burns
Police Commissioner.....Tom McGuire

Story by Charles Richman and Arthur Shelby LeVino.
Directed by J. A. Barry.
Photographed by Joseph Brotherton.
Length, 6,388 Feet.

The Story

Diane Drexel, a wealthy society girl, is movie mad. She invites friends to see the projecting of Carmen, in which they have acted. She then tells the operator to show her original film, "Stranger Than Fiction." He is about to comply when the lights go out. When they are turned on again the guests discover they have been robbed by the "Black Heart" who has left his familiar mark. The police are unable to find a clue. To arouse her indolent fiancee to an interest in life, Diane tells him that she will not marry him until he has run down the notorious thief. Dick tries but is not successful. One day, while visiting in the slums, Diane meets Freckles and the Shadow. Her kindness to Freckles arouses the Shadow and he gives her his confidence. She learns that Dick is in danger and she and the Shadow plot to reach the "Black Heart." Their plot is successful and Diane is sent to rob her own home. She sends Freckles for the police. A series of thrilling escapes follow, which reach a climax in an aeroplane stunt where the "Black Heart" is forced to his death and Diane and Dick land safely. Then the lights flash on. Diane tells her guests that that is her idea of what the public wants and further promises her husband that she'll stop playing with the movies after she has made one more picture as there is a boy in the neighborhood who can walk just like Charlie Chaplin.

Program and Exploitation Catchlines:

See the American Beauty, Katherine MacDonald, As Herself, As Carmen, As a Gangstress in the Underworld, As an Aviatrix. All in Her Latest "Stranger Than Fiction"

IN THIS ISSUE

"Call of the North" (Paramount).
"The Girl from Porcupine" (Arrow).
"The Sin of Martha Queed" (Associated Exhibitors).
"Stronger Than Fiction" (First National).
"Little Eva Ascends" (Metro).
"White Eagle" (Pathe).
"Golden Trail" (Metro).
"Ladies Must Live" (Paramount).
"The Light in the Clearing" (Hodkinson).
"Sir Arne's Treasure" (Swedish Biograph).
"The Bonnie Brier Bush" (Paramount).
"Peacock Alley" (Tiffany).
"Cheated Hearts" (Universal).
"Monte Works the Wires" (Du Mahaut-Klein).
"Red Hot Romance" (Emerson-Loos).
"The Lotus Eater" (First National).
"Our Mutual Friend" (Gunning, Inc.).

"Pathe Review 132"

Good form in more ways than one marks a section of this interesting Pathe Review, in which, by means of slow-motion photography excellent views of college girls in athletic stunts, including high jumps, are shown. The grace of the female of the species is strikingly exhibited. The Plaza and St. Mark with its pigeons, and other views of Venice that attract tourists are shown in Pathecolor. Then there is a section showing the Emperor's Tea Gardens in Japan, with the imperial tea sorters skillfully picking out the choicest leaves for the Mikado. Another section takes you on a thrilling ride on a railroad train up Mt. Washington to a height 6,300 feet above sea level, while still other views show you Pete the clown that now makes his home at the Pathe laboratories.—C. S. S.

"Pathe Review 133"

All who are interested in tennis will be particularly well pleased at the slow-motion sections of this reel showing Tilden and Johnston, champion players, in action. The motion is slowed down so that the manner of making the remarkable plays can be studied with ease. Particularly unique and interesting is a game of doubles in which every play can be followed without ever losing sight of the ball. Eltinge F. Warner, of "Field and Stream," is shown with a friend hunting wild turkeys and making some crack shots, and there is a remarkable view of a flock of the turkeys feeding. A Pathecolor section shows the boiling pools in Yellowstone Park, with a fair fisher maid boiling her catch in one of them. Also in Pathecolor are interesting views of Malaga, Spain. There are also views of Morocco, showing how the natives are still using primitive methods as they did about 500 B. C. C. S. S.

"The Sin of Martha Queed"

Stock Situations Built on Puritanism Is Allan Dwan Production, Associated Exhibitors, Inc., Pathe Release

Reviewed by Jessie Robb.

The latest output of the megaphone of Allan Dwan, Mayflower Photoplay Corporation, Associated Exhibitors, Inc., Pathe release, has as its story Dwan's own brainchild. Technically, the production is well-nigh flawless with some of the most exquisitely beautiful photography seen in many a day. The story is not so good—the situations employed have been used again and again until they are thoroughly familiar, but Dwan has injected a new twist by making the father the very embodiment of bigoted Puritanism who sees sin in everyone. But bigoted as he is and vile as he believes his daughter to be, it seems stretching a point to force her into a marriage with a man he knows to be a drunken ruffian.

Dwan has cast his photoplay carefully and has some of the best known screen players. Their work is of the best. The picture will, undoubtedly, get by with the not too discriminating through the excellent acting and the sheer photographic beauty.

The Cast

Martha Queed.....Mary Thurman
Marvin Queed.....Joseph J. Dowling
Alicia Queed.....Eugenie Besserer
Georgie Queed.....Frankie Lee
Arnold Barry.....Niles Welch
Atlas ..... George Hackathorne
David Boyd.....Frank Campeau
Grandmother ..... Gertrude Claire

Story and Direction by Allan Dwan
Photographed by Tony Gaudio.
Length, 6 Reels.

The Story

Martha Queed is loved by Arnold Barry, who is spending a vacation in the mountains. That she may see the interior of his hunting lodge, she feigns a sprained ankle. The pair are seen by David Boyd, a distant relative and a drunken ruffian who has secretly coveted Martha. He goes to Marvin Queed, a bigoted Puritan. He believes David's story and to save her good name he forces her to marry David.

The next morning David is found dead. Circumstantial evidence points to Arnold Barry. Martha has disappeared. She is found ill and delirious in a marsh by Atlas, a deformed boy. He takes her to his cabin where she is nursed but she grows worse. Atlas hears that Barry will be sentenced. Knowing of Martha's love for Barry, Atlas rushes to the court, confesses that he killed Boyd and then commits suicide. Barry rushes to the cabin, gets Martha and takes her to the hospital. When she is convalescent the pair are married in the presence of Martha's mother, who has left her cruel husband.

Program and Exploitation Catchlines:

In There Mental Sin? See Allan Dwan's Latest Production and the Almost Tragedy Resulting From the Twisted Mind of a Bigoted Puritan Who Saw Evil in the Most Innocent Actions.

"Look Pleasant Please"

This is one of the best of the Pathe-Harold Lloyd single-reel re-issues and it contains plenty of laughs. Harold pinch-hits for a photographer who is in trouble over trying to flirt with a married woman, and himself gets into all sorts of scrapes. Harold is also a grocer's clerk who overcharges everyone. Bebe Daniels and Snub Pollard assist the star in this production.—C. S. S.

Newest Reviews and Comments

"White Eagle"

New Pathe Serial Starring Ruth Roland Is Full of Thrills and Elaborate Scenic Effects

Reviewed by Edward Weitzel.

In "White Eagle," Pathe has a new serial starring Ruth Roland, that is full of thrills and elaborate scenic effects. It is easily the most pretentious serial with which Miss Roland has been connected and should delight the fans who follow the adventures of this fearless young woman from week to week. The scenes are laid mostly among the Indians, and the backgrounds are very picturesque. The acting of Miss Roland and her supporting company is spirited. The serial, judging by its first three episodes, is going to make a record for itself.

The Cast

Ruth Randolph.....Ruth Roland
Phil Stanton.....Earl Metcalfe
Jim Loomis.....Harry Girard
Julia Wells.....Virginia Ainsworth
Gray Wolf.....Otto Lederer
Standing Bear.....Bud Osborne
Grouching Mole.....Frank K. Lackteen
Moonlight ..... Gertrude Douglas
Stone Ear.....Louise Emmons
Feather Foot.....Frank Valrose
Bill Henley.....Chick Morrison

Story and Scenario by Val Cleveland.
Supervised by Hal Roach.
Directed by W. S. Van Dyke.
Cameraman, Arthur L. Todd.

Episode One

Ruth Randolph learns that the trident tatooed on the palm of her left hand is an ill omen. One day two Indians overpower her while she is motoring, but she is rescued by Phil Stanton, who leaps from his car to hers.

Ostensibly to make a statue of an Indian, Ruth is lured to the Golden Canyon by Jim Loomis, who is in league with Gray Wolf, chief of the Buffalo tribe, to secure possession of the Golden Pool. This inexhaustible pool of molten gold is to go to the tribe chosen by Ruth, who, it is proven by the trident, is their Princess White Eagle.

She is imprisoned in the stone wigwam, but befriended by Moonlight, who is betrothed to Standing Bear, Chief of the Blue Hawks. Phil steals into the stone wigwam and he and Ruth make a dash for freedom. Indians block their path and a terrific fight on the roof of the pueblo ensues, in the midst of which Ruth is borne off by a mysterious masked man, garbed in white, who takes her away on his fleet white horse.

Episode Two

The disappearance of Ruth with the mysterious White Rider causes great consternation. Indians and cowboys follow, but the chase ends at a closed trail. The White Rider takes her to his home in solid rock, entrance to which is through a secret door in a giant tree. Not knowing whether he is a friend or foe, she escapes by sliding down a rope from a high window. She seeks food in the hut of Stone Ear, a deaf mute, but fear drives her out. Phil finds her and, by a trick, they escape the Indians.

Ruth decides to go back to Frisco, but Loomis plots against her. They cause her to reach the depot after the train has started. She rides to a nearby platform and leaps onto the speeding train. The door to the car is locked and she is at the mercy of a ruffian, who jumps from his horse to the train. Ruth climbs onto the roof, and, after a flight with the cowboy, she leaps to the ground.

Episode Three

Stone Ear, nurse of Ruth when she was a baby, gives Ruth a message from her father which locates a sacred Wampum Belt, which will protect her from harm by the Indians so long as she wears it. When she is about to enter the Golden Canyon, she is lassoed from her horse and pulled up the side of the Canyon by the White Rider, who forbids her ever to enter the Golden Canyon.

She disobeys his orders because she has sacred duty to perform. She is proclaimed Princess White Eagle, Chieftainess, and Gray Wolf and Standing Bear each plead for their respective tribes. Ruth is told that Gray Wolf killed her father. Gray Wolf overhears and realizes that he stands little chance of being granted the golden pool. As the pool will be divided equally between the two tribes should Ruth die before her decision he plans her death, she is overcome by poisonous vapors and an Indian tiptoes toward her with trident raised.

"Golden Gift"

Well-Known Stage Play Is Translated to Screen in Picture of Varying Merit

Reviewed by Fritz Tidden.

"The Claim," a stage play, has been used by June Mathis as the basis of a story that has in turn been made into pictures to serve as Alice Lake's latest Metro release, and distributed under the cryptic title, "The Golden Gift." As a star's vehicle it fulfils its obligation satisfactorily, giving the young lady in question, whose pleasing personality and ability are familiar to some extent, a great many opportunities to display a wide variety of emotions in fairly dramatic situations, which she grasps with consuming regularity. And it also serves as excellent material to work upon for a competent supporting cast, wherein the eye is gratified when it meets the well-known young woman who established no little reputation as a Sennett bathing beauty, Harriett Hammond. The photographer contributed his share in providing frequent scenes of rare pictorial beauty in the exteriors, and the large sets are imposing.

But as an entertainment the picture can be said to somewhat fall down when the story and the method of unfolding it is considered. The result of the latter working upon the former is lack of momentum. The theme of a young woman forsaking love for a career is not new, but it always holds the interest of the average audience when approached from some new angle. In "The Golden Gift" this seems to be lacking, and the handling of the plot has left some gaping holes owing to an over-stretching of the long arm of coincidence. Also it is too long.

The Cast

Nita Gordon.....Alice Lake
James Llewelyn.....John Bowers
Edith Llewelyn.....Harriett Hammond
Leonati ..... Joseph Swickard
Rosana ..... Bridgetta Clark
Malcolm Thorne.....Louis Dumar
Stephen Brand.....Geoffrey Webb
Joy Llewelyn.....Camilla Clark

Story by June Mathis, based upon the play. "The Claim."
Scenario by Florence Hein.
Directed by Maxwell Karger.
Length, 6 Reels.

The Story

Following an unusually unhappy married life and a period of having to sing and dance in a Mexican border town dance hall to eke out an existence, Nita Gordon leaves her child in a monastery garden and at the offer of her old singing teacher goes abroad to resume her vocal studies. She returns to this country some years later and immediately becomes an operatic favorite.

Nita has become hardened and treats all men with heartless indifference. But some time after she meets James Llewelyn, a young millionaire, she develops a strong attachment for him, and his little adopted daughter, who, it turns out is her own abandoned child. And when she is called upon to decide upon a career or real love she chooses the latter.

Exploitation Angles: Play up Miss Lake and make what you can of the operatic career, which always sounds interesting. There is a good chance for hooking-up with gift and toy stores just now with that title.

"Sir Arne's Treasure"

Romantic Tale of Olden Days Produced by Swedish Biograph Company Has Real Charm and Much Artistic Excellence

Reviewed by Edward Weitzel.

To the searcher after novelty coupled with a high order of merit the Swedish Biograph Company's production of "Sir Arne's Treasure," a romantic tale of Sweden in the olden days, may safely be recommended. Written by Selma Lagerlof, said to be the most beloved writer of that land of little villages and magnificent mountains and waterways, the story (to quote from a brief outline printed on the program), "has for its background the Sweden of three hundred and fifty years ago when good King John ruled over the land, and tells of the love of a little village maiden for a fiery-hearted nobleman."

The story has a tragic ending but it is a gem of its kind, and the beauty of the winter scenes and the truth and understanding shown in its direction and the acting of the entire cast place it among the best products of this or any other country. For simplicity of effect coupled with a keen poetic instinct, it is in a class by itself. We hear a good deal about a demand for better pictures—and they are arriving in a steady stream and have been arriving ever since the first picture was made. In other words, the moving picture, true to its name, is continually advancing in artistic worth. "Sir Arne's Treasure" is splendid proof that Sweden is doing her share in the good work.

The stars of the cast are Mary Johnson and Richard Lund. As Elsa, the heroine, Miss Johnson brings a deep spiritual note into her impersonation. In personal appearance she suggests Lillian Gish, and has much of the earnestness and wistful appeal of the American favorite. Richard Lund is a lusty and handsome Sir Halmer, who wears his cloak and sword as if born to them and has the details of the actor's art at easy command. The costuming of the entire cast and the naturalness with which each man wears the garments of the Seventeenth Century are notable features of the picture.

Directed by Mauritz Stiller.
Photographed by J. Julius.
Length, 6,500 Feet.

Exploitation Angles: Work up interest in this picture. Tell your patrons that the Scandinavian pictures have been the talk of London for a year and more and that you offer one of the first on this side of the water. Work hard on this, for this picture is probably the first of many you can sell to advantage.

"Screen Snapshots 13-F"

An unusually large number of screen stars are shown in this issue, which is well up to the standard of previous releases in this series, distributed by Federated Exchanges. Betty Blythe is shown visiting aboard a warship, Hobart Bosworth at work, Joey McCreery with her orang-outang pets, Sir Gilbert Parker, Lois Wilson and William De Mille "breaking ground" for a new film palace, King Baggott directing a bathing girl scene for a Marie Prevost feature. Then comes a regular rodeo held on Pauline Frederick's estate; Ben Turpin, Larry Semon, Will Rogers, Ruth Roland, George Beban, Snowy Baker, Rudolph Valentino, Slim Summerville, Mabel Normand, Penrhyn Stanlaws, Charlie Murray and Nazimova. One of the most interesting scenes shows slow motion views of Snowy Baker, the Australian horseman and actor, being thrown from his horse directly in front of the camera.—C. S. S.

Newest Reviews and Comments

"The Girl From Porcupine"

Arrow Offers Fine Curwood Feature, Rich in Heart Interest.

Reviewed by C. S. Sewell.

One of the best of the recent state right productions is "The Girl from Porcupine," the second of a series of four pictures by James Oliver Curwood, distributed by Arrow Film Corporation and produced by Pine Tree Pictures, Inc., in the Maine woods. It is a story of the great out-doors, of the kind for which this author is noted, and is marked by red-blooded action and an abundance of heart interest. The eternal triangle is noticeably absent and the scenes of villainy and ill-treatment have been subordinated; for the most part it tells a touching story of the love of a boy and a girl in the Yukon country which is not affected when the girl goes to a fashionable school in the states.

This picture is interpreted by a thoroughly satisfactory cast headed by Faire Binney and William (Buster) Collier, Jr., who give fine portrayals for their roles, particularly in the parts that require considerable depth of feeling, and they do not overact. The types are all well selected and every member of the cast, not forgetting a clever dog, acquit themselves with credit. The photography is excellent and Dell Henderson deserves praise for the manner in which he has directed this production. Admirers of James Oliver Curwood pictures will like this one.

The Cast

Hope Dugan ..... Faire Binney
Jim McTavish..... Wm. (Buster) Collier, Jr.
Bill Higgins ..... Jack Drumier
Sam Hawks ..... James Milady
Red McTavish ..... Adolf Milar
Dugan ..... Tom Blake
School Teacher ..... Marcia Harris
Her Brother ..... Jack Hopkins
Brandt ..... Sam Ryan
Miller ..... Gus Pixley
Mrs. Miller ..... Marie Maletesta
First Hold-Up Man..... Tom Wallace
Second Hold-Up Man..... Ben Lewis
The Dog ..... Lassie

Directed by Dell Henderson
Photographed by Lucien Tanguay and Charles Downs.
Length, Six Reels.
Story by James Oliver Curwood.

The Story

Jim and Hope, when their parents meet death in a storm, are adopted by two miners. Later, Jim is ill-treated by his foster-father, Mr. Tavish, who is finally thrashed by Hope's adopted parent, Dugan. McTavish shoots Dugan and meets his fate at the hands of the mob. The two children are then taken care of by Bill Higgins and Sam Hawks, who decide to send Hope to a swell school. To meet the expenses they finally sell their mine, but are robbed of the money. Young Jim gets it back, but is arrested. Hope is told that he is dead, and realizing the friendship of her new friends, hurries back to the Yukon. She arranges with one of the miners to hold up the stage coach and rescues Jim, pretending to shoot him. The three friends then leave for another country to begin life anew.

Program and Exploitation Catchlines:

Excellent Production of the Great Out-Doors by the Author Who Is Famous for Stories of This Type, James Oliver Curwood.

A Story of the Great North in Which William (Buster) Collier, Jr., and Faire Binney Portray the Leading Roles in a Romance with Unusual Heart Interest.

Thrilling Fights, Red-Blooded Action, a Pretty Romance and Intense Heart Interest Characterize this James Oliver Curwood Story.

Exploitation Angles: Hook your publicity to Curwood, who should prove your best seller, but you should be able to make something out of the names of Miss Binney and young Collier, offering the latter as the son of his father. Play on the outdoor angle.

"Our Mutual Friend"

English Production of Dickens' Story Released by Wid Gunning Is Splendid Entertainment.

Reviewed by Edward Weitzel.

The unexpected is always taking place in the screen-world as well as elsewhere. A film version of "Our Mutual Friend" is one of the pictures that should, by right of its artistic and entertaining qualities, prove one of the big money makers of the coming year. Produced in England and released by Wid Gunning, the spectators who assembled in the Lyric Theatre last Monday night were treated to an evening with Dickens that was full of delightful surprises. This story of the famous English novelist turned out to be excellent material for a moving picture, and should serve as a guide to the American directors who persist in photographing life just because they are making a moving picture. Charles Dickens was a dramatist as well as a novelist and knew the value of characterization—which is only another way of saying that he played up the high spots in the men and women he created and left out the commonplace details. This same commonplace detail is the curse of the moving picture.

Next to "A Tale of Two Cities" this Dickens story has the most absorbing plot of any of the English writer's works. It is a mystery story and has all the elements of a corking good melodrama. The atmosphere in the picture is wonderfully true, and the quaint scenes and characters of over half a century ago make splendid entertainment.

The fact that the picture was produced in England and the cast filled by English actors accounts of course for its real Dickens flavor. Charles Dickens helped to dramatize his novels and was himself an excellent actor and stage director. His plays were originally rehearsed under his supervision, and the Dickens tradition has been kept alive in England by the actors and stage managers who were taught the business and characterization of the plays thirty years or so ago when the English writer's dramas were frequently produced. In this country "Dombey & Son" and "The Old Curiosity Shop" were standard attractions. William J. Florence was celebrated for his performance of "Cap'n Cuttle" in the first named play, and Lotta for her "Marchioness" and "Little Nell" in the latter.

Perhaps the impersonation in the present cast that is the greatest single hit is the Bella Wilfer of Catherine Reese. Anything more charmingly feminine and lovely than this demure little English actress hasn't been shown on the screen. In the scene where she and Peter Walton as John Rokesmith went to church and were married the entire house broke into spontaneous and hearty applause. It was the tribute that the whole of humanity loves to pay youth and innocence. The other members of the cast deserve unqualified praise.

The Cast

Bella Wilfer ..... Catherine Reese
John Rokesmith ..... Peter Walton
Eugene Wrayburn ..... Albert Fenton
Mortimer Lightwood ..... Elvin Milton
Gaffer Hexam ..... Peter Anderson
Gaffer Hexam's Daughter.. Katherine Casper
Rogue Riderhood ..... Evan Rostrup
"Ma" Boffin ..... Joan Nethersole
"Pa" Boffin ..... Alfred Miller
Mr. Venus ..... Charles Wilkens
Silas Wegg ..... Bertram Cross
"Pa" Wilfers ..... Charles Withey

The Story

The romance in "Our Mutual Friend" is built around the situation that John Harmon's future wife was picked out for him by his miserly but wealthy grandfather when John was a mere lad. Returning home after an absence of several years John is able, through a strange move of fate, to assume the personality of his friend John Rokesmith and to woo and win for himself the girl who has always felt she had been forced to give away her hand if not her heart. This story is worked out with the help of powerful melodramatic material.

"Cheated Hearts"

Herbert Rawlinson Appears as Star in First Hobart Henley Picture for Universal.

Reviewed by Fritz Tidden.

Not long ago Hobart Henley was placed under contract to direct pictures for Universal. His initial release under the new connection has lightly fastened to it the title "Cheated Hearts," and serves as the latest starring vehicle for Herbert Rawlinson. The story is founded on a novel by William F. Payson called "Barry Gordon," which had a moderately wide sale some time ago. So much for statistics.

Henley has proved to many persons that he is one of the most competent directors making pictures today. But even his ability could hardly transfer a palpably pot-boiled novel such as the original of the current story and make anything that could be classed as "different." Henley has done his best with the meagre material placed at his disposal, however, and there are frequent flashes of high merit to the production. But the story gets in its own way, in a manner of speaking, and at times counteracts the worthy effects.

One of the evidences of Henley's showmanship is evidenced in the cast which he probably selected to surround the star. It may be imagined that when the story was handed him he found that something attempting the heroic must be done so he went out and engaged a troupe of players whose ability and names would carry weight. In this he notably succeeded.

The Cast

Barry Gordon ..... Herbert Rawlinson
Tom Gordon ..... Warner Baxter
Muriel Beekman ..... Marjorie Daw
Kitty Vanness ..... Doris Pawn
Nathanial Beekman ..... Winter Hall
Col. Fairfax Gordon ..... Josef Swickard
Ibrahim ..... Murdock McQuarrie
Nli Hamed ..... Boris Karloff
Naomi ..... Anna Lehr
Hassam ..... Al McQuarrie
Achmet ..... Hector Sarno

Adapted from William F. Payson's novel, "Barry Gordon."
Scenario by Wallace Clifton.
Directed by Hobart Henley.
Length, 4,415 Feet.

The Story

Barry Gordon has the curse of his family, the drink habit, which has caused his father's death. Barry's brother, Tom, hasn't—and Barry thinks that means a lot to Muriel Beekman, his guardian's daughter, whom he loves. He sees her apparently permitting Tom's attentions, draws the conclusion that she loves Tom, and leaves the country after a drinking bout.

In Paris he reads of Tom's capture by Moroccan bandits and goes to find him. Muriel and her father follow from America and a dramatic adventure brings Barry the strength to conquer himself and find happiness with Muriel.

Program and Exploitation Catchlines:

If Going Through Hell Makes a Man Strong, Herbert Rawlinson Could Teach Hercules to Chin Himself After His Starring Role in "Cheated Hearts."

"Cheated Hearts" Was Directed by the Man Who Made "Parentage," "A Gay Old Dog" and Many Others.

See Herbert Rawlinson in "Cheated Hearts" and Take a Jolt of 100 Proof Heart Tonic.

Exploitation Angles: Play up the new producing combination and dwell upon the strength of the cast, putting over those who are favorites with your patrons. Slide on the story and talk of the stars.

Newest Reviews and Comments

"Little Eva Ascends"

Barnstorming Days of Troupe of Ham Actors Makes Snappy Comedy, Which Stars Gareth Hughes. S-L Production; Metro Release

Reviewed by Jessie Robb.

There's a large amount of genuine entertainment value and hearty laughs in this S-L Production, Metro release, which stars Gareth Hughes. The picture is a snappy comedy, the story provided by that prolific source of supply for the film industry, the Saturday Evening Post. The comedy is refreshingly unhackneyed and expert, technical skill is most noticeable in the clever detail, easy-running continuity, genuine characterization and splendid direction. It surely is a novelty to see that stage perennial, "Uncle Tom's Cabin" put on the screen as it is given by a troupe of "ham" actors in a "tank" town. This presentation of audience and the happenings, front and back-stage, is the big situation of the film and the climax of little Eva ascending—only she doesn't—is a scream. The sub-titles are great.

Gareth Hughes is the protesting sixteen-year-old youngster who balks at being little Eva, especially as his "girl" lives in the next town, to the life. Benjamin Haggerty is sympathetic as the older brother. Eunice Vin Moore fully embodies the buxom, peroxide leading lady and owner. Edward Martindale as the boy's father gives a nicely balanced performance. Much credit is due to the entire cast for excellent work.

The Cast

Roy St. George (Little Eva)..Gareth Hughes
Mattie Moore.....Eleanor Fields
Priscilla Price.....May Collins
Blanche St. George (Eliza; Mrs. St. Clair) .....Eunice Vin Moore
John St. George (Uncle Tom)..... Benjamin Haggerty
Mr. Wilson.....Edward Martindale
Junius Brutus.....Harry Loraine
Mr. Moore.....Mark Fenton
Mr. Price.....John Prince
Montgomery Murphy.....Fred Warren
Richard Bansfield (Aunt Chloe), W. H. Brown

Story by Thomas Beer.
Directed by George D. Baker.
Photographed by Rudolph J. Bergquist.
Length, 6 Reels.

The Story

John, who plays Uncle Tom, and Roy, who plays "Little Eva," are the sons of Blanche St. George, owner and leading lady of the Blanche St. George Repertory Company which presents "Uncle Tom's Cabin" in tank towns. Both of the boys dislike the stage life. Roy is on a rampage. He considers that sixteen is too mature for Little Eva. His rebellion is at the boiling point, especially as his "girl" lives in the next town.

The troupe registers at the one and only hotel. John notices his mother's agitation when she, unexpectedly, meets the proprietor, Mr. Wilson. John questions her and learns that he (Wilson), is their father. Blanche had left him to pursue her "career." John and Wilson meet and John confesses to his dislike of the stage and his longing for a real life, but tells his father that they have to stick until Blanche earns enough to buy the home Opera House. Wilson promises to help the boys to the life they want.

The night of the performance Roy acts Eva under protest. All goes well—to the audience at least until just as Eva is about to ascend. A jeer from the gallery is the limit. Roy tears off his wig and in attempting to jump, catches in the long robe and falls to the floor taking the canvas backdrop with him. He escapes from the theatre and heads for Wilson's farm. Wilson corrals Blanche, gives her a check for $10,000 to buy the Opera House with the proviso that he has the boys. John and Wilson go to the farm, bringing Roy's "girl" and her parents. Then the company sits down to a happy supper.

Program and Exploitation Catchlines:

Saturday Evening Post Story Filmed. Gareth Hughes Plays Little Eva in a Way New to the Audience, But His Way Gets Him the Real Life He Wants!

See the Novelty of Barnstorming Days of a Ham Troupe in a "Tank" Town Playing "Uncle Tom's Cabin."

"Monty Works the Wires"

English Production All About a Dog Will Especially Please Children.

Reviewed by Sumner Smith.

A very entertaining novelty is "Monty Works the Wires," an Artistic Films, Ltd., comedy drama brought to this country by Adolphe N. DuMahaut-Edward L. Klein. It's all about a dog, an English fox terrier, and a peppy, intelligent little animal he is, flying about from one mischief to another and always confident he is a great asset to his master—he says so himself, in amusing subtitles supposed to show his train of thought. Rescued by his master from a "dustbin," Montmorency—for that's the high-sounding name this wriggling scrap of a canine goes by—stages a romance for "the man," transforms his master into a monocled "sport," refuses to be left behind on the honeymoon, experiences strange sensations in toasting the first-born and thoroughly enjoys the visit of a pompous "aunty."

This English production of five reels is not without faults, one criticism being that it is somewhat long, but it is without question ideal entertainment for children and a picture that will please a great many grown-ups. Exhibitors running children's matinees will find no subject on the market which will delight the youngsters more. The little dog is said never to have been trained but to be naturally clever and responsive to his master's moods and wishes, and it does seem to be so. Montmorency's support is adequate.

The Cast

The Man .....Manning Haynes
The Girl .....Mildred Evelyn
Auntie .....Eva Westlake
The Maid .....Gladys Hamer
The Doctor .....Thomas Canning
Cook .....Rosalie Heath
The Bridesmaid .....Judy Knight
It .....Montmorency
Bebe .....Tolli, Another Dog

Story by Lydia Hayward and Manning Haynes.
Produced by Challis N. Sanderson and Manning Haynes.
Directed by George E. Redman.
Photographed by Frank Grainger.
Length, Five Reels.

The Story

Monty is convinced he exerts a wonderful influence on his master's life, and tells his "son" all about it. He tells how he led romance into the man's life, transformed the spectacled bachelor into a monocled man-about-town, refused to be left behind on the honeymoon, is disappointed that his master has only one baby when he is the proud father of six puppies, finds a new interest in the person of "Aunty," who is a devotee of a Turkish bath cabinet and, unconsciously, does his master and wife a favor by driving her from the home.

Program and Exploitation Catchlines:

Don't Miss "Monty Works the Wires," in Which the Star Is One of the Cleverest and Most Adorable Little Dogs You Have Ever Seen.

Exploitation Angles: Although this is essentially a kid picture, you can sell it just as strongly to adults by offering it as a real novelty. Tell just what it is, and bear down hard on the cleverness of the dog.

"Red Hot Romance"

John Emerson-Anita Loos Production Lives Up to Its Lively and Alluring Title.

Reviewed by Edward Weitzel.

Once having selected such a lively and alluring title as "Red Hot Romance," it was up to John Emerson and Anita Loos to dig out the choicest of their subtitles and put their speedy and diverting plot over with a bang. The love and devotion of your true South American for comic opera revolutions, as laid down by O. Henry and his followers, is the theme selected for the story. Under the skilled construction of this talented team of scenario writers fun and laughter spouts out of "Red Hot Romance" like lava from a burning mountain. The production and acting are of high grade. Basil Sidney, Tom Wilson, Edward Connelly, Mae Collins, Frank Lalor and Snitz Edwards are the chief fun-makers.

The Cast.

Rowland Stone .....Basil Sidney
Thomas Snow .....Tom Wilson
Col. Cassius Byrd .....Edward Connelly
Anna Mae Byrd .....Mae Collins
Mammy .....Lillian Leighton
Jim Conwell .....Roy Atwell
General de Castanet .....Carl Stockdale
Madame Puloff de Plotz.....Marie Valerie
King Caramba the Thirteenth..Frank Lalor
Signor Frigoli .....Snitz Edwards
Lord Howe-Greene .....Henry Warwick

The Story.

Sent to Bunkonia by the conditions of his father's will to sell life insurance, Rowland Stone finds himself mixed up in all kinds of political trouble. Col. Cassius Byrd, the father of Miss Anna Mae Byrd, has been appointed consul to Bunkonia. Miss Byrd, who happens to be Stone's sweetheart, accompanies her father, and the lovers soon learn the meaning of a red hot romance. Stone's rival gets him to insure all of the king's cabinet who have been marked for death by the revolutionists. The endeavor to keep his own skin whole and to save his sweetheart's life and the lives of his policy holders drives the action at full speed ahead.

"Screen Snapshots 14-F"

Heralded as the "Home Life" issue of Screen Snapshots, this number, distributed through Federated Exchanges, contains interesting views of film stars as they appear in their own homes, away from the Cooper-Hewitts. The scenes show Wallace Reid and his wife, Dorothy Davenport Reid, together with their little son, Billy; then Lester Cuneo drops in for a visit. Then there's Elsie Ferguson on her farm, Harry Carey at his ranch, Mary MacLaren with her mother, Richard Barthelmess mowing the lawn, Mary and Doug with their little niece, Hobart Bosworth, among his books; Norma and Constance Talmadge at home, J. Warren Kerrigan with his mother and Bessie Love making the dust fly. There are also pleasing views of the tiniest star, Baby Peggy Jean, and a clever screen dog, Pal.—C. S. S.

"Sink or Swim"

An ingenious life-saving device which fails to work when the crucial moment arrives is the outstanding feature of this single-reel comedy distributed by Pathe, in which Snub Pollard is the star. Snub appears as an assistant life saver who does all the work while his chief, Noah Young, gets all the credit as well as cash. Snub's opportunity comes when the girl, Marie Mosquini, is floundering in the water, but he loses out as his device does not work. This picture, from the standpoint of humorous situations, is up to the standard of the average offerings in which Pollard is starred.

Newest Reviews and Comments

"The Bonnie Brier Bush"

Donald Crisp Production for Paramount Has a Fine Scotch Flavor.

Reviewed by Edward Weitzel.

The late Rev. John Watson's story of Scottish life, "The Bonnie Brier Bush," has been produced for Paramount by Donald Crisp and given a fine Scotch flavor. As becomes the subject, the picture is from the studio of "Famous Players-Lasky British Producers, Ltd.," the cast having been chosen from actors familiar with the scenes and characters of the story. It has a background of local color so true to the original that it carries conviction through every foot unrolled.

The story itself has a strong heart interest and many moments of deep pathos, relieved by frequent flashes of native humor. As a clean, sweet and thoroughly entertaining tale of the lives of the men and women in a Scotch village "The Bonnie Brier Bush" should recommend itself to all friends of the screen.

Donald Crisp, the American director, has not only made the production with great credit to himself but he acts the part of Lachlan Campbell, the stern but loving old shepherd of the tale, with real power. Mary Glynne as his daughter Flora, Dorothy Fane as Kate Carnegie and Jack East as Posty are especially capable members of the excellent cast.

The Cast

Lachlan Campbell .....Donald Crisp
Flora Campbell, his daughter..Mary Glynne
Lord Malcolm Hay.. .....Alec Fraser
Kate Carnegie .....Dorothy Fane
Posty .....Jack East
John Carmichael .....Langhorne Burton
Earl of Kinspindie.....Jerrold Robertshaw
Marget Howe .....Mrs. Hayden-Coffin
Dr. William MacClure...Humbertson Wright
Story by Ian MacLaren (Rev. John Watson).
Scenario by Margaret Turnbull
Directed by Donald Crisp.
Cameraman, Claude L. MacDonnell.

The Story

Lachlan Campbell, a stern Puritanical deacon of the "kirk" at Drumtochty, Scotland, quarrels with his daughter Flora, when he learns that she is engaged in a love affair with Lord Malcolm Hay, son and heir of the Earl of Kinspindie. The latter is anxious that his son wed Kate Carnegie, the most beautiful and wealthy girl of the village, despite the fact that Rev. John Carmichael, the minister, loves her in his quiet unobstrusive way.

But Lord Hay loves Flora and beside the bonnie brier bush, he makes her his wife by Scottish rite, with Posty, a letter carrier, as the only witness. The couple are surprised by Campbell who orders Hay to leave. Flora faints and Campbell carries her home. Hay and his father go to London and Flora hears that her sweetheart is to wed Kate. While she is writing a letter to him, her father surprises her and on learning the truth, he turns Flora from his door and she goes to London in search of Lord Hay.

Learning that he has gone to France, Flora obtains employment in a humble shop and becomes seriously ill. Meanwhile, Lord Hay returns and begins a search for Flora. Dr. William MacClure has found and taken her to her father who is overjoyed at her return. The Earl urges his son to marry Kate, but she refuses him, openly declaring her love for Carmichael. When Lord Hay goes to Campbell's cottage to see Flora, Campbell threatens him. The truth of his marriage to Flora is disputed until Posty announces that he witnessed the function. Campbell's opposition gives way and Lord Hay and Flora find happiness in each other's arms.

Exploitation Angles: Play strongly on the English-American production and hook in with booksellers to get the published story over. Work the book angle for a couple of weeks in advance. Appeal to literary societies and schools, offering seats in blocks at a slight reduction.

"Ladies Must Live"

George Loane Tucker's Production for Paramount Is a Dramatic Hash.

Reviewed by Edward Weitzel.

It is difficult to recall such a complete misunderstanding of the laws of the drama as is exhibited in "Ladies Must Live," the George Loane Tucker production adapted from the novel by Alice Duer Miller. In place of one set of juvenile characters the story is weighed down with four and, as a consequence, becomes a dramatic hash. First one pair of lovers register an emotion, which is then passed on to the other three pairs of lovers in turn. The entire picture is a strong reminder of an orchestra tuning up before starting to play. Each performer sounding his A in turn. Under such conditions, the work of the fine cast and the care and skill displayed in the mounting of the picture are not capable of overcoming the errors of construction in the scenario.

The Cast

Anthony Mulvain.....Robert Ellis
Ralph Lincourt.....Mahlon Hamilton
Christine Bleeker.....Betty Compson
Barbara ..... Leatrice Joy
William Hollins.....Hardee Kirkland
Michael Le Prim.....Gibson Gowland
The Gardener.....Jack Gilbert
Mrs. Lincourt.....Cleo Madison
Edward Barron.....Snitz Edwards
Nell Martin.....Lucille Hutton
Nora Flanagan.....Lule Warrenton
Max Bleeker.....William Mong
The Butler.....Jack McDonald
Nancy ..... Marcia Manon
Ned Klegg.....Arnold Gregg

The Story

Christine Bleeker, who has been reared in luxury through the munificence of William Hollins, her wealthy brother-in-law, is completing her education in a seminary. Her father, also maintained by Hollins, is hoping Christine will make a wealthy marriage and add to his income.

Three years pass and Christine has developed into a beautiful, but somewhat bored young woman. Edward Barron, an old rake, comes to the Hollins home with his wife, Nancy, very much his junior. Ralph Lincourt, a wealthy young man, also is invited. He is young, handsome and wealthy, and Nancy has set her cap for him. But Lincourt is handicapped with a wife and Hollins objects to him on that account. Christine and Nancy vote Hollins down on the theory that while Lincourt is married, the marriage won't last long.

At a reception, Lincourt seeks Christine, but she finds him repulsive. Barbara, a social secretary, is sought by Barron and he offers a rope of pearls which she refuses. Ned Klegg loves Barbara and resents her preference for Barron. An airplane dives into the grounds and Anthony Mulvain, an aviator, much in the public eye, narrowly escapes death. The guests, including Christine, pay much attention to him. Christine begins to love him. Nancy has decided to pay her court to Michael Le Prim, Mulvain's assistant and a veritable cave man in his methods of dealing with women. Le Prim forces Nancy into an automobile and drives off into the hills pursued by Mulvain and Christine.

Le Prim drives to an old hunting lodge and is struggling with Nancy when Mulvain and Christine arrive. Nancy is released and escapes in a motor car followed by Le Prim who takes the other machine, leaving Mulvain and Christine alone, miles from home, with the night closing in. They settle down to await the coming of the rescuing party which they know will come. But the night passes without rescue and the next morning Mulvain hails a boy who tells him there is a telephone a mile away. At Christine's home, a search party is about to leave when news come that Christine and Mulvain are at the hunting lodge.

When the party gathers, Christine announces her engagement to Mulvain. The latter, who is believed to be wealthy, informs the company that he is penniless. This creates a commotion and Christine is overwhelmed. Lincourt urges her to announce that she had agreed to marry Mulvain only through fear, but before she can do so, Le Prim appears with the body of Nell Martin, a girl betrothed to the gardener, which he had fished out of the lake. The girl had committed suicide when it was discovered that she was a ward of the court and had broken her parole.

The suicide plunges all in gloom. Barbara returns her rope of pearls to Barron; Lincourt looks in vain for his wife; Nancy quits her rake of a husband. Christine runs to Mulvain's arms, for if she must live, she is content to live in a smoky town with her "Tony" for the rest of her life.

Exploitation Angles:—Play on the star and producer without saying very much about the story. There are also a number of well-known players in the cast who can be sold to advantage.

"Peacock Alley"

Mae Murray Does a Striking Piece of Characterization in Colorful Tiffany Production.

Reviewed by Edward Weitzel.

As Cleo of Paris in a colorful production, "Peacock Alley," Mae Murray does a striking piece of characterization. Her part is that of a celebrated dancer who attracts the attention of a wealthy young American named Elmer Harmon when the young man goes to Paris to close a contract with the French Government. As the dancer Cleo has all the dash and abandon associated with her profession in the gay capital but, according to the story, she is a good girl at heart and intensely loyal to her beloved France. These qualities the star illustrates with pronounced success. Her dressing of the part of the dancer leaves little to the imagination, and has the merit of truthfulness on its side at least.

The acting of the supporting company in which Monte Blue, Edmund Lowe, W. J. Ferguson and Anders Randolf are prominent, is worthy of high praise. Robert Z. Leonard has directed the picture with skill, and the production is both lavish and effective.

The Cast

Cleo of Paris .....Mae Murray
Elmer Harmon .....Monte Blue
Phil Garrison .....Edmund Lowe
Alex Smith .....W. J. Ferguson
Hugo Fenton .....Anders Randolf
Joseph Carleton .....William Tooker
Abner Harmon .....Howard Lang
Mayor of Harmontown....William Frederic
Mons. Dubois .....M. Durant
Toto .....Jeffrys Lewis
Napoleon .....By Himself
Scenario by Edmund Goulding, based on a story by Ouida Bergere.
Titles by Frederic and Fanny Hatton.
Length, 7,500 Feet.

The Story

When Elmer Harmon goes to Paris to sign a contract with the French Government he meets a dancer named Cleo. They fall in love and Cleo, who has helped her country during the war, is the means of getting Elmer the contract. The pair marry, and Elmer takes his bride back to the United States. She is not well received by the folks in her husband's home town. Elmer takes her to New York, sets up an expensive apartment and gets into financial troubles. In order to help him out, Cleo permits her name to be coupled with an old friend in a way that makes her husband think the worse of her. The truth comes out at last, and Elmer and his wife face a happy future.

Exploitation Angles: Play up Miss Murray and her costumes. The combination will put the story over.

Newest Reviews and Comments

"The Light in the Clearing"

Irving Bacheller's Novel Has Been Turned into an Interesting Photoplay by T. Hayes Hunter for Dial Film Company. Hodkinson Release.

Reviewed by Edward Weitzel.

A faithful and interesting photoplay has been made from Irving Bacheller's "The Light in the Clearing," by T. Hayes Hunter. The novelist, who is known for his truthful and penetrating studies of American life in the days when the world was not filled with electrical wonders and the inhabitants of the small towns of the United States were a close community, has drawn a fine moral lesson by contrasting the careers of two young fellows, one of whom chooses the straight path and the other the crooked way.

The production is correct in local color and generous in its employment of a large and capable cast and impressive settings. The most dramatic figure in the cast is Eugenie Besserer as Roving Kate, a part requiring fine dramatic skill. This is furnished by Miss Besserer to the full. Clara Horton, Arthur Morrison, Alberta Lee and John Roseleigh are leading members of the capable supporting cast.

The Cast

Roving Kate.....Eugenie Besserer
Sally Dunkelberg.....Clara Horton
Barton Baynes.....Edward Sutherland
Amos Grimshaw.....George Hackathorne
Ben Grimshaw.....Frank Leigh
Horace Dunkelberg.....Andrew Arbuckle
Uncle Peabody.....Arthur Morrison
Aunt Deel.....Alberta Lee
Joe Wright.....John Roseleigh
Mrs. Horace Dunkelberg....Virginia Madison
Squire Fullerton.....J. Edwin Brown

The Story

Barton Baynes began life loving Sally Dunkelberg and ended it the same way. Always the source of his inspiration and joy, Bart climbed to the heights of success for her. When Bart's mother and father died his Aunt Deel and Uncle Peabody made a home for him with them. He grew up with Amos Grimshaw, son of the tight-fisted money-lender who held all the farmers of Ballybeen in his power. Then came the day when Bart made a friend of the powerful Joe Wright, who urged the boy's guardians to let him come to the town for his education.

There he met Roving Kate, the Silent Woman, who played with dolls and told fortunes. Kate prophesied four perils and a future of fame and success for Bart. Death and the gallows were written in the palm of Amos Grimshaw. Bart passed the first winter under the care of his new friend, Joe Wright, and then returned to his uncle's home for the holidays. The close of the vacation again found him hard at work with his studies and small jobs to help out with his board. Kate's prophecy about Amos Grimshaw came true. When Kate's son came home to see his mother he was murdered by Amos, who turned out to be his half-brother, Ben Grimshaw being the father of the poor demented woman's son.

Program and Exploitation Catchlines:

"The Light in the Clearing" Is One of Irving Bacheller's Best Stories and Has Been Splendidly Produced by T. Hayes Hunter.

Exploitation Angles: Play on the interest the story has held in its novel form. Hook to the stores if you can. Tell them that this is a production by the director who staged "Earthbound" and work a raffles for a "Roving Kate" contest.

Place your Classified Ad in Moving Picture World for best results.

"Call of the North"

Paramount Picture Is Virile Tale of the North Woods

Reviewed by Sumner Smith.

Long before Stewart Edward White's novel, "Conjurer's House," was adapted by John Cunningham and filmed by Joseph Henabery for Paramount, George Bradhurst turned it into a vehicle which successfully appealed to followers of the legitimate. Now Henabery has done it for the screen and Paramount, and done it very well, too. Henabery has, naturally enough, excelled the stage production from the pictorial viewpoint, as there can be no question but that "The Call of the North," which is its screen title, was photographed in a locale very similar to that forming the background for the novel.

The story has to do with the Hudson's Bay Company and trapping and "free traders" who were thorns in the side of that powerful organization. Jack Holt plays the part of one of the trappers "on his own," Madge Bellamy is the daughter of the despotic "factor" and Noah Beery plays her father. These three are the outstanding figures in an interesting but not unusual story of the North Woods.

Holt is admirably equipped physically for his part and, generally, pleases. It might be suggested, however, that a swaggering stride accompanied by broad gestures does not always suggest strength of character and frame, and utter unconcern. Rather, it smacks of bravado. Holt errs sometimes in this respect. Beery's characterization is typical of his best work, and Madge Bellamy is a wistful, appealing wisp of a girl among rough men.

The Cast

Ned Trent.....Jack Holt
Virginia Albret.....Madge Bellamy
Galen Albret.....Noah Beery
Achill Picard.....Francis McDonald
Graham Stewart.....Edward Martindel
Elodie Albret.....Helen Ferguson
Louis Placide.....Jack Herbert

From Stewart Edward White's Novel, "Conjurer's House."
Adapted by John Cunningham.
Directed by Joseph Henabery.
Photographed by Faxon Dean.
Length, 4,823 Feet.

The Story

Years before, when Ned Trent, as he calls himself, was a little boy, his father, Graham Stewart, was driven out into the North Woods to die, by Galen Albret, factor at an important post of the Hudson's Bay Company. Ned is seeking revenge when he, too, is threatened with the same fate by the same man, who he does not know killed his father. He plans to undertake "the long traverse" before snow flies and is given a rifle by Virginia, Albret's daughter, who does not know her father is an evil man. They are discovered and Ned shields the girl. Facing almost sure death, his identity is discovered, the circumstances that led up to his father's death are cleared, proving Albret a jealous, suspicious man, and the factor relents and reforms, giving his daughter to Ned.

Program and Exploitation Catchlines:

Jack Holt Has Role of He-Man in Thrilling Picturization of Sewart Edward White's Great North Woods Novel, "Conjurer's House."

"The Conceited Donkey"

"Rude shocks await those who take unto themselves credit due another" is the moral of this modernized Aesop Fable animated by Cartoonist Paul Terry and distributed by Pathe. The theme is built around a farmer who grows a prize watermelon, loads it on a donkey and starts to the fair. Spectators praise the watermelon, but the donkey thinks it is intended for him, and in bowing profusely finally causes the melon to fall from his back and burst. This reel is executed in Cartoonist Terry's usual clever manner.—C. S. S.

"The Lotus Eater"

Fantastic Story Directed by Marshall Neilan Permits John Barrymore to Demonstrate His Exceptional Ability as a Screen Actor.

Reviewed by Edward Weitzel.

"The Lotus Eater" starts off as a grim tragedy and ends as a pleasing romance with the lovers united and everything shipshape and regular. The story is fantastic but entertaining and has been cleverly directed by Marshall Neilan. It also permits John Barrymore to demonstrate his exceptional ability as a screen actor. There is one bit of characterization of his in the early scenes that is weirdly fascinating. He impersonates a man whom grief and anguish have aged prematurely in a way that is startlingly lifelike. Later on as the son of this man he is the embodiment of winning young manhood. The support is capital. Colleen Moore, Anna Q. Nilsson, Frank Currier and J. Barney Sherry are its leading members.

The Cast

Jacques Lenoi.....John Barrymore
Mavis.....Colleen Moore
Madge Vance.....Anna Q. Nilsson
Mrs. Hastings Vance.....Ida Waterman
The Dean.....Frank Currier
John Carson.....J. Barney Sherry
Jocko.....Wesley Barry

Story by Albert Payson Terhune.
Directed by Marshall Neilan.
Length, 6,960 Feet.

The Story

When Jacques Leoni returns from a trip on his yacht to greet his wife and his newly born son he finds Mrs. Leoni entertaining a lover. Throwing the woman aside he seizes the child from its nurse and rushes back to the yacht. Here he rears the child in ignorance of the world and the wiles of the opposite sex. As a consequence young Leoni loses his heart to a worthless woman after he is permitted to mingle with society. He joins an airman in an endeavor to cross the Pacific Ocean in an airship. The attempt is a failure, and Leoni is cast on an island in an unfrequented part of the Pacific. Here he finds a colony of men and women who have been shipwrecked. They have elected to remain upon the island and live lives of simplicity and peace. Leoni is attracted by Mavis, a beautiful young member of the colony. He manages to get back to the United States, learns of his wife's disloyalty and returns to Mavis and happiness.

"Trapping the Weasel"

In this single-reel number of the Bob and Bill series, distributed by Pathe, the two boys are shown helping a farmer to get rid of weasels that are destroying his chickens. How they prepare the trap and capture these little animals is graphically shown, and a sub-title reveals the fact that the pelts of the weasels which are white in winter are used for the higher priced ermine. The story also shows that the loss of the farmer's flock was not due entirely to the weasels, as the boys capture a dark two-footed intruder that invades the chicken house. This is an interesting number, particularly for boys and nature lovers.—C. S. S.

"The Little Imp"

This one-reel comedy produced by the Swedish Biograph Company is interesting and amusing solely from the acting and personality of a five-year-old girl. The little tot is so pretty and cute that she makes up for the rather feeble plot and the overacting of the grownups of the cast. The title suggests the conventional nature of the story, but "The Little Imp" will please the women and children.—E. W.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features.

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).

Screenart Series.

The Broken Spur (Jack Hoxie). R-821.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love Hate and a Woman (Grace Davison). R-587. Dec. 3.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).

Now or Never.
Among Those Present.
Never Weaken. R-946
A Sailor Made Man. R-590. Dec. 3.

PLAYGOERS PICTURES.

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays)
Battle of Jutland (3 Reels). R-586. Dec. 3.

Selig-Rork.
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies.
(Two Reels).

Saving Sister Susie. R-217.
Falling for Fanny.
Fresh from the Farm.

Torchy Comedies.

Torchy a la Cart. R-945
Torchey's Frame-up. R-335.
Torchy's Frame-up.

Mermaid Comedies.

The Vagrant.
For Land's Sake.
The Adviser. R-456. Nov. 26.

Vanity Comedies.

Chicken Hearted. R-831.
Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series.

Strolling Minstrels.
Old and New England. R-456. Nov. 26.

Chester Outing Scenics.

Jogging Across Sawtooth.
Save Your Carfare.
No more Gasoline.

Gayety Comedies.

Afraid of His Wife.
Oh, Brother.
Say Uncle.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch.

Country Chickens.
A Rural Cindarella. R-217.

Chester Screenics.

New Wine in Old Bottles
Old Moose Trails

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs.

Eve's Leaves.
Seeing Greenwich Village.

Cinal (Slow Speed).

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies.

A Nick-of-Time Hero.
The Stork's Mistake.
Stolen Glory.

FAMOUS PLAYERS-LASKY

September.

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49
Dangerous Lies (Paul Powell-British Prod.). 5 355 Ft
The Golem (Special). 5.398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8.806 Ft. R-446; C-529.

October.

Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6.658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397
Three Word Brand (W. S. Hart). 6,638 Ft. R-694. C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November.

Ladies Must Live (Tucker Production). 7,482 Ft
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft.
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.
White Oak (William S. Hart). R-218; C-289.

December.

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft.
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft.
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587.

BURTON HOLMES.
(One Reel Each).

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands.
In Old Granada.
A Fairy Foreland.

MACK SENNETT.

Watch Your Neighbor (2 Reels).
It Pays to Advertise (2 Reels).

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots

SPECIALS.

Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.

Squirrel Food. R-692.
Fresh Air R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES.
(Two Reels).

Two Faces West.
Meet the Wife. C-807.
Put and Take R-808
Start Something. R-588. Dec. 3.

Serial.

Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-830.

FIRST NATIONAL

Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-396.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-589. Dec. 3.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729
Molly O (Mabel Normand). R-587. Dec. 3.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323. C-387.
Pilgrims of the Night. R-331; C-885.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26.
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 833.
Snowblind (All Star). R-543.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-219.
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3.
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W.W. HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-154.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434, C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Feet).

METRO

April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-539.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-93; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3.
The Fourteenth Lover (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Fable).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅝ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen—One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.

No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurircane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama). R-219.
The Owl and the Grasshopper (2-3 Reel Cartoon Fable). R-219.

Hocus Pocus (Snub Pollard—1 Reel Comedy). R-220.
Crack Your Heels (Lloyd Reissue—1 Reel).

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2 Reel Drama—Edgar Jones). R-458. Nov. 26.
Penny-in-the-Slot (1 Reel Pollard Comedy). R-336.
Little But Oh My (2 Reels—Truex Comedy). R-336.
The Woman and the Hen (2-3 Reel Cartoon Fable). R-335.
The Marathon (Lloyd—Reissue—One Reel). R-336.
Roping the Black Panther (Major Allen—Educational—One Reel).

Note—Refer to page 716 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of November 27

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-590. Dec. 3.

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel).
Look Pleasant, Please (Lloyd Reissue—1 Reel).
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-821; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-819; C-278.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.

R-C-PICTURES

Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-528; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-278.
The Swamp (Sessue Hayakawa) Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels, R-807. C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26.
Silent Years (6 Reels). R-586. Dec. 3.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalrous Charley.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.
The Man of Stone. R-457. Nov. 26.

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
The Fox (Harry Carey).
A Monkey Schoolmaster (Joe Martin)

SPECIAL ATTRACTIONS.

Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3.
The Fox (Harry Carey). R-590. Dec. 3.

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).
The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sefgwick).

CENTURY COMEDIES.
(Two Reels Each).

Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog).

STAR COMEDIES.
(One Reel Each).

No Place to Live.
Should Stepmothers Trifle.
Paris, Please.
Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-278.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

Note—Refer to page 716 for explanation of reference marks

CURRENT FILM RELEASE DATES

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley) 3,175 Feet.
Our Mutual Friend, 7,698 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS

Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.

The Jack Rider (Big Boy Williams). R-930. C-397. Nov. 26.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD

The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-159.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

EQUITY PICTURES

Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-743.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.

Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS

The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

(Reissues)

Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

VICTOR KREMER

I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell).
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey-Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PRIZMA INCORPORATED

The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY

Diane of Star Hollow. R-880, C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES

Sun-Lite Comedies

Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)

Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS

Holy Smoke (Funnyface). R-810.

RAINBOW FILM CORPORATION

A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY

Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.

Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY

Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

KINETO REVIEWS

(Released Through National Exchanges, Inc.)
(One Reel.)
(Third Series)

Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

URBAN'S MOVIE CHATS

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.

January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.

Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.

Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS

The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.

The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS

The Bible. R-219.

Note—Refer to page 716 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

A New Pest

A motion picture projectionist of Brooklyn is just honin' to swat some chap on the beezer. He sets forth his views as follows:

Dear Brother Richardson: Pardon the pencil for I am writing from the projection room. Now don't land on me, for the relief man is on the job. I'm too hot under the collar to wait until I can secure ink and a pen.

A new pest has been born with the censorship nuisance, viz.: License trailers. They are not, or don't seem to be intended to be in right. Up side down, backwards—any old way, so they're there, and let the poor fish in the projection room fix it.

I inclose a few samples. News reels are the worst offenders. I complained to my manager, who took it up with one producer of news reels. They gave this answer: "We don't get the reels until fifteen minutes before shipping time, which accounts for it."

But, may I ask, how in hallelujah is the projectionist going to run it, when very often he does not get the reels until five—count 'em 1 1 1 1 1 minutes before show time. We are responsible for any damage done to films in our care. Will you please use your influence in the matter?

A Matter for the Union

Am afraid it is impossible to do anything. Seems to me it is a matter for the union to take up. If the union is what it should be, it can protect its members from such an outrage. The excuse of the producer that he does not get the reels in time to put the license inserts in right has no value at all. As well might the producer send out a topical with some of its scenes in upside down or backwards, and then "excuse" (? ? ? ?) the act by saying he did not have time to put them in right.

You sign yourself a "member local union 306." Well, local union 306 has some officers we might call at least pretty well paid. Some say they are very much over-paid, but into that matter we do not care to go; also you men are paying what may be called relatively very large sums of money to the union for protection.

May I suggest that the aforesaid officers and the organization might well make some attempt to produce some of the aforesaid protection abating this particular abuse. And I believe the union can abate it, too, if it makes a real effort to do so.

It can, for instance, order its members to refuse to project film which is not in proper condition for projection, and then back up the men who get into trouble through obeying the order. And that is precisely what it OUGHT to do, too, especially in cases where film is received in such condition that its projection would increase the fire hazard.

Not Publishing Name

I am not publishing your name because your writing to Richardson would be a very unpopular thing with the leadership of 306, with which and whom I am proud to say I am very much persona non gratia—and expect to remain so until the leadership is changed.

Of course, the producer and exchange know that it is wrong to send out film not in condition for projection. They very well know it constitutes an outrage on all concerned, and that it is not fulfilling the spirit of their contract with the exhibitor, to whom they agree to supply service, which, by all rules of even the most common kind of common sense means film in such mechanical shape as will enable the projectionist to, immediately on its receipt, produce as good screen results with it as its condition as to rain and amputations will permit.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

In other words, it is up to the exchange, as which has been put into as perfect mechanical condition as its age will permit.

Yes, brother of Brooklyn, they know this perfectly well, but it is CHEAPER FOR THEM to depend on the projectionist submitting to the imposition and SWINDLE of giving his own time to the making of the repairs it is the duty of the exchange to make, rather than project the films in unsafe condition, or in a condition which will discredit the show with the audience.

Exchange Would Howl

The exchange would howl its head off, and rightly, too, if a projectionist stole a reel of film. It could secure his arrest, conviction and jailing if possible, and it should, too. BUT it is a safe bet that the combined exchanges of this country and Canada deliberately rob the combined projectionists of the two countries of at the very least calculation five thousand (5,000) hours of time daily by forcing them to inspect and repair film which it is the duty of the exchange to inspect and repair, and if we value this time at only an average of thirty (30) cents an hour, the aggregate sum the men are robbed of is $1,500 every day, which might be called the equivalent of about four reels of film.

Suppose the projectionists of the two countries stole four reels of film every day—or even one reel, for that matter. Wow! Whatta raw row there would be! What names the projectionists would be called! Perhaps you can think of a few of the more mild ones yourself.

The projectionists, or some of them, commit many crimes against the film which is the property of the exchange, but before the exchange arises on its hind legs and talks too darned loud about that matter, it had BETTER WASH ITS OWN HANDS SEVERAL HUNDRED TIMES, because he who cometh with clean hands gets attention. We listen to his plaint of wrong doing with sympathy.

Wonderful Help

Donald Malkames, Projectionist, Hazleton, Pa., says:

Find inclosed fifty cents in payment for lens charts, which same please send me at once. Have been a reader of the projection department for many years. It has been a wonderful help to me.

Have the first, second and third editions of the handbook, and am eagerly awaiting the fourth edition. Will you kindly let me know how soon I will be able to secure it. By the way, I also have the question booklets.

As to the fourth edition, well, this is being written the morning of Monday, November 21, and I am expecting to have the last of the Mss in by the center of this week. But there is still a world of work to do. We hope to have the book ready for distribution by Christmas, or soon thereafter.

And now I can tell you all why I have often seemed to neglect your letters. It was not because I wanted to, but because I have worked like a galley slave on the fourth edition for almost two years. The fourth edition is not a re-vamping of former editions. It is a new work, almost in its entirety, though in a few cases I have used the same illustrative cuts that were used in the third edition. I merely did this because I was unable to improve on them in any way.

It is easy to get together a lot of manufacturers' catalogues and standard text books, and, using matter therefrom, together with a lot of stuff written by the publicity departments of manufacturers, get out a book. But to get out a real work on projection requires tremendous effort, because very much of the stuff is still new and must literally be created. And when you undertake to get out a work of somewhere from 700 to 900 pages of technical matter, it is SOME task.

One Peculiar Thing

One peculiar thing I run into, viz.: I found it impractical to use any matter supplied directly by the manufacturers at all, except it be rewritten. One manufacturer caused an almost interminable delay because he was, he said, getting out an instruction book for projectionists which would be just perfect. All that I would have to do would be put it in and I would be saved all the labor of compiling it or arranging it or anything else.

So I waited and waited and waited. Finally it did come. And it was all ready for the handbook—NOT. God in Heaven! I could have murdered that well meaning manufacturer—almost. I had to rip the thing all to pieces, correct errors, make changes where it read in such way that while his shop men would know all about what it meant, you, friend projectionist, would immediately ask: "Huh! What in hell is he talking about anyhow?"

And such are the troubles of the man who wants to get out a real, honest to gosh book. I've had mine, and still have more to come, because I have yet to read all that mass of galley proofs, and then the page proofs for indexing AND—and great will be the "end" thereof, unless I am mistaken. Thousands of you have howled for answers to questions. Well, I propose giving them to you, and in an as nearly as possible unobjectionable form, in the Fourth Edition. The I. A. International office has indorsed a book on projection which has a long list of questions and answers, so that puts the seal of union approval on that proposition. I have therefore decided to incorporate it in the book. I shall ask questions in the back of the book, divided into subjects,

and indicate the portion of the text in which the answer can be found.

Refused and Lost Money

I could have increased the sale of the Third Edition by many thousands of dollars by doing the same thing in it. I refused and lost the money, because I thought it would not be best for the profession, or rather for the men in it. But when other books come out with a long list of questions and answers and are almost immediately indorsed by the international office of the I. A. T. S. E. & M. P. M. O., why, that settles the matter, so far as I am concerned, And believe me that is going to make the Fourth Edition a very complete book on projection.

I cannot say just when it will be ready, exactly what its number of pages will be or what its price will be—yet. You will all be advised just as soon as we ourselves know.

One thing I would like to know, viz.: In the new book I am recommending certain books to the projectionist. Hawkins Guides, Optic Projection and the books of the Society of Motion Picture Engineers are some of them. But really good books which are suitable or scarce. Any of you who know any that you believe sould be in the projectionist's library will confer a favor by sending in, IMMEDIATELY, the name of the book and its publisher.

Wants Smoke Box

Roy L. Brainerd, Chief Projectionist, New Grand Theatre Company, Inc., and Cook Amusement Company, Inc., Duluth, Minnesota, who is one of the progressives, as I think most of the Duluth men are, though some more so than others, writes:

Dear Friend and Brother: Some of us are still "at it" out here. Sometimes we get a bit discouraged, and for good reasons, but that is neither here or there. The fact remains that we are plugging away in an effort to at least keep somewhere within hailing distance of the progressives.

Brother Kitzman thinks we need a smoke box for experimental work. I volunteered to build one, whereupon he suggested that I write and ascertain if yours could be purchased, either in whole or in part. In event it is not for sale will you advise us just how to proceed in order to obtain best results. We figure that since you have all the data necessary it will save us a lot of vexatious delay in getting the necessary paraphernalia assembled and in working shape.

Will say I have an Argus-Sheck unit of latest design at my disposal, which we assume to be preferable to the arc for experimental work.

What we are after is a clearer understanding of the action of light rays, and as you know, the mind the more readily grasps an idea when it is visualized to the eye.

Permit me to convey to you our best wishes. We will wait your pleasure, but don't make it too long as we are anxious to get busy.

Box Not for Sale

I have delayed replying for several days, brother Brainerd, because I did not know exactly what to say.

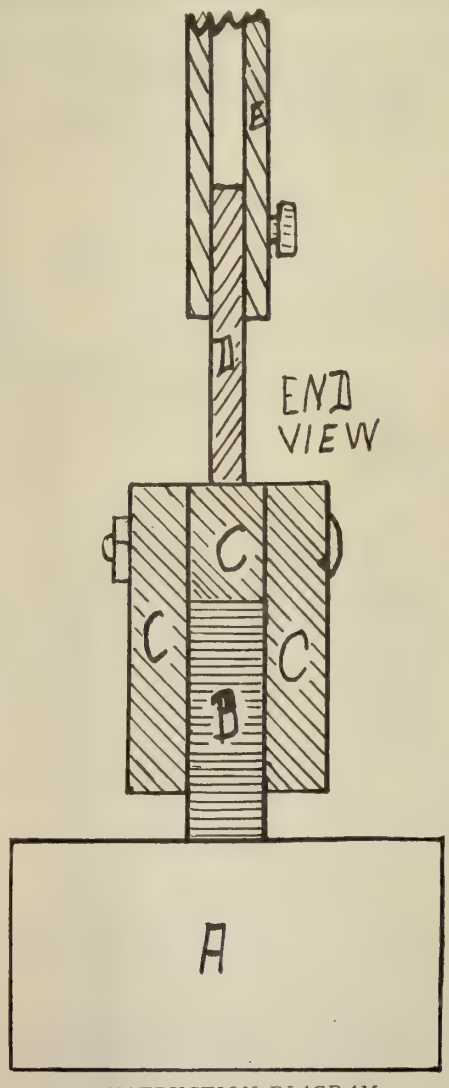
No, my smoke box is very much not for sale, either as a whole or in part, for the very simple reason that I am only waiting the time when the Fourth Edition of the handbook is out of the way, to begin what I intend shall be pretty exhaustive experiments in light ray action. It is my present intention to photograph these experiments and to publish them in the department.

As to the necessary paraphernalia, why it is simple or complicated, according to what you want to do. The actual equipment, except for lenses, etc., is simple enough. You build a smoke-tight box anywhere from four to six feet long and about eighteen inches square. (Mine is six feet long, but I believe four feet would serve as well.)

The front of the box must be of glass, of course. I just used the "groove" side of two flooring boards and set the glass in the groove. Same thing at ends of glass. Make a suitably located trap door, hinged or loose, on top, so you can reach in to adjust the lenses. Paint whole box dead black inside. Hardest job is to fix the one end so the condenser will come into the box, and at the same time the box be smoke tight, or at least so that it will be approximately that way.

The Hard Part

And now comes the part which you may, or may not, find hard. Get a perfectly straight piece of well seasoned board which will not



CONSTRUCTION DIAGRAM
Showing the lens holder and the optical bench

have much tendency to warp. Let it be three inches wide and dressed smoothly. Set it on edge on a perfectly straight piece of two by four dressed on all sides and secure it with glue and five or six screws put in from below through the 2x4, or with five or six small bolts. Let it be the length of the smoke box, and fasten it to the smoke box floor in the center of its width.

Next you must make lens holders to slide along the optical bench you have made, an end view of which is shown at A B in the drawing. C C C is an arrangement about four inches long, fitting snugly on bar B but not so snug that it will not slide.

D is an upright iron standard attached to slide C C C and E is a hollow shaft fitting over it, held by set screw, so that the lens may be raised or lowered upon occasion. The lens holder goes on top of E. You must devise that for yourself.

Better oil the whole business to prevent moisture affecting it too much. You will need four of them—one for each condenser, one to hold aperture and one to hold projection lens.

As to lenses, why you must have what you think you need, but that is a hard matter on which to advise you.

I am afraid you will be disappointed with the results you get, because smoke box demonstrations are NOT easy. One must have a very definite idea of what one wants, and work to that end in each experiment. My own advice is to wait until I have time to go ahead, and then I will, at your request make and photograph any experiment you wish made, charging you the actual photographing cost if it be something I cannot use myself.

Maybe a month or two yet—maybe even a bit more than that. I have a 100 ampere motor generator in my basement, and may also try out a Mazda, though I am not sure just how far a Mazda lamp can be used for reliable results as applies to arc lamp projection.

Sixty Amperes A. C.

A theatre manager in Virginia has trouble, as follows:

We have a great deal of trouble matching up the lens system of two Powers projectors in one of our small theatres. The trouble is that we cannot seem to get the right condenser combination. The condition is the same with both projectors. We are using a B & L projection lens 1.5 inches in diameter; E. F. 7 inches; B. F. 5 inches. Have tried 6.5 and 7.5 condenser, but find we are compelled to carry arc too close to lens. Have also tried two 7.5 lenses, but we cannot get lamphouse back far enough to get a clear field.

We use 60 amperes A. C. with White A. C. Special carbons. Also find that with shutter set perfectly we get too much flicker. Have your lens charts and eleven years' experience, but this is too much for me. As I see the proposition our lens opening is too small, but I hate to go to the expense of a new lens. Will you kindly advise me, at once, regarding lens size; also shutter.

Sorry for Delay

Sorry, but your reply was delayed because I am working almost night and day to finish up the fourth edition handbook manuscript.

I have laid out your lens system, based on information supplied. You should have two 6.5 plano convex lenses, or a 6.5 meniscus and an 8.5 bi-convex. The first named places the center of your condenser 18.5 inches from the aperture, and the last named places it a bit less than 21 inches.

If you cannot carry your arc according to that set-up, then there is something wrong somewhere, probably with your lamphouse ventilation. Hundreds of others do it—why cannot you?

With the 18.5 inch distance the light beam beyond the aperture is about 2⅜ inches in diameter where your lens meets it (five inches from the aperture, and you are trying to pick that up with a lens 1.5 inches in diameter. Can't be done, friend—can't be done.

At the 21 inch distance the beam is about two and one-eighth inches in diameter at five inches from the aperture. You certainly do need a lens of larger diameter. If it were me I would get what is commonly known as a No. 2 lens, and stop it down to the actual beam. But there we strike a snag, because lens manufacturers are making the rear lens of long focal length lenses of small diameter, which sets up an utterly impossible condition from the viewpoint of projection.

The Lens a Tough Proposition

The lens (projection) is a tough proposition when we come to what we really need and the article we can get.

Of course, the small diameter lens does give excellent depth of focus and definition, but it has faults, friend—it has faults in other directions.

Suppose you write the Bausch & Lomb Optical Company, Rochester, New York, tell them the situation and ask what they can supply you with to meet it. A two-inch-diameter lens and a meniscus bi-convex would fix things pretty well.

As to the shuter, why you have not given me much to go on. At a guess I would say the master blade of the shutter that came with the projector has not been trimmed down.

If this is true, then under your condition it is a pretty safe bet it should do. Set your shutter as near the aerial image of the con-

denser as you can get it. Substitute a shutter blade made from tough cardboard, such as business cards are made from, for the metal blade, using the metal blade for a pattern in cutting out the paper one.

Thim off a little at a time from the master blade until you get just a tiny bit of travel ghost both ways, then trim down the metal blade to match, except that you don't trim it quite so much, as you had a bit of travel ghost with the paper blade.

I shall be glad to know what success you have in making improvements.

From Philadelphia

Comes a letter from the City of Brotherly Love, Scraps and things, which its writer forgot, perhaps intentionally, to sign. It reads thusly:

Dear Brother Richardson: Why is it I never see anything from Philadelphia projectionists in our department? Is it because they are all dead or asleep, or because they have nothing to tell or to ask?

Guess I could myself answer that question. I have for the past seven years been a constant reader of the department. My excuse is that I get all the information I want, or have any use for, out of the handbook, and our department. Have a few little schemes, but did not send them in because I did not think they would be of any value to any one, though I use them every day.

In November 19 issue I read a letter from Theodore Kauss that struck me as funny. I laughed until the tears came. The first sentence of your reply very evidently was the answer.

Well, Brother Richardson, this is of no particular interest, so I'll make it short, and close by wishing yourself, the department and its readers success.

Don't Know

Don't know as to the Philadelphia men. As a whole they never were much on setting the bushes afire. When Walter Murray was on the job I used to hear from Phila quite occasionally, but Walter has passed on before on the Road-With-No-End, and since then it has been necessary to go to the City of the Liberty Bell in person in order to crack the silence which has settled over it like a pall, insofar as the projectionists be concerned.

As to the "little schemes" you use having no interest to any one else, huh, how do you know that? Suppose every one took the same crawl-into-my-hole-and-pull-the-hole-in-after-me attitude. What benefit would YOU have gotten from our department?

Of course, its Conductor helps what he can, but after all the big benefit comes through the exchange of ideas between projectionists made possible through its columns. Also merely because a stunt has been published once is no proof it has no value for further publication because today there are dozens of men who occupy exactly the position YOU occupied, Philadelphia, the first day you took up a position beside a motion picture projector.

One of the Faults

That is one of the faults found in many good men. After THEY have become proficient they very carefully forget there was a time when THEY were greenest of the greenhorns, and welcomed any help men who had already "arrived" would give them; also they thought very hardly of those same men when they refused to help them because they were trying to bust into the profession. They called those who rebuffed them selfish, inconsiderate, and even applied to them the name we assign to pigs after they have grown up.

So friend, brother, of Bill Penn's town, I say to you, and to those other hundred or so of your feller citizens who re-direct Griffith' and other producers' photoplays after they are all through with their directing, and who very often make them over into something friend Griffith or the other producers would not even recognize, you should get into the game, for in helping others through active participation in the department you are helping yourselves, the profession of projection and the motion picture industry.

NOTICE

Equipment—

Manufacturers and Dealers

The 4th Edition (25000) of

F. H. Richardson's HANDBOOK

is going to press about

Dec. 1st, 1921

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD

Murray Hill 1610 516 5th Ave., N. Y. C.

Wants a Handbook

Robert Dakin, Projectionist, Galt, Ontario, says:

Dear Mr. Richardson: I see by latest edition of the World that you will soon publish a new edition of the Richardson Handbook. I have been connected with the projection of motion pictures for the past few years, so very naturally have former editions of the handbook, and as I expect to continue in the work for some time yet, it will be absolutely necessary that I have the new Fourth Edition.

Now Mr. Richardson, unless it be already spoken for, please reserve for me the very first one off the press.

It would be utterly impossible to estimate the value the projection department and your handbooks have been to me in connection with my work.

Sorry, friend Dakin, but the first copy off the press has been asked for by very many people already, among them some men of very high standing. But it cannot be, first because so many have asked; second because there really is no such thing. When we get the book from the bindery (not the press), there will probably first be a comparatively small number—anywhere from fifty to two or three hundred copies. The bindery usually gets them out in lots of several thousand, but inasmuch as we shall be in a big hurry to fill the orders that are even now beginning to come in before either size or price is known, we will probably have a small preliminary lot rushed through special at the very first.

An Offer

And now I will make you all an offer. The book cannot possibly be less than five dollars; it may be more—maybe as much as six, though we hope not. With the understanding that any orders received will not exceed six dollars, and may be only five, I will autograph each copy of the first lot and have these sent to those who get their orders in first, understanding that I don't know how many autographed books there will be.

Under this offer you must send your order with five dollars, and we will send the book C. O. D. for any balance there may be.

And please understand that I cannot guarantee the time the book will be ready, but we are hurrying it all we possibly can.

There, that is the best I can do. Maybe none of you will care for the autographed books, but anyhow the offer can do no harm, and is made in a very genuine effort to please you. This latter is proven by the fact that advance orders are always more or less extra trouble. They involve a lot of bookkeeping, and in event of an unexpected delay in getting the book out, also a lot of correspondence.

I feel, however, that many such staunch, loyal friends of the handbook as Brother Dakin are entitled to all the consideration that I am able to give them, hence the offer. If it is of no value, at least no harm is done. If it is, I am well pleased to have pleased you.

He Wants to Know

E. H. Straley, Princeton, West Virginia, is puzzled by a connection. He writes thusly concerning it:

I am a small town projectionist. This is my first question to the department, although I read it and have your handbook and lens chart. Incidentally I find all three to be a great help to me in my work.

I use a Hallberg Motor generator, hence of course, have D C at the arc. Have a model Z control panel, immediately under which is a switch board which cuts the current off before it goes to the panel board. On it are two switches and two fuses, but when one switch is open it cuts the light on both projectors.

What I want to know is, are these switches connected right. If not, where can I get a wiring diagram. If they are connected right, why the two switches. Also the fuses are smaller than the generator fuses, and when one blows it kills both projector arcs. In the generator chart there is no switchboard like this; also I am unable to find any in the handbook.

You should have sent a sketch of the wiring. I am unable to tell from the description just what you have, but will have the manufacturer communicate with you at once.

In describing such matter it is always essential that a rough drawing of the wiring be sent. This is easy to do. You have but to draw a square representing each switchboard, with small circles representing wire terminals and marks indicating switches and fuses; also others indicating generator and motor terminals.

You have then but to trace the wires from one binding post to another and set your finding down in the diagram. Of course, if the wires be in conduit this may prove a poser for the inexperienced man. I grant that, but even if I have the general idea as to what connects to what (circuits, I mean) I can usually tell what is what.

You should hear from Mr. Hallberg in a couple of days.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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Via Cumiana, 31, Turin, Italy

Memo for the Note Book of
Owners, Managers and Projectionists

SUBJECT—VISIT HOME OF POWER'S PROJECTORS

When in New York visit factory of the Nicholas Power Company 90 Gold Street, New York. Largest plant in the world devoted to the manufacture of professional projectors. Note workmanship and materials which enter into the making of Power's Projectors. Learn why Power's service is more than a mere guarantee. The Nicholas Power Company assures a cordial reception and an interesting visit

HOME OF POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Better Equipment

Conducted by E. T. KEYSER

The Aldine Has a Wonderful Projection Room Designed and Equipped by the U. T. E.

THE new Aldine Theatre, which recently opened at Nineteenth and Chestnut streets, Philadelphia, adds another link to the chain of houses owned and operated by Fred D. and M. E. Feld of that city.

The theatre building, which measures ninety-three by one hundred and thirty-five feet, occupies a corner lot and is constructed of tapestry and brick trimmed with white terra cotta. The house was designed and built by William Steel & Sons, of Philadelphia.

The theatre has a seating capacity of 1,500, all accommodated on one floor but a balcony promenade with beautifully furnished retiring rooms adjacent is reached by great marble stairways leading from both sides of the marble vestibule.

The interior decorations and furnishings are in empire style and in the ceiling is a great dome, through which fiilter lights by which varying color effects may be produced.

In addition to the above, a diffused lighting system has also been installed.

U. T. E. Made Wonderful Installation

The spacious projection room which was laid out, equipped and its installation supervised by the United Theatre Equipment Corporation, is one of the finest in the country.

It is equipped with three U. T. E.-Proctor Automatic projectors provided with the Hallberg electric speed indicators and recorders and Hallberg continuous feed arc controllers, a combination representing the latest ideas in moving picture apparatus.

Back of the projectors, inserted in the rear wall of the room are located control panels for the projectors. These consist of five blue Vermont dead front marble panels with voltmeters, ammeters and current control switches, two for generators and two for emergency rheostat regulation. Below these panels, flush metal boxes containing switches allow the projectionist to have any one projector on either one of two generators or the emergency circuit. Changes from one circuit to the other are made by single throw of the switch.

Coming
Next Week
Illustrated Description
of
San Francisco's
Magnificent
New Granada Theatre

There is a complete panel and flush box for each projector as well as for the two long distance spot lights, which are also operated from the projection room.

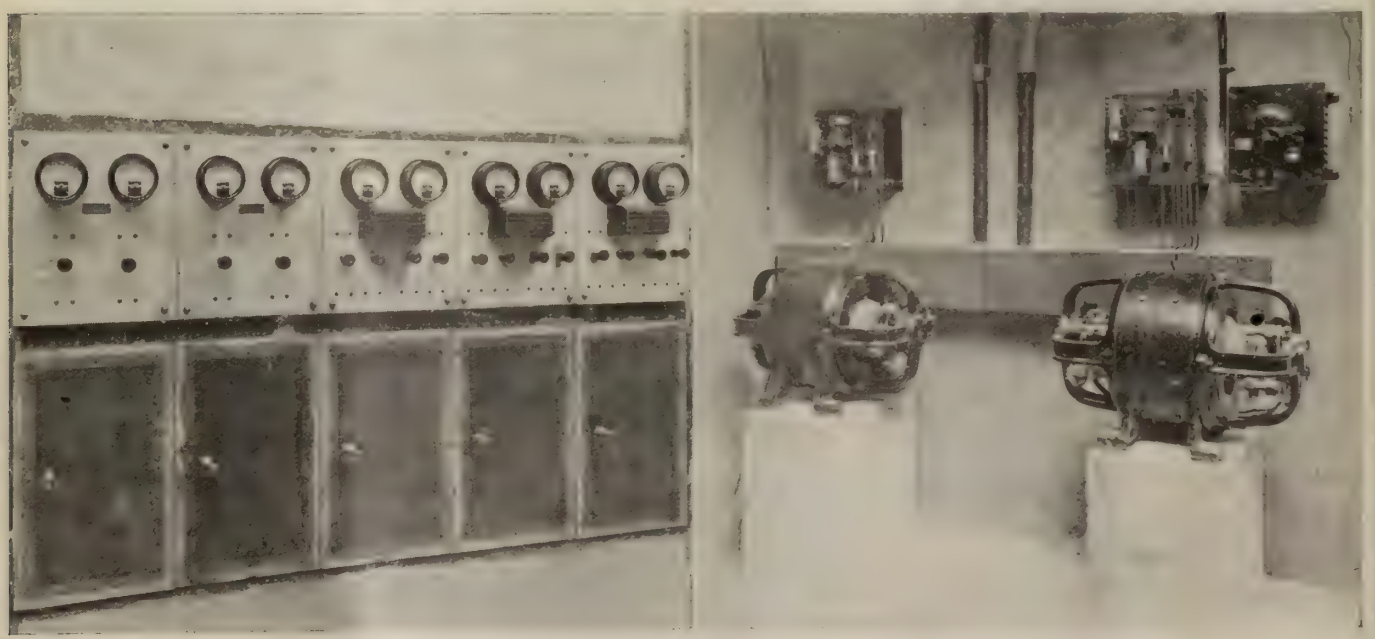
The two Hallberg Motor Generators, D. C. to D. C. of 150 ampere capacity each supply current to the projectors.

Of Unusual Design

These machines are of unusual design in that they consist of a very small frame (33 in. long), with a single armature which takes in the 220 volt D. C. current at one end and delivers current at arc voltage at the other end. The efficiency of this machine is about 97% and the saving in current at 220 volts is stated by its builders to be 150% over that required by rheostats. These generators are installed in the machine room outside of the projection room and are controlled by push button switch in the projection room through automatic remote control starters mounted with the generators.

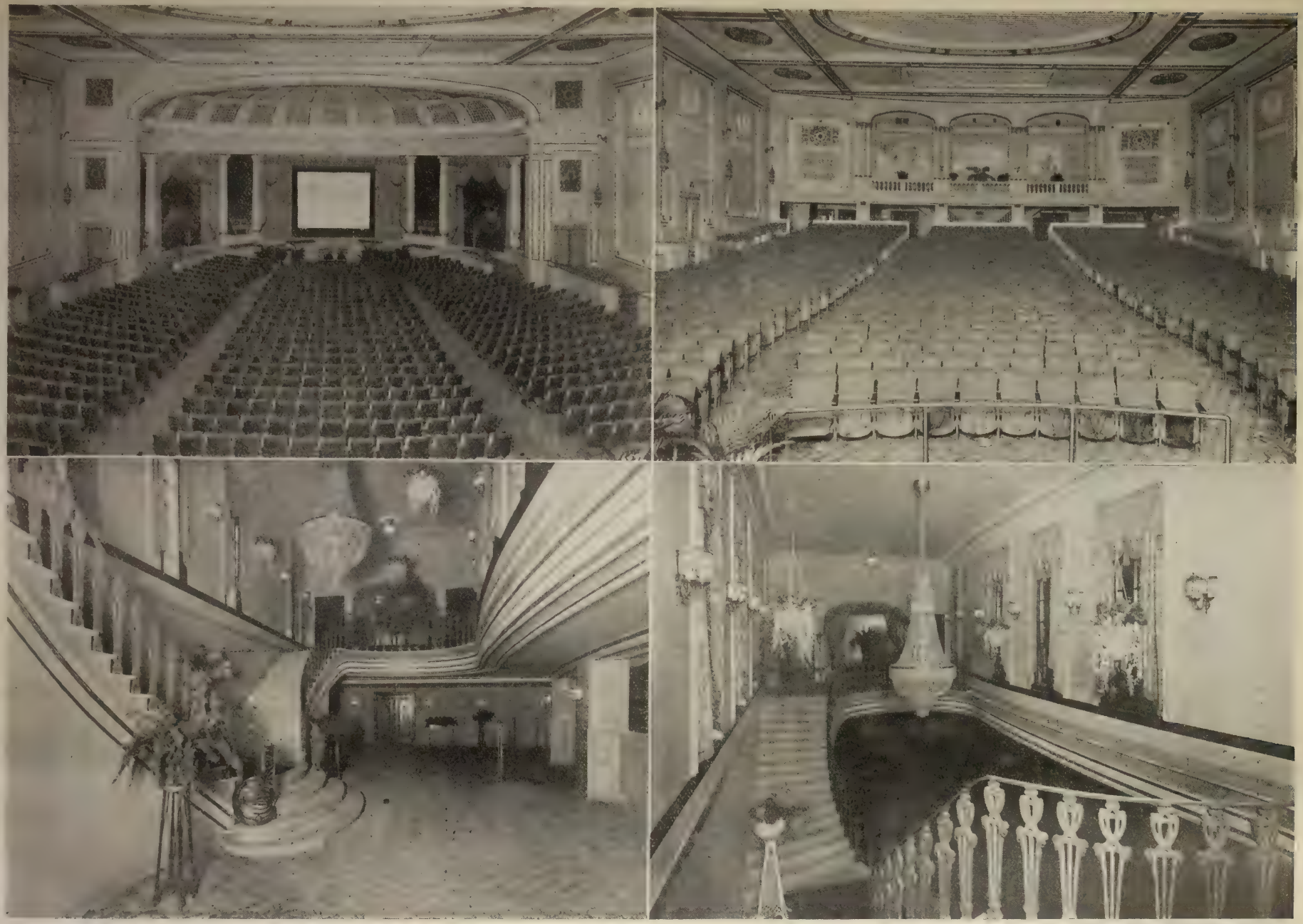
The generators are placed on concrete pedestals 30 inches from the floor so that they may be easily cleaned and lubricated.

Back of the projection room is a passage-way leading into the machine and generator room. This space is provided with both artificial and natural ventilation and in this space, 6½ feet from the floor, are located Hallberg Multiple unit Rheostats used with the projectors as an emergency circuit and with the spotlights for regular service. In this space also are located



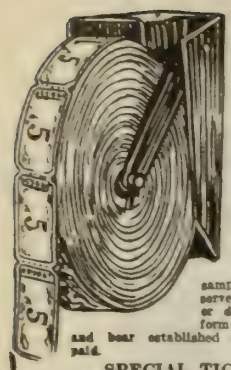
FEATURES OF THE ALDINE PROJECTION EQUIPMENT

At left, the projector control panels. At right, the two 150-ampere D. C. to D. C. Hallberg motor generators



SOME OF THE BEAUTIES OF PHILADELPHIA'S ALDINE

Above, at left, auditorium looking toward the screen. The curtain operates on the arc of a circle. At right, auditorium looking toward the rear. The projection room is situated just below the center aisle. Below, at left, foyer, showing the stairways leading to smoking room, rest room and manager's office. At right, looking down from stairway into the foyer



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BARGAINS—Rebuilt Machines

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Complete Theatre Equipments and Supplies

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EXTERIOR OF THE ALDINE
Showing the tapestry brick front, trimmed with white terra cotta

the back connections for the five control panels of the projection room which are enclosed by a removable wire mesh guard.

Fire Proof Rewind Room

There is connected with the projection room a fire-proof rewind and examination room, provided with all necessary up-to-date equipment for quickly inspecting and repairing film.

A unique feature of the electrical service is the precaution against interruption. Current for power and light is supplied from the regular mains for the section of the city in which the theatre is located. If this source fails, the load is transferred to another city main by means of an automatic no-voltage changeover switch. Should by any chance, these two sources fail, a third supply from an entirely different substation is made available by a manually operated change-over switch. All of these incoming connections and change-over switches and panels are located in the basement at one end of the boiler room. From here current is carried to a main control board in the machine room off of the projection room in which are located the motor generators for projectors and the ventilating motor.

At the board the current is divided into main lighting, main power, projection room power and sign lighting, and again subdivided into the various dimmer circuits, equipped with continuous service dimmers and curtain machine control. The projection room power and sign lighting circuits after passing through the circuit breakers of this board lead directly to the distribution boxes provided with bus connec-

BATTERY OF THREE U. T. E.-PROCTOR AUTOMATIC PROJECTORS
As installed in the projection room of the Aldine Theatre

Complete U-T-E Equipment Insures Correct Presentation of Motion Pictures. That Is Why—

THE ALDINE

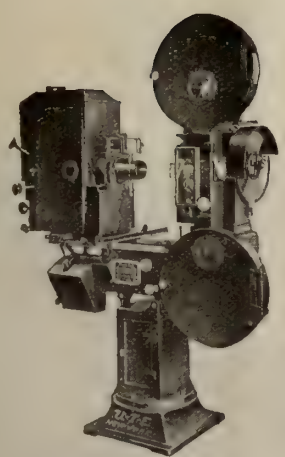
PHILADELPHIA'S LATEST AND BEST APPOINTED THEATRE

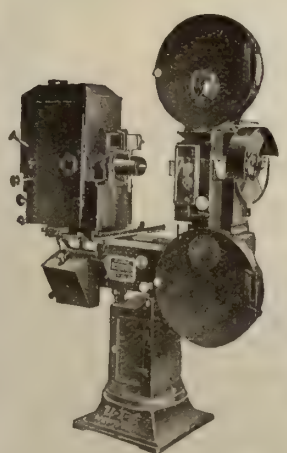
HAS INSTALLED

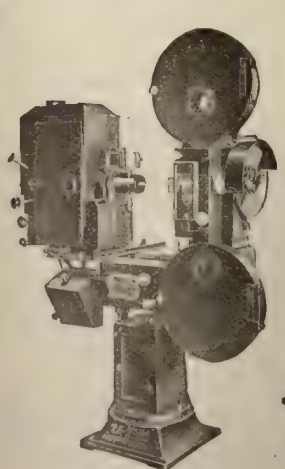
3 U-T-E Proctor Automatic Projectors

AND COMPLETE

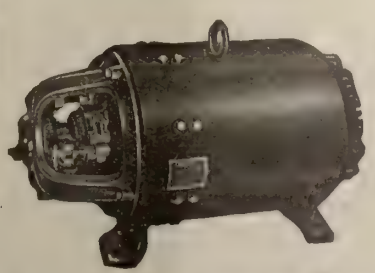
Hallberg Electrical Equipment







including 6 Electric Film Speed Indicators and 3 Recorders—3 Arc Controllers—two 150 ampere D. C. to D. C. Motor Generators—5 Dead Front Marble Control Panels with instruments—5 Special Electric Circuit Control Boxes—five 220 volt 100 Ampere Emergency Projector and Spot Light Rheostats, together with 3 Electric Curtain Machines with remote controls—2 Long Distance Combination Spot and Stage Effect Lamps—Electric Ticket Selling Machines—and numerous other devices.



The entire electric installation for the Projection end of the equipment was laid out, planned, and supervised by the Engineering Department of the U-T-E Corporation.

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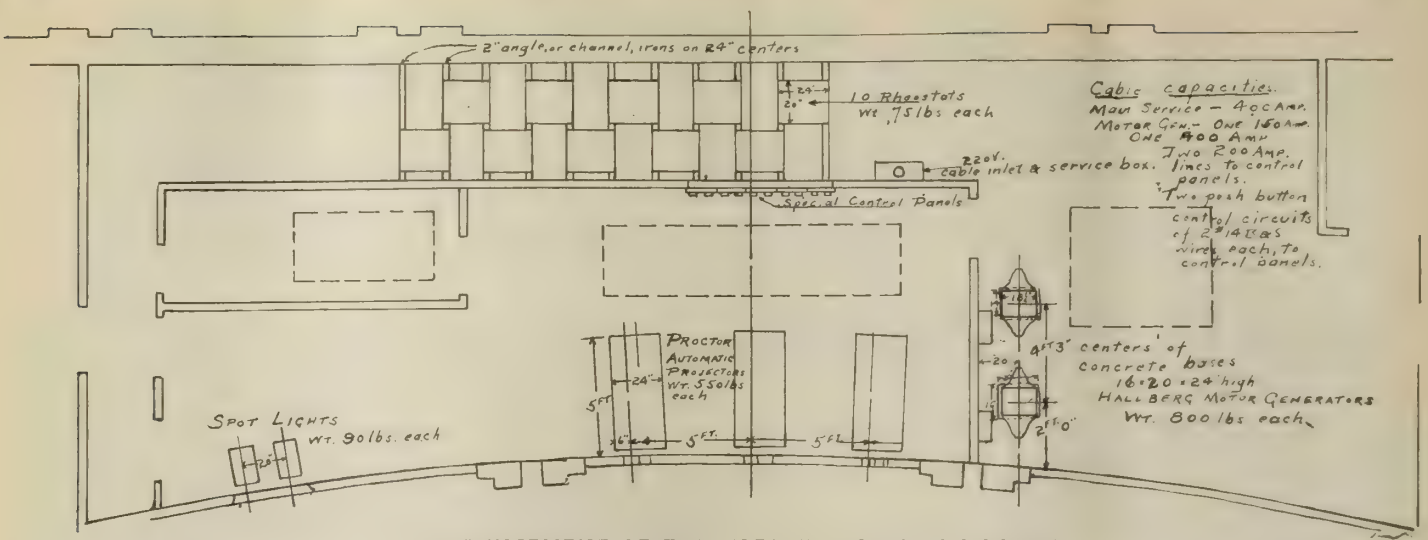
2" angle, or channel, irons on 24" centers
10 Rheostats
Wt. 751bs each
Cable capacities.
Main Service — 400 Amp.
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One 400 Amp
Two 200 Amp.
lines to control panels.
Two push button control circuits of 2 #14 B&S wires each, to control panels.
220 V. cable inlet & service box.
Special Control Panels
Proctor Automatic Projectors Wt. 550lbs each
Spot Lights
Wt. 90lbs. each
4 ft 3" centers of concrete bases
16 x 20 x 24 high
Hallberg Motor Generators
Wt. 800 lbs each

ARRANGEMENT OF THE ALDINE PROJECTION ROOMS

Showing location of the three U. T. E.-Proctor automatic projectors and the two Hallberg motor generators

tions and fuses of liberal design. Interruption is guarded against on every hand.

Three Vallen Curtain Machines.

The Gold Fibre screen has for a setting the reproduction of a gorgeous Roman garden. The curtain operates in the arc of a circle on an absolutely noiseless track, designed and built by the E. J. Vallen Electrical Company, of Akron, Ohio.

A novel point of this installation is that when operated, the curtain appears to gently fold and unfold instead of being drawn across the stage. In order to obtain this effect, three of the Vallen automatic curtain machines were installed.

Three prominent organists, Professor Firmin Swinnen, of New York, Professor P. Rollo Mailand, of Philadelphia and Professor K. A. Hallett, of Boston, have been secured to play the great organ installed by M. P. Moller, of Hagerstown, Md.

A New Kneuer Arrives

Rudolph C. Kneuer, chief of Simplex factory order division, reports that his family has been increased by the addition of a twelve pound boy who arrived Sunday morning, November 20.

Power's Projectors and Prosperity Are Linked in Southern Theatres

THE Southern Theatre Equipment Company of Atlanta, Ga., distributors of Power's Projectors, reports that business is improving in its territory and furnishes information regarding some recent installations.

The L. T. Lester Enterprises, Columbia, S. C., L. T. Lester, Jr., president, recently installed two Power's 6B type "E" projectors of the latest model and this in accordance with Mr. Lester's declared policy of giving his patrons the best projection possible.

This is the second order placed within the year by Mr. Lester for new projectors to be used in his theatres and seems to be following out the policy of progressive exhibitors who realize that better projection pays.

It has been freely acknowledged and conclusively proven that America is making the best motion picture machines in the world and from the advertising of the manufacturers it is fairly evident that they will give good projection almost indefinitely. Changes which have advantages come in all lines and it therefore seems indisputable that the new models of motion picture machines have come in answer to demands of enterprising owners and projectionists.

Cadison Leases Galax

The Cadison Theatre Company of Asheville, N. C., L. N. Cadison, president, took over the lease of the old Galax Theatre on October 17th and has completely re-equipped this house. The theatre has been completely re-furnished in a very attractive manner and the new equipment includes Power's Projectors, upholstered chairs, Hertner Transverter, Minusa Gold Fibre Screen, etc.

The National Theatre, constructed by the National Amusement Company, T. G. Leitch, president, opened in Greensboro, N. C., on November 23rd. This theatre is one of the finest and largest in the South with a seating capacity of 1,700 and the equipment is of the best. Power's Projectors, type "E" models, Monsoon Cooling System, Minusa Gold Fibre Screen, Hertner Transverter are included in the equipment of this house.

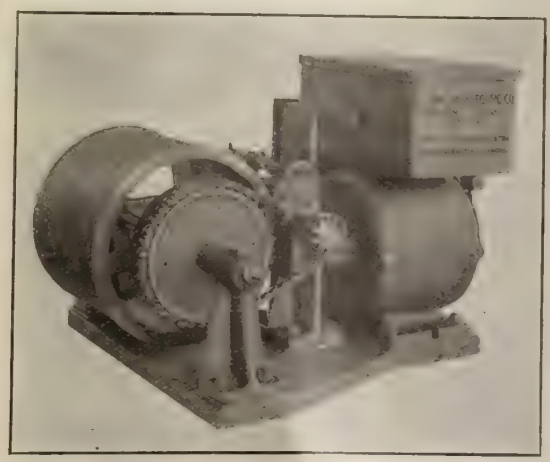
The Beacham Investment Company, Orlando, Fla., B. Beachman, Jr., manager, opens December 1 and will seat 1,100. This handsome new theatre compares very favorably with houses of its size in any part of the country and the equipment is also the best that money can buy. The new theatre will have two of Power's improved type "E" projectors, Minusa Gold Fibre Screen, Motor Generator Set, etc., all of which were furnished by the Southern Theatre Equipment Company.

Opening Date Set for Big Buffalo Theatre

M. Slotkin, general manager of the Monument Theatre corporation of Buffalo, announces that the new Lafayette Square Theatre being erected by the company will open about January 15. This $2,500,000 theatre and business building ten stories in height, is one of the finest between the two coasts. Leon Lempert, of Rochester, designed the structure.

The theatre will have a seating capacity of close to 4,000. Mr. Slotkin has engaged C. Sharp Minor, formerly organist at Grauman's million dollar theatre, to play the $50,000 organ at the Lafayette square.

The house is on the site of the former Lyric and Family theatres and faces directly on



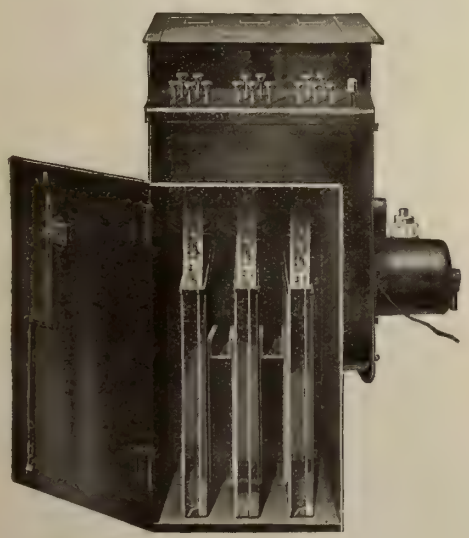
The three curtains in the Aldine theatre are operated by Vallen Automatic Machines, which are under absolute control of the projectionist.

It is the only successful machine of its kind ever produced.

Built on Honor and Fully Guaranteed.

E. J. Vallen Electrical Co.

85 South Canal Street Akron, Ohio



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are made in four sizes—Issue from one to five tickets at one time—Issue different color ticket for each different price—Give total number of tickets sold—Issues plain or coupon tickets; coupon a different color from admission ticket—Easily installed in any box office.

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The long, slow-moving line, always impatient for tickets, is now of the past, gone with the Nickelodeon and the inflammable film.

Patrons are now Au-tom-a-ticketed right through into your theatre and the show starts with everybody in good humor.

The 1922 MODEL of the AUTOMATICKET ACCOUNTING MACHINE has actually revolutionized the cashier's service. Its several new refinements give to the AUTOMATICKET even a higher place than it has ever held in the choice of the more progressive proprietors.

The two vital functions of the Automaticket are, first, to facilitate accurate records of the business. Second, to simplify your cashier's service.

Note the exclusive Automaticket feature—a flat-top surface with no keys to impede the swift handling of change.

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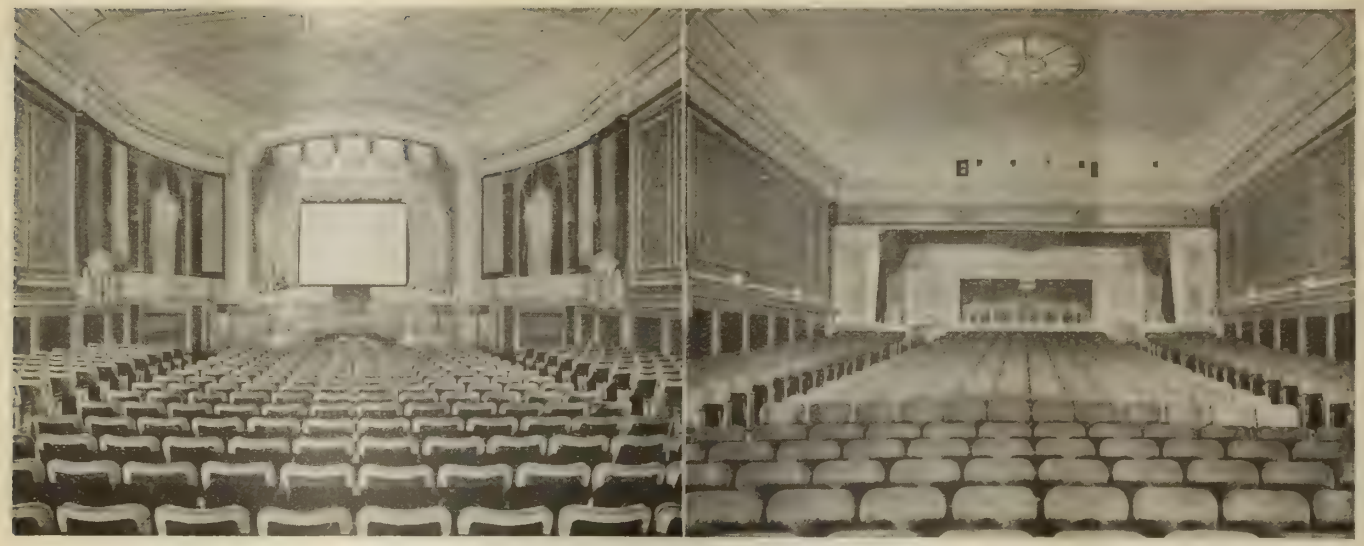

TWO VIEWS OF THE KARLTON'S INTERIOR
Showing auditorium, looking towards the screen and the house as seen from the front

Lafayette square, the center of the city. It is a reproduction of the Tivoli, Chicago. Every modern device known to theatre building is included in the equipment. The policy will be pictures and vaudeville.

Philadelphia's New Karlton Cost Five Hundred Dollars Per Seat

THE new Karlton Theatre on Chestnut street, Philadelphia, which opened October 17, has a seating capacity of one thousand and cost over $500,000 to build and equip.

It was designed and built by Hoffman-Henon Company, Inc., measures seventy-five by two hundred feet and is of fireproof construction, of marble, brick and steel.

The main floor consists of an open lobby in Italian marble, a closed vestibule with large mirrored panels on both sides, a foyer and a large auditorium. The front of the house from the lobby to the foyer is wainscoted with white Italian marble, the foyer being decorated above in marble with gold leaf decorations and beautiful polychrome color effects.

On each side of the foyer are fountains of Bottechino marble over which are mural paintings by George Harding. The main vestibule, wainscoted with Italian marble, has violet Breche marble pilasters between French plate cut glass mirrors and overhanging chandeliers of Venetian crystals.

In the auditorium, the ceiling is in light plain colors, the ornaments being high lighted with gold. The side walls are paneled with imported French tapestry of dark green silk and brocaded in gold. The wainscoting is paneled with Spanish leather and Circassian walnut.

Novel Lighting Scheme

A novel lighting scheme is enclosed in three large circular grilles, with small rectangular lighting panels between the ceiling lighting group. Around the main cornices are concealed hundreds of lights, while around the top of the wainscoting is another series of lighting reflectors interrupted every thirty feet with specially designed lighting unit.

The entire lighting system control of both floors is in the switchboard room. Every possible tint of the rainbow may be secured by this arrangement.

The heating and ventilating systems are combined, fresh warm air being supplied in winter, while motor driven blowers change the air in the auditorium every few minutes during the warm days.

Three Simplexes Installed

The projection room measures twelve by thirty-seven feet and is elevated to the promenade balcony and is equipped with three Simplex projectors and General Electric generators, installed by Lewis M. Swaab.

The stage setting is of silk draped damask, trimmed with gold brocade and fringes. The main carpet is in Jasper stripes and of black and gold. The ladies' rest room, in the balcony, is carpeted and furnished in old rose with mirrors and silk panels on the walls and dainty Louis the XV period furniture. A large organ will furnish the music.

"Talk Beats Travelling" Contends Monsoon Daley

J. F. Daley, of the Monsoon Cooling System, says that conversation, even over the long distance 'phone at eleven dollars per converse, is economical—and proves it.

It was this way. Daley got wind of the fact that J. F. Dittmars, of Freeport, Ill., who owns the Strand, of that city, was in need of a ventilation system for his new Lincoln Theatre, which is to open January 1.

So, he proceeded to get Mr. Dittmars on Long Distrance and before Central could say "Time's up" had sold the Illinois exhibitor two ten-foot reversible type Monsoon blowers.

The 'phone bill was eleven dollars, but Daley says that the trip would have cost one hundred had he made it and that the eighty-nine dollars saved will come in handy for a new left hand hind tire for his town car.

Dittmars is also happy because he is now certain of good attendance the year around as the Monsoon set will solve the fresh air problem both winter and summer.

Signs colored with
RECO Hoods
always look fresh.
The colors are permanent, as hoods are made of natural colored blown glass.
They slip over the lamp and are firmly held by a bronze spring.

Ask us more about them.
2 sizes
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Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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COMPETENT MOTION PICTURE ORGANIST with ample experience and good-sized library. State salary expected and give references first letter. Six-day week, matinee and night. H. W. O., Moving Picture World, N. Y. City.

MANAGER WANTED—Vaudeville, Pictures. Pop. 10,000. Must produce results. Dead ones and Boasters not wanted. Good town. Money and opportunity right man. State all first letter, if you can deliver goods. K., M. P. World, N. Y. City.

THEATRES FOR SALE OR RENT

FOR SALE—Beautiful little theatre; complete equipment, with own electric plant. Price is right. Going out business. Tom S. Laidman, Birtle, Manitoba.

ON ACCOUNT OF DEATH of my husband, I have for sale one of the best equipped theatres in East Texas, seating capacity, 465; only first run house in city of 15,000. Equipment A-1 condition. For particulars write Mrs. F. A. Alexander, Queen Theatre, Marshall, Texas.

MOVIE OPPORTUNITY. The only theatre in town of thirty-five hundred, about fifty miles from Buffalo. New brick and tile building, four stores, three flats in building, rent at $155 month. Seats five hundred. New Simplex machines, best of equipment throughout. Running expense $152 week. Receipts three fifty to four hundred. Price, forty-five thousand complete, eight thousand cash required. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

CENTRAL Missouri City of 25,000 population; finest theatre in state outside St. Louis and Kansas City. New building, furnishings and equipment; only year old; cost $175,000. Seats over 1,000. Fully equipped stage for road shows and vaudeville productions. Wonderful pipe organ and all the finest appointments of the modern theatre. Photographs on request. Do not write unless you are in the market for a theatre investment. I will sell this property at a bargain and at your own price if within reason. Small, proportionate amount of cash will handle. Address the owner, T. H. Johnson, Contractor, Sedalia Missouri.

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FOR SALE—125 Kilowatt General Electric Motor Generator Set complete with Westinghouse Control Switchboard. Practically new. Complete description and price on request. Williams Electric Company, Ithaca, N. Y.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

CAMERAS, ETC., WANTED.

WANTED—Cameras, tripods, printers, developing tanks, portable lamps, drums and other equipment. Particulars and lowest prices. Box 236, Moving Picture World, New York City.

FILMS WANTED

WANTED to buy single clippings from moving picture films, 1¾ inches wide. Views of the United States preferred, but cartoons and views of foreign countries desired. Address offers to H. A. Port, 656 Huntington Avenue, Boston, Massachusetts.

FILMS FOR SALE OR RENT

SERIALS, FEATURES, 5-6 and 7 reelers. Cowboy and comedies carried in stock. Let us quote on your requirements. Serial Film Exchange, 126 West 46th Street, New York City. Cable address, "Serialfilm."

WE HAVE thousands of film—1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Avenue, Brooklyn, New York.

FOR SALE—"The Secret Kingdom" (32); "The Scarlet Runner" (24); "The Girl Reporter Adventures" (30); "The Grey Seal" (32); also "On Trial" (6); "Carmen of the North" (5); "Song of the Soul" (5), featuring Alice Joyce; "The Suspect" (6), featuring Anita Stewart; also largest selection of high-grade Serials, Special Productions, Comedies, Educationals, etc. Guaranty Pictures Co., 130 West 46th Street, New York.

R. W. Carpenter Takes Over Olympic, Palace and Antique of Watertown

IN the biggest motion picture theatre deal ever consummated in Northern New York, three of Watertown's largest and best known houses, the Olympic, Palace and Antique, owned and controlled by the Papayanakos Brothers of that city, have been acquired by R. W. Carpenter, of Watertown, who is said to have represented other interests in the deal. The sum of $250,000 in cash was paid for the three houses. It is claimed that the real owner is the Robbins Amusement company of Utica, which now controls three large theatres in that city as well as the Robbins-Eckel of Syracuse.

The Olympic Theatre, the largest of the trio, has a seating capacity of about 2,000 and was built a few years ago by the Papayanakos Brothers. It opened June 4, 1917, and always played a straight picture program until a few weeks ago when it put on a vaudeville program along with first run pictures to meet the competition of the Avon, which was acquired by Frank Empsall of Watertown, now worth in the neighborhood of a million, and who installed Charles Sesonske as a manager.

A Popular Trio

The other two houses, embraced in the recent deal, are somewhat smaller, but almost as popular as the largest of the three.

The sale of the holdings of the four Greek brothers comes as a climax to the remarkable ability which the four men have shown in capturing and furnishing the northern New York city of 30,000 with its amusement. Back in 1904 two of the brothers, James and Alex, came to Watertown to take over a small candy store conducted by George and Peter Papayanakos. Entering the moving picture field in a small way in 1907, they secured the Wonderland, a tiny house, but one which nevertheless turned over sufficient in the way of profits so that the brother later on acquired control of the Lyric. By 1911 they had added the old Antique, which was later on enlarged and remodeled and which almost proved a money maker in the hands of the astute Greeks.

The next venture was the erection of the Olympic, and at about the same time the remodeling of the Wonderland. The brothers appeared to know what Watertown wanted in the way of pictures, with the result that they coined money year after year.

Other Bidders In the Field

With the sale of the three houses to what will probably turn out to be the Robbins Amusement company, it was revealed that the Empsall interests, owning the Avon, was also bidding for the three houses. A check for $250,000 laid before the Papayanakos Brothers one day last week clinched the deal.

The Papayanakos Brothers will continue to manage the three houses to December 17. The only change contemplated by the new owners is the enlargement of the Olympic stage in order to permit its use for road shows and a more elaborate program of vaudeville in connection with pictures.

Ever since the Empsall interests acquired the Avon theatre in Watertown, there has been the stiffest kind of a fight under way for patronage, one group adopting vaudeville and pictures, the other following suit, giving first run attractions together with a vaudeville bill for a thirty cent top price of admission and which could not have left but a little leeway of profit to either.

The Papayanakos Brothers are well known to members of the Motion Picture Theatre Owners Association of New York State through attendance at the annual conventions, one of the brothers being a member of one of the committees of the association.

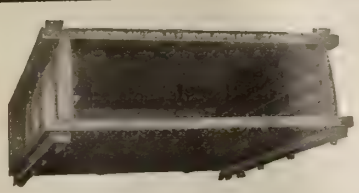
Lucas Is Busily Simplexing Dixie

Many orders for the installation of complete equipments have been placed within the past few weeks with the Lucas Theatre Supply Company, of Atlanta, Ga., distributor of Simplex projectors and other well-known products throughout Dixie.

Foremost among these is the new $250,000 Lucas Theatre, Savannah, in which a battery of Simplex projectors has been installed in the projection room.

Contract has also been secured for two Type "S" Simplex projectors, opera chairs and other equipment to be installed in the new theatre being erected by Lightner & Brothers, at Raleigh, N. C. This theatre will be devoted to the colored population of Raleigh and vicinity.

Simplex projectors, opera chairs, scenery, lighting fixtures, lobby display and other equipment have been installed by Lucas in the theatre at Deland, Florida, owned by the Deland Amusement Company, and also in the new Anderson Theatre at Gulfport, Miss.



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Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

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Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

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It has often been necessary for you to devote some of your working hours to previewing films. Perhaps this had to be done in a cold theatre—keeping your operator overtime.

Think of previewing your program in your own home. You can do this with a DeVry Portable Motion Picture Machine. Attached to any light socket—can be operated on any alternating or direct current. Takes standard size film—shows any size picture from 9x12 feet depending upon the distance from the screen.

It is portable—can be carried anywhere. Shows a movie on the wall, ceiling or floor.

Distributors in principal cities. Write today for descriptive literature.

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When you install a Skinner Bros. Patent Direct Fired Heater in your theatre, your patrons are assured of an auditorium always filled with fresh, warm air. The Skinner Bros. Heater operates both as a heater and a ventilator—it is so constructed that it will keep all the open space in your theatre at practically any temperature you may choose, and can be regulated so as to draw as much or as little fresh air as desired from outside.

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The Skinner Bros. Heater is so effective that it needs to be operated only a few hours in the afternoon and evening, even during severest weather. It is simple and easy to operate—burns coal, coke, oil or wood—is absolutely odorless. Where steam is available we supply our steam-coil type SC. Send for book describing Skinner Bros. Heaters in detail—please state whether you desire to use the direct-fired or steam-coil type.

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New York, 1718 Flatiron Bldg.
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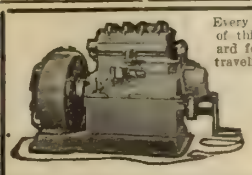

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PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th Street Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST."

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that according to a report received at the Simplex factory from the office of the Western Theatre Equipment Co. Seattle Wash.

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"Practically 90% of all the new theatres opened constructed or remodelled in the Northwestern States have been equipped with Simplex PROJECTORS"

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OUR laboratories at Flushing, Long Island, are fully equipped with the latest type of developing and printing machinery and we can guarantee prints of the highest quality at the lowest price.

WE have recently re-organized our company and are now in the film printing business exclusively, and intend to make a specialty of high class printing and speedy deliveries.

THE insurance rates on negatives stored at our laboratories are lower than at any other laboratory in the business. Ask your broker about this, it will be worth while.

PHONE Bryant 1939 and let us talk to you about it, or, if you wish, we will be pleased to have a representative call upon you in person.

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"JUST AROUND THE CORNER"

Created by Cosmopolitan Productions

Story by Fannie Hurst
Directed by Frances Marion
Settings by Joseph Urban

A Story of Classic Simplicity Everybody Gets

EVERYBODY knows the *meaning* of the word mother—knows a mother's *sacrifices*—but the mother who lives and breathes and suffers in "Just Around the Corner," *becomes* the mother of everybody.

We may not have suffered her acute poverty—but we can see the hand of *mother*—our mother—in every homelike touch she gives to her little tenement home—can struggle with her against the white sickness which weakens her steps and makes her a drag upon her children—and we suffer with her as she sees her daughter drifting out of her life, looking outside of the home for recreation and happiness.

That is the setting, the drab background against which the struggles of the mother and the temptations and pitfalls surrounding the daughter are vividly cast.

But "Just Around the Corner" is lit with ennobling faiths, bright touches of home life, winsome bits of fun, and in the end with a mother's love triumphant—sacrificing itself at the feet of a daughter redeemed.

"JUST AROUND

From the story by
Fannie Hurst

Another "Humoresque"!

ALSO written by Fannie Hurst—also produced by Cosmopolitan Productions!

Both pictures read and re-read in story form by a million readers!

Both pictures backed by advertising campaigns known the motion picture world over for the finest that can be produced—PICTURE INSURANCE for the exhibitor.

"Just Around the Corner" has a great drawing theme—a great author's name behind it—and the success of "Humoresque" by the same producers, as its greatest advance agent.

It's a

THE CORNER"

Directed by
Frances Marion

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Mother Love:

The Greatest Box-Office Theme in the World

THAT'S what put "Humoresque" across—made it the Gold Medal Winner of 1920, awarded the Tiffany medallion from the Photo-Play Magazine, BUT—

—the *equally great,* if not *greater* "mother" theme in the mighty story of a mother's sacrifice in "Just Around the Corner," is going to make this Super-Feature another and greater "Humoresque"—don't mistake it.

Another clean-up opportunity for exhibitors.

Paramount Picture

"Just Around the Corner"

presents the same money-making features for the exhibitor as "Humoresque"—a great, pulsing mother theme—of gripping interest to audiences everywhere—and backed by an advertising campaign which forces the public up to the box-office.

Humor and Realism

of the most charming delicacy and imagination which proves life to be a mixture of sunshine with shadow—clothes this unforgetable drama with a mantle of bright colors—making friends of all who see the picture.

Adolph Zukor presents

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in

"THE LANE THAT HAD NO TURNING"

HERE'S a new star who means big money to your box-office.

Your patrons haven't forgotten her in Cecil B. DeMille's "Forbidden Fruit," and "The Affairs of Anatol." And in "Too Much Speed" and "Cappy Ricks."

Beauty, talent, charm—she has them all.

No finer story could be selected than this, written by Sir Gilbert Parker, author of "Behold My Wife!"

It is a great emotional drama of a wife's sacrifice, and it thrills from start to finish.

The cast includes Theodore Kosloff, Mahlon Hamilton, Frank Campeau and Lillian Leighton.

By Sir Gilbert Parker
Directed by Victor Fleming
Scenario by Eugene Mullin

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CECIL B. DE MILLE'S "The Affairs of Anatol"

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FRED STONE *in*

"THE DUKE of CHIMNEY BUTTE"

An **ANDREW J. CALLAGHAN PRODUCTION**

A Typical Western Story of Ranch Life

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in

"Little Lord Fauntleroy"

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An artistic dual role ~ a sweetly dignified mother and a real boy

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"A good picture from every standpoint." "Added to the prestige of our house. Bring on more Rex Beach pictures." "Pleased everybody and made new customers." "It's a Rex Beach picture; that's enough." "Heard many favorable comments." "Our audiences were more than pleased." "Had enthusiastic reception."

The Critic —

"Sometimes thrilling, sometimes appealing, and always interesting." "There is love interest, there are many thrills, the cast is splendid." "Fights by the wholesale and job lot." "Full of action, intrigue, heroism and romance." "Must have cost a fortune to make."

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"A genuine thriller, full of action that crackles with machine-gun speed." "Exhibitors will make no mistake in booking this picture." "Rich in scenic investiture." "Bound to please the majority." "Good red blood all the way through." "Vitality is the keynote of the picture."

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REX BEACH'S

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"The IRON TRAIL"

Directed by

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by JAMES OLIV

A SUPERFEATURE WITH

The Wild Flavor of the Wilderness, Strangely

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All the witchery and charm and, withal, the ruggedness, which *James Oliver Curwood* wrote into his famous novel has been caught by the director, *David Smith*, in this *Vitagraph special production.*

VITAGRAPH

ALBERT E. SMITH, PRESIDENT

THE NORTH"

ER CURWOOD

AN ALL STAR CAST

DIRECTED BY
DAVID SMITH

Blended with the Courtly Atmosphere of Old France

There are *fights*—battles with fists and with weapons—and back of it all a deeper, more sinister struggle between a man, out to win honestly, and the forces of wealth and greed.

Henry B. Walthall and *Pauline Starke* head the all-star cast in this exceptional *romance.* Here is a picture *big* in every sense of the word, appealing, thrilling, refreshing.

A picture for *everybody*—
"Flower of the North."

BEN BLUMENTHAL, SAMUEL RACHMANN

and

HAMILTON THEATRICAL CORPORATION

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Owosso, Mich.,
1921, Nov. 27

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469 Fifth Avenue
New York, N. Y.

As the author of the novel "Flower of the North," I cannot fully express my appreciation of your picturization of the book. It is one of my favorite books of the big North and I am delighted with the masterly way that director David Smith has put it on the screen; not only has he kept my story in every detail but he has added to it a craftsmanship that makes of it one of the best pictures I have ever seen.

I am accused of being an ultrasevere critic of the picturization of my own stories, but in this instance I cannot find words which can too fully express my satisfaction of the splendid piece of work you have turned out with "Flower of the North." Pauline Starke is exquisite. Henry Walthall has done his best acting. The entire cast fits in like a cross section of the Northland itself. The real Jeanne D'Arcambal and I tender you our thanks.

JAMES OLIVER CURWOOD.

"The Secre

starring Edd

DIRECTED by Al. Russell and Perry Vekroff this rousing Universal Chapter-play is the story of a red-blooded American's fight with a foreign syndicate for possession of the last big oil field in the United States.

A mighty thriller that jumps all over the map and gives you a new location with every smashing episode.

A Chapter-play that's as real as it is dramatic, packed full of situations that every boy and girl will understand and appreciate.

A continued feature that's as clean as tis absorbing.

Played by the greatest screen hero of the serial picture—your very surest drawing card among all short subject stars—EDDIE POLO!

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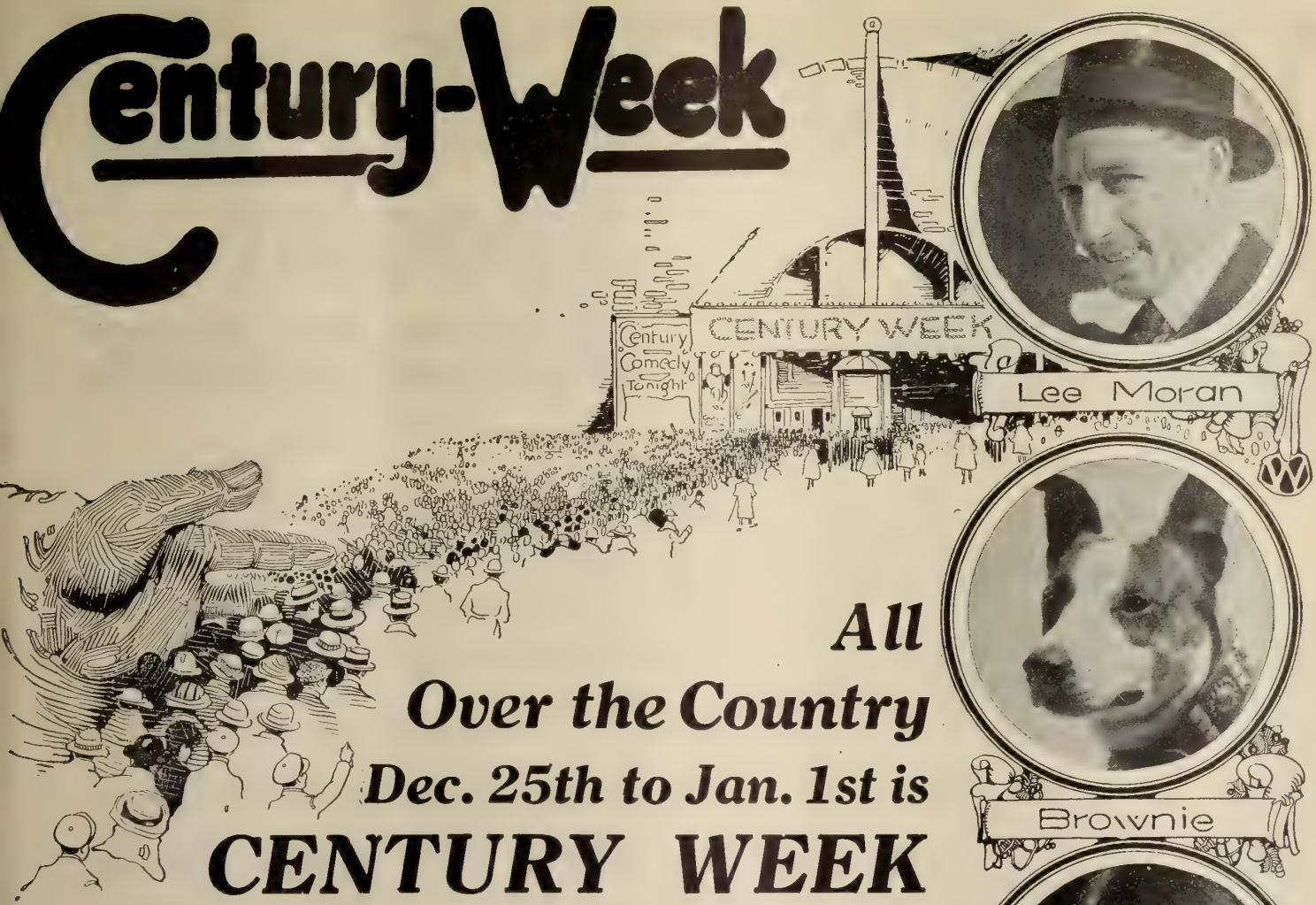
A Century a day drives the Blues away!

Released thru Universal

The happiest week in the year deserves your happiest show

Century

Century-Week



All Over the Country Dec. 25th to Jan. 1st is

CENTURY WEEK

The happiest week of the year—they want to laugh—**let 'em laugh!** They want to be happy—**make them happy!** Christmas Week is Century Comedy Week! Already thousands of shrewd showmen have lined up a Century Comedy for every day in Christmas Week—**do the same good turn for yourself.**

Give them LEE MORAN, that national comedian, in the first of his Century Series, "THE STRAPHANGER"—they'll laugh their heads off while looking at themselves in the Subway.

Let BROWNIE, the Wonder-dog, fascinate them with his almost human antics in "SOCIETY DOGS"—"ALFALFA LOVE"—"GOLFING"—"BROWNIE'S LITTLE VENUS" and "CHUMS," just released.

Show them lovable BABY PEGGY, the cutest kiddie on the screen, in "SEA SHORE SHAPES"—"A MUDDY BRIDE" and "GET-RICH-QUICK-PEGGY."

Book up HARRY SWEET in "PLAYING POSSUM"—"THE DUMB-BELL" and his latest extravaganza, "SHIPWRECKED AMONG ANIMALS."

Nail all four of these sure-hit comedy stars at your Universal Exchange today

Comedies

UNIVERSAL

Special Attractions

"I have hit the bulls-eye five times in a row.

"I started with HOOT GIBSON, in 'ACTION', the merits of which all exhibitors are agreed on.

"Then I played GLADYS WALTON, in 'THE ROWDY', which in my house was as great a success, and which picture I would have played three days had I would to obtain the third day from the bookers.

"The third picture was FRANK MAYO, in 'The SHARK-MASTER', which exceeded all expectations. I put this picture over in great shape.

"The fourth picture that I ran was 'MOONLIGHT FOLLIES', and having the cooperation of Mr. Hill of your Chicago Publicity Department, we put this picture over with a B-A-N-G----but the big hit is yet to come!

"The fifth picture--HOOT GIBSON, in 'RED COURAGE', was played on a Sunday date, the date of the opening of 'Anatol' at a rival theatre, and 'The Girl from God's Country' at another theatre.

"I really expected to "die" on this picture, but much to my surprise we did a capacity business on matinee--and at night we were the only one of the three theatres to have a hold-out.

"This is surely a wonderful running start for this year's UNIVERSAL PROGRAM.

"While Babe Ruth hit fifty-nine homers, we trust that UNIVERSAL will tie his record by making fifty-two."

Very truly yours,

(Signed) RALPH W. CROCKER,

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Elgin, Ills.

"I have hit the Bulls-eye five times in a row", says Ralph Crocker of Elgin, Ill.

Here's you chance to hit it four times more in DECEMBER

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MARIE PREVOST

IN

"A Parisian Scandal"

Supported by Mae Busch and Bertram Grassby. Directed by Geo. L. Cox. Story by Louise Winter

HERBERT RAWLINSON

IN

"Cheated Hearts"

Directed by Hobart Henley. From a novel by Wm. F. Payson

GLADYS WALTON

IN

"Playing with Fire"

Directed by Dallas Fitzgerald. Story by J. U. Giesy

HOOT GIBSON

IN

"The Fire-Eater"

Directed by Reeves Eason. Story by Ralph Cummins

REALART

Announces

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A William D. Taylor
Production

Adapted from William J. Locke's novel and play "The Morals of Marcus Ordeyne." Scenario by Julia Crawford Ivers.

Heart Appeal!

Arthur James Speaking:

In a Special Editorial in the November 26th Edition of The Moving Picture World.

"Into a season of good pictures steps Realart with a production that for absolute charm, beauty and human appeal is unsurpassed even by the greatest of the year. The picture is

MORALS

and the star—and what a star she is!—is

MAY McAVOY

"The class of the picture is that of a *great special* which should be heavily advertised to the local public well in advance of its presentations at the theatres."

ARTHUR JAMES

Mother Love!

An original story by
Sonya Levien

Directed by
Maurice Campbell

Scenario by
Percy Heath
and
Aubrey Stauffer

That's the appeal that is gripping audiences today! Analyze the really great features of the season and you will find that they have been built upon this same powerful theme. When a story of mother love is faithfully, dramatically told, there is not a human heart that can resist it.

FIRST LOVE

Just the story of a mother and a daughter and a man who was unworthy. But told with a heart throb in every scene. And through it all shines the radiance and sympathetic dramatic work of

CONSTANCE BINNEY

An original story by
E. Lloyd Sheldon
Directed by
E. H. Griffith

Drama!

This is the picture that a few weeks ago broke the house record at Crandall's in Washington, and was booked a little later for a repeat run.

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A beautiful girl caught in the web of Oriental intrigue.

Action and romance that carry you to the monsoon-swept shores of the Yellow Sea.

ALICE BRADY

Never has this brilliant emotional actress had quite such a colorful background for her dramatic genius.

A Special In Every Respect, Except Price—You Get It With Your Franchise!

Pep!

Zip and go!

Glad raiment!

Catchy plot!

Side-busting titles!

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WITH

BEBE DANIELS

As a movie queen—

Scraping the clouds in an aeroplane—

Riding a run-away horse—

Racing an express train in her motor-car!

You can make it on high with this one!

Adapted by
Douglas Doty
From an original story by
Elmer Harris
Directed by
Maurice Campbell

Star Alone Is Worth an Extra Price—But You Get Her With Your Regular Franchise

An original story by
Ewart Adamson
Directed by
Frank Urson
Scenario by
Fred Myton

Thrills!

Midnight in a tropical jungle The wild beating of tom-toms. The flare of torches. The frenzied dance of Fiji braves in their hideous war paint. And in the center of this scene, illuminated by the torch light, a white girl bound by ropes to the voodoo altar.

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STARRING

MARY MILES MINTER

Stirring drama of what happened on a South Sea Island when the young American wife of a planter arrived to find that the man she married in the States had degenerated into a beachcomber.

Suspense!

Directed by
Chester M. Franklin

Scenario by
J. Clarkson Miller

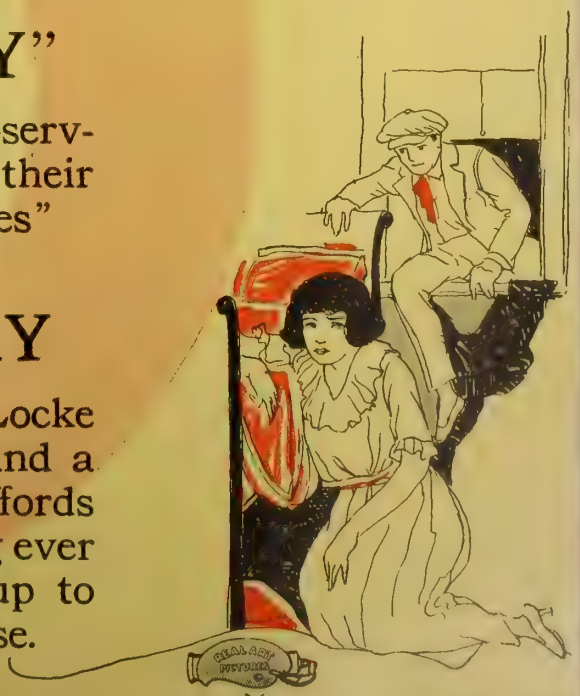
Wid's says:—"The attraction of Realart's screen version of David Belasco's stage play is by all means the performance of

CONSTANCE BINNEY"

"The play grips like a ghost story . . . observers need not apologize for gripping their chair arms during the tensest minutes" —The New York Evening Journal.

THE CASE OF BECKY

The original play by Edward J. Locke brought stardom to Frances Starr and a fortune to Mr. Belasco. The picture affords the greatest example of dramatic acting ever seen on the screen and insures a clean-up to every owner of a Realart Star Franchise.



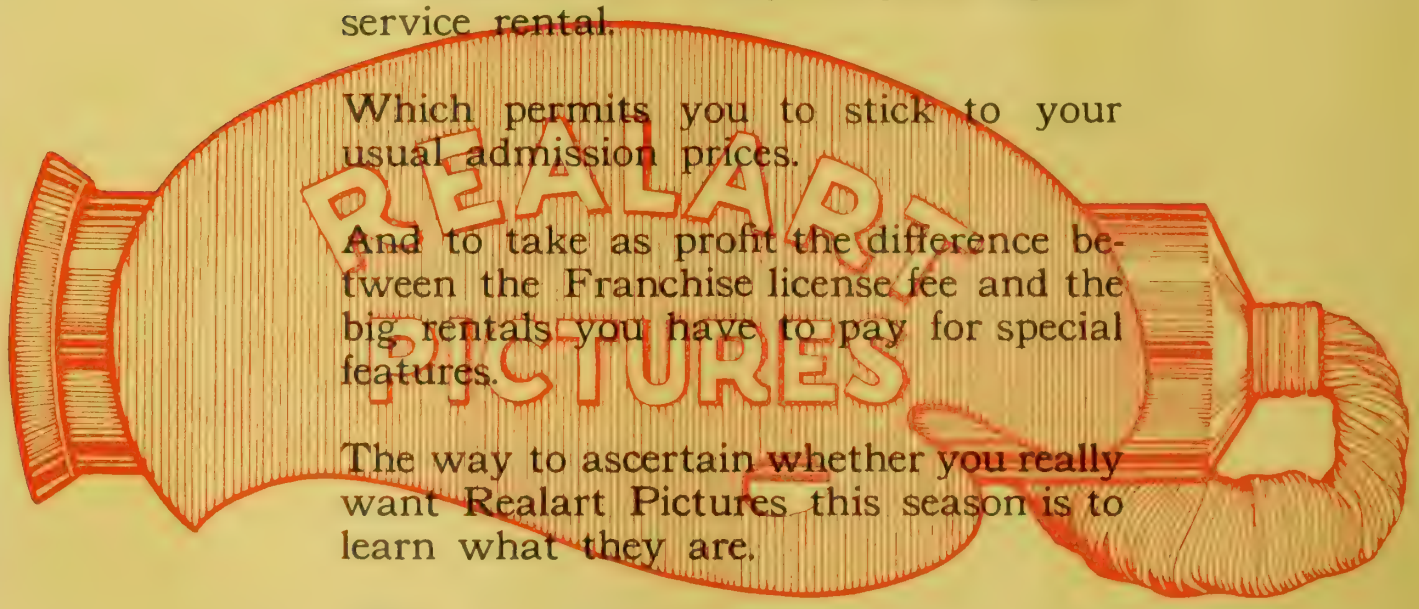
Profits On These Six Specials Will Pay For The Whole Thirty-six

Profit—

The Realart Star Franchise provides thirty-six exceptional productions.

Twelve are now available, and of these the six described herein take rank with the best special features of the season.

And the price? Why, it's your regular service rental.



Which permits you to stick to your usual admission prices.

And to take as profit the difference between the Franchise license fee and the big rentals you have to pay for special features.

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We're not afraid.

Are you?

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Foreign Representative for Playgoers Pictures

Sidney Garrett

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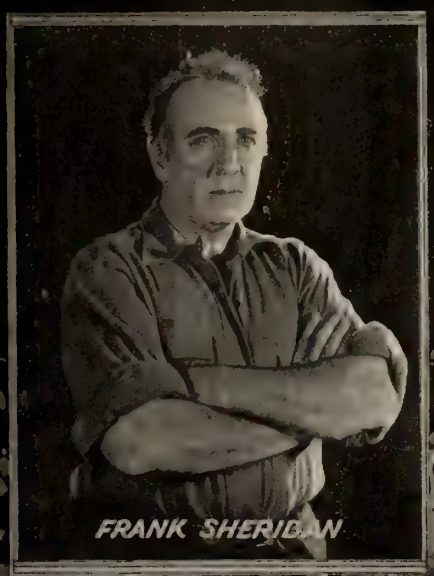

PLAYGOERS PICTURES *Presents*

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A WISTARIA PRODUCTION

Distributed by PLAYGOERS PICTURES
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Foreign Represetative for Playgoers Pictures
SIDNEY GARRETT

Adventure and Romance!

This five reel feature has caught them both!

IMAGINE the action when the muttered threats of a fearless mountain clan takes form against a lone Government Ranger sent to patrol their lands, the mountain called Little Smoky.

Imagine the romance between Anne, wild-rose daughter of the clan, and the Ranger. A romance clouded by the coming of a strangely beautiful gypsy lass, and glorified by the sacrifices of the mountain maid when she discovers her lover's danger.

In brief, "Anne of Little Smoky" is a rousing and romantic out-door story of intense hates, strong loves, spectacular fights and suspenseful situations enacted against a magnificent background of rugged mountains.

Its cast includes Winifred Westover, exquisitely charming in the title role; Joe King as the two-fisted Government Man; Dolores Casinelli as the flaming gypsy beauty and Frank Sheridan as the hard-fighting mountaineer.

Here is a perfect audience picture—big in every sense of the word.

It is an admirable offering on any program.

"Will Hold Every Kind of Human Being In Any Kind of Audience"

EXHIBITORS TRADE REVIEW
December 10th, 1921

"THE LIGHT IN THE CLEARING"

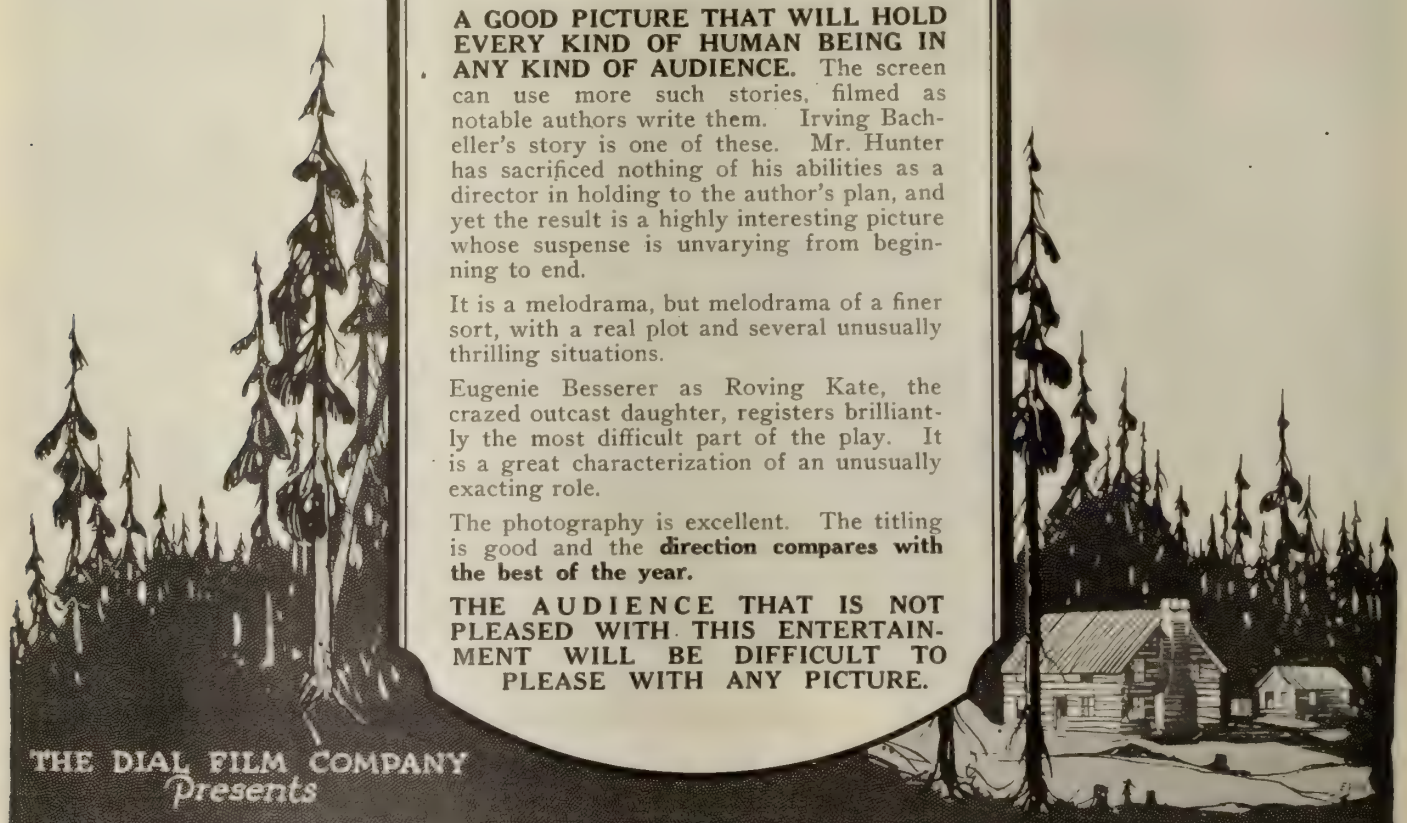
A GOOD PICTURE THAT WILL HOLD EVERY KIND OF HUMAN BEING IN ANY KIND OF AUDIENCE. The screen can use more such stories, filmed as notable authors write them. Irving Bacheller's story is one of these. Mr. Hunter has sacrificed nothing of his abilities as a director in holding to the author's plan, and yet the result is a highly interesting picture whose suspense is unvarying from beginning to end.

It is a melodrama, but melodrama of a finer sort, with a real plot and several unusually thrilling situations.

Eugenie Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. It is a great characterization of an unusually exacting role.

The photography is excellent. The titling is good and the **direction compares with the best of the year.**

THE AUDIENCE THAT IS NOT PLEASED WITH THIS ENTERTAINMENT WILL BE DIFFICULT TO PLEASE WITH ANY PICTURE.



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IRVING BACHELLER'S *Greatest Story—*

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Business Integrity	The guiding hand of William Fox, a showman with a purpose fulfilled. Breaking clean at all times with showmen and the public they serve.
Production Quality	Unerringly giving the public *what* it wanted *when* it wanted it, and making each succeeding production a reflection of *highest quality* ideals.
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Perfected Organization	Every department working like clockwork with the others, each supervised by a trained executive who knows every angle of his profession—all units constantly operating as a highly effective and efficient whole.
Confidence of the Trade	Open and aboveboard in all business transactions and rigorously maintaining the highest standards of fair-square dealing.
Studio Efficiency	The largest and most completely equipped studios in the industry, manned by a highly competent corps of experts in every branch.
Exhibitor Good-will	Pledging assured profits and absolute independence; never attempting to assume management of a loyal showman's theatre.
Showmanship	Anticipating what the public wants, and therefore what the showman must have, and producing it.
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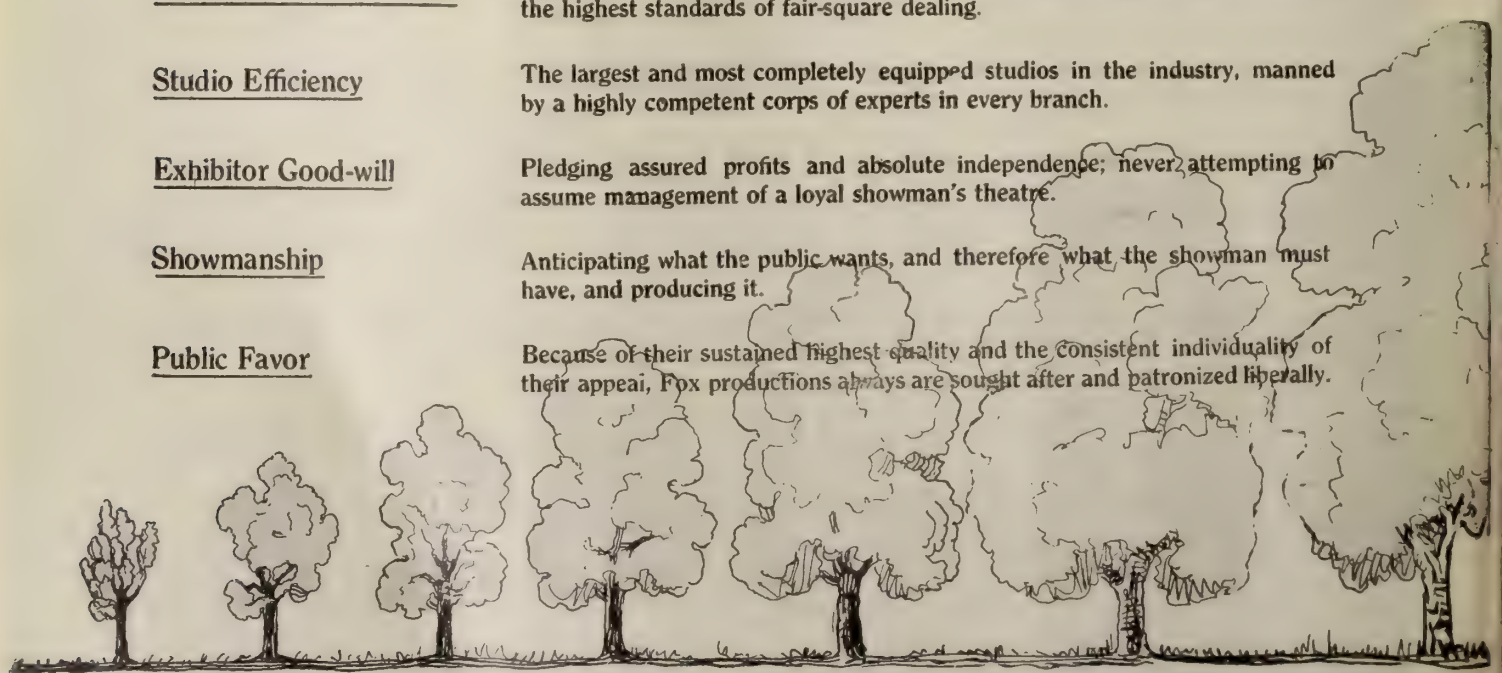

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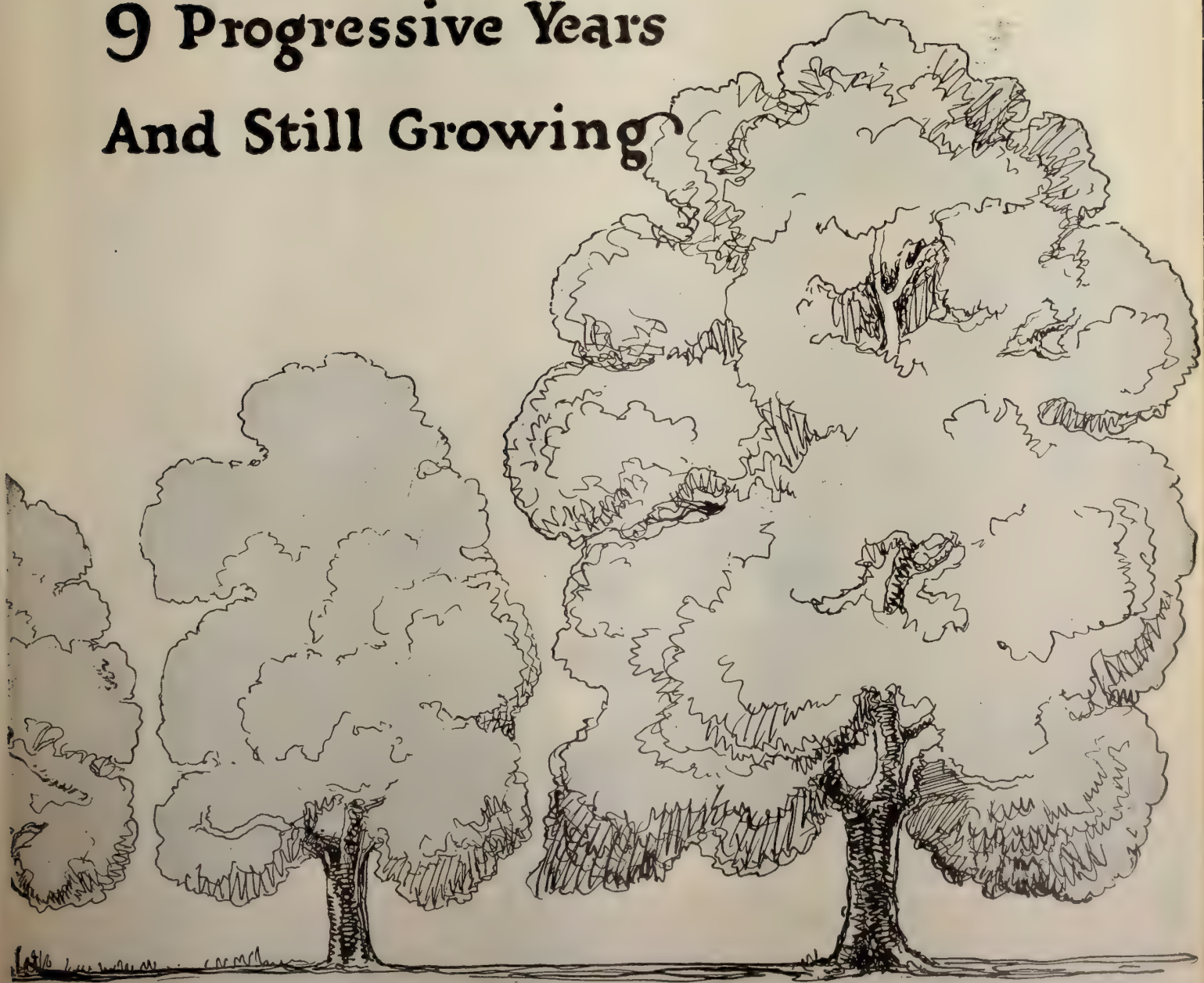

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An actual bear hunt is only one of the many thrilling incidents in this mighty drama of city and wilderness.

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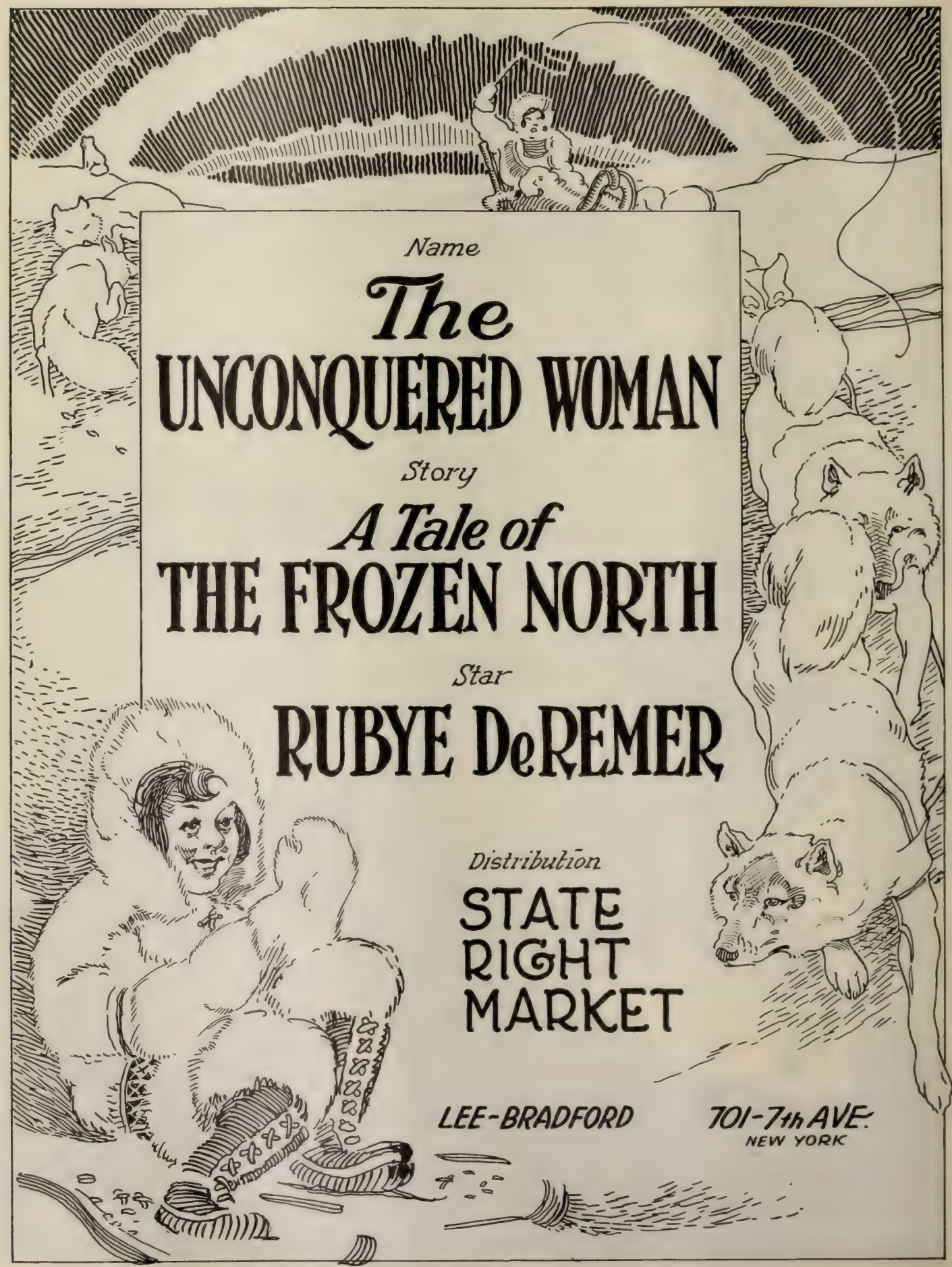
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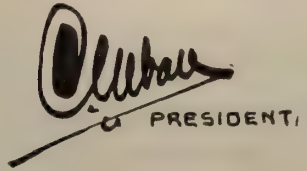
71 West Twenty-third St. 

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Equaled biggest box-office record. Anita Stewart a prime favorite.—*Herbert H. Johnson, Luna Theatre, Lafayette, Ind.*

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MABEL NORMAND OR MACK SENNETT HAVE EVER DONE WRITTEN CRITICISMS
ARE LONGER AND BETTER THAN ANY EVER GIVEN HERE BEFORE

HARRY DAVID
MANAGING DIRECTOR MISSION THEATRE
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Directed by
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ICE WONDER"

Exhibitors say of with Mabel Normand—

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

DENVER COLO NOVEMBER 25 1921

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EDWARD GROSSMAN
253K

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

K251B NL 64 3 SN

LOS ANGELES CALIF DEC 1 1921

ASSOCIATED FIRST NATIONAL PICTURES INC
6 West 48 th Street New York

JUST LEFT THE MISSION THEATRE AFTER SEEING MOLLY O WONDERFUL OPENING MY OPINION SEEMS TO BE THE GENERAL OPINION OF ALL PRESENT THAT IT IS BEST PICTURE OF THE YEAR A BOX OFFICE WONDER

V.P. WHITAKER
2332L

New York, December 5, 1921

Associated First National Pictures, Inc.,
6-8 West 48th Street, New York, N.Y.

Gentlemen:

"Molly O" has proven a tremendous success. I consider it a greater box office picture than "Mickey." It has humor, pathos, thrills and dramatic appeal. One picture in a thousand. The big crowds at the Central Theatre were delighted. The theatre is still jammed after two weeks run. Held it over for indefinite run. The exhibitor who wants an exceptional picture that appeals to all classes should grab "Molly O" quick.

Yours very truly,
Central Theatre, Broadway, N.Y.
Andrew J. Cobe, Manager.

MABEL NORMAND

F RICHARD JONES

FIRST NATIONAL PICTURES

Available to All Exhibitors!

I'm Wrong!

Mr. Exhibitor!

We aim to give you the facts. This time we slipped up!

We said, "The Lotus Eater" opened at the Capitol Theatre, New York, to 12,547 paid admissions the first day—with total receipts for the day of $11,473.00.

THE REAL FACTS

Paid Admissions, First Day - - - 17,547
Total Receipts, First Day - $12,647.21

We wish to thank Mr. Edward Bowes, managing director of the Capitol Theatre, for calling our attention to the real facts.

Speaking of

JOHN BARRYMORE

in

"The Lotus Eater"

From Albert Payson Terhune's Story in the Cosmopolitan

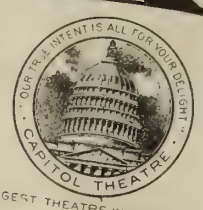
Personally Directed by

Marshall Neilan

a John Barrymore Production

A Picture That's Bigger

I Retract!



LARGEST THEATRE IN THE WORLD

CAPITOL THEATRE

MOREDALL REALTY CORPORATION - OWNER

MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR

BROADWAY - 50TH - 51ST STREETS

NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

December 3rd, 1921.

Mr. J. D. Williams,
Associated First National Pictures, Inc.
6 West 48th Street,
New York City.

My dear J.D.:

Frequently motion picture advertisements exaggerate - often they are exactly truthful - it is seldom, however, that they understate the facts. In advertising the results of the Capitol Theatre showing of the John Barrymore picture "The Lotus Eater," you fall far short of the actual facts.

The headline of your ad reads ---- "$11,473.00 DAYS RECEIPTS AT THE CAPITOL THEATRE, NEW YORK" The actual figure is $12,647.21.

You have also apparently confused the gross receipts of the day with the number of paid admissions. As a matter of fact the paid admissions for the day were exactly 17,547 instead of 12,547 as you have it.

If the record of this remarkable picture is worth publishing, it would seem worth while to have it appear correctly.

Sincerely yours,
Edward Bowes
Managing Director.

EB/r

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Than the "Ad" Man Claimed

We Heartily Endorse This Comedy

Excerpts from confidential reports of First National's reviewing staff, published for the first time:

The best comedy we have seen from the Sennett studios. Box office value excellent.—C. L. Y.

This is by far the best two-reel comedy Mack Sennett has produced in years.—F. M. B.

Good comedy. Plenty of laughs.—R. D.

Will keep an audience in that kind of laughter that multiplies as it goes along.—L. M.

Surprise stunts and fast action keeps the laughs going.—H. J.

Splendid box office value. A corking comedy.—C. F. C.

Excellent box office value. Very funny.—S. C. E.

More fun and originality than any other Sennett production we have looked at.—C. L. B.

Will please wherever it is shown. Good box office value.—W. E. M.

Good box office attraction. Novel stunts create laughs.—J. R. K.

Good comedy, good laughs.—M. B. B.

Box office value good. New gags and fast action make it good entertainment.—R. H.

Excellent box office value. Way and by far the best Sennett in a long time—W. F. E.

Speaking of

Mack Sennett's

presentation of

"Be Reasonable"

A Two-Reel Comedy Knockout with Billy Bevan and Mildred June

Directed by Roy Del Ruth

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors

Hobart Henley Productions
present
HOPE HAMPTON
in
"STARDUST"
Suggested by the famous story of Fannie Hurst, author of "Humoresque".
FIRST NATIONAL PICTURES
A FIRST NATIONAL ATTRACTION

A Beautiful Star in a Famous Story

HOPE HAMPTON *in* "STARDUST"

"I love you."

"But, I can't marry you."

Her baby ill and no money for a doctor.

"Are you really happy—with him?"

Dreaming of the stars.

"I'll make you the greatest star in the world."

"I can give you jewels—wealth."

"You're lucky to get me," he told her.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 17
1 9 2 1

The Criticism of Pictures

NO subject is of more importance to the exhibitor of moving pictures, to the distributor of moving pictures and to the producer of moving pictures than the criticisms of screen productions which are published in the trade.

It is essential in each instance that these criticisms or reviews be the honest opinion of the writer and the result of his application of his best judgment. That is his beginning but not his ending, his foundation, not his completed work. The next step is the application of show standards and of the laws—for there are definite laws—of dramatic structure. The criticism must not only be the truth but it must be a constructive criticism that will serve at once to acquaint the exhibitor with a picture's merits and defects from a show point of view.

The exhibitor as the purchaser of the wares is the first to be considered, for the full and exact information is the exhibitor's absolute right. The careful and useful critic also will consider the producer in order to give him the full benefit of his experience and judgment.

We often are greeted with the fallacy, "Oh, well, it's just one individual's opinion after all." This is only true of the untrained and inexperienced judge who may be viewing the production for the readers of his publication. This judge could in no sense be called a critic nor is his opinion of any especial value. If on the other hand the critic knows dramatic structure, knows the laws of play building and has in addition had an actual experience in judging productions for the market, then his is not merely the "opinion of one individual" because he applies the rules and his experience in accurate measurement of the product. The result—under these conditions is important.

We are going to this length in this informal talk on criticism because criticism is of the highest value to the discerning showman and we desire to acquaint our readers with the standards on which our reviewers predicate their decisions.

We as human beings are willing to proclaim to the trade that we do not regard ourselves as heavily impressed with our own perfection, and we desire to say also that we would feel uncomfortable and alone in this world of faults if we had attained that interesting position.

We do desire to impress upon you the fact that we approach criticism with a sincere desire to play fair, to be just, to praise and to blame as cordially as the production may warrant. We believe that our progress has been due entirely to this program and out of the storehouse of experience if there be value for the showman we desire that our showmen everywhere shall profit by it.

Criticism that is constructive is second only in importance to the creative faculty and though we may disappoint a producer we feel our duty well performed if we give to the exhibitor that which will be of actual help to him in his business.

Arthur James

New Producers and Distributors Body with Important Leadership Proposed

WITHIN the past few weeks representatives of some of the most important producing and distributing companies have met for the purpose of bringing into existence a new and important organization in the moving picture industry. Representatives of the Vitagraph Company, Pathe Exchange, Goldwyn Pictures Company, Fox Film Company and the Universal Film Manufacturing Company, were the originators of the idea.

The chief purpose of the proposed organization, which would include practically all of the producing and distributing companies of the United States, was to effect a better understanding of those interested in the producing and distributing branches of the business and to work in harmony with exhibitors. The general scope and plan called for much of the same work that is now being handled by the National Association of the Motion Picture Industry.

One of the outstanding features of the plan submitted was to secure the services of a man of national reputation to head this proposed trade organization and one who was in no way directly or indirectly interested in the motion picture business. Many prominent men were suggested, but no final choice has been made.

A premature publication appeared in a New York newspaper of Thursday, December 8, and indicated in the headline that this movement was a "combine" of various producing and distributing companies. This is absolutely untrue and outside of the facts. No combine of any kind has been or is contemplated by those interested in launching the new organization, which is intended to function solely as like organizations in other industries.

In addition to the above named, the following companies indicated a willingness to join the proposed new association: Metro Pictures Corporation, Famous Players-Lasky Corporation, Associated First National Exhibitors, Inc., Triangle Film Corporation, United Artists Corporation, D. W. Griffith, Realart Pictures Corporation, Select Pictures Corporation, and Educational Pictures Corporation.

High Spots in the Week's News

THE question of prohibiting the use of nitro-cellulose film stock and enforcing the substitution of non-inflammable and slow-burning film has again been revived by the National Fire Protective Association and is being considered by the N. A. M. P. I.

* * *

The Northern and Southern Ohio exhibitor organizations are expected to merge into one state body at an "All-Ohio" convention to be held in Toledo on December 12 and 13. National officers will address the sessions. An enlightening campaign of education will be inaugurated in the twenty-two congresional districts.

* * *

Partnership dissensions and the desertion of Fort Lee, N. J., as a production center, cause Charles and Anne Baumann to file a petition in the New York Supreme Court for a dissolution of the Willat Studios and Laboratories, with a capital stock of $500,000 and an appraised valuation of $485,000. Adam Kessel, Jr., is treasurer and Charles Kessel, secretary.

* * *

The New York State censors will ask the legislature for a law which would combine the seal of the commission and the serial number of the picture itself, thus making it impossible for an exchange to affix a serial number to a reel bearing the seal.

* * *

Exhibitors win an overwhelming victory in Waterloo, Iowa, when that place votes for a liberal Sunday.

* * *

The Baltimore Evening Sun joins in a general excoriation of the Maryland censors for taking the joy out of motion pictures.

The traveling advisory board idea is adopted by First National's Washington, D. C., Get-Together. Meetings also held in Detroit and San Francisco.

* * *

Secretary of the Treasury Mellon lauds Congress for its repeals of the rental tax, the nuisance taxes and the transportation and other levies left out of the new revenue law.

* * *

"Jimmy" Walker stages an oratorical circus side-show before First National franchise holders at Charlotte, N. C., but fails to shatter their confidence in the company.

* * *

Charlotte, N. C., for four days is mecca for prominent figures in the industry and thousands of "outsiders" as the Southern Motion Picture Exposition scores a big hit.

Jacob Lourie Heads Massachusetts Unit of M. P. T. O. A. After Boston Convention

ORGANIZATION of a Massachusetts State Unit of the Motion Picture Theatre Owners of America, with the election and installation of a strong and representative personnel of officers thereunder, was a salient feature of one of the largest exhibitor conventions ever held in New England, which opened December 6 at the Copley-Plaza Hotel in Boston, was continued in the evening by a banquet in the Swiss Room at that hostelry, and came to a close late the next afternoon following an enthusiastic session in the banquet hall at the Hotel Arlington.

Included in the attendance were representative theatre owners from every part of the Bay State, as well as members of the executive boards of the association from Maine, New Hampshire, Vermont, Rhode Island and Connecticut. All came ready to lend every assistance possible in making the sessions the most memorable in the film history of New England.

Organization of the Massachusetts Unit and the election of officers featured the second afternoon session, and these officers later were installed by President Sydney S. Cohen of the national organization . The following will serve for the ensuing term:

President, Jacob Lourie, Boston; first vice president, G. W. Allen, Jr., New Bedford; second vice president, John Keon, Salem; executive secretary, N. Yamins, Fall River; treasurer, Edward R. Gregory, Dorchester; recording secretary, Charles Ross, Boston; executive committee, P. Markel of Adams, Glover Ware of Beverly, Gordon Wightley of the Poli Circuit, A. R. Lawton of Fitchburg, George Giles of Boston, Al Summerby of Boston, George Ramsdell of Malden, Louis Boas of Fall River, Stanley Summer of Boston, Tom Sorriero of Lowell, Samuel Pomansky of Boston, Roy Averill of Boston, Nathan Hoffman of Somerville, E. D. Rhind of Attleboro and W. E. Warr of Wareham.

President Lourie, in assuming the chair spoke briefly but pointedly as to the value and importance of such an organization to the exhibitors of Massachusetts, and what it signifies to them as a means of self-preservation and for the betterment of their business interests. He expressed his confidence that he would be able, with the assistance of his officers and executive committee, to build a strong and prosperous organization in the state. He pledged the hearty support of the Massachusetts organization to the Motion Picture Theatre Owners of America and its avowed purposes.

The principal address of the afternoon was by Senator James J. Walker, counsel for the Motion Picture Theatre Owners of America, who discussed the First National sub-franchise and denounced it as unfair, unequitable and unjust. In effect, his speech was in the same vein as that delivered by him at the Chamber of Commerce in New York on November 27. He charged alleged questionable methods were adopted with exhibitors throughout the country, though in saying that "while some of the drastic methods used in other parts of the United States may not have been used in New England, we cannot afford to give them absolution because they have been fair in this community," he unconsciously took the sting out of his accusations.

Jacob Lourie, owner of five theatres in Boston and one of the best known men in the business here, opened the initial session of the convention yesterday, with more than 200 representative Massachusetts theatre owners and officials from other New England state units in attendance. Mr. Lourie welcomed the gathering and extended the good will of the theatre owners generally to Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, and Senator James J. Walker, the national counsel, both of New York; and to President True of the Connecticut unit, President Bean of the New Hampshire unit, President Fay of the Rhode Island unit and the other visitors and delegates.

In a brief speech he told of the work ahead for the Massachusetts theatre owners and how the referendum on state censorship should engage their most earnest attention from now on. He urged all to maintain a close and effective organization to meet all phases of the theatre business, as it developed from time to time. Calling especial attention to the disposition of some producers to take liberties with the theatre owners, he declared it had been amply demonstrated that the way to overcome this evil is through effective organization.

National President Cohen discussed the recent accomplishments of the national body, especially with reference to the adjustment of differences with the Famous Players-Lasky Corporation that had been brought to the official attention of the organization. He declared also that all the agreements made with Adolph Zukor, in this relation, were being observed and the best of feeling now prevails between the theatre owners and the company.

Calling attention to "Official Urban Movie Chats," the new screen organ of the Motion Picture Theatre Owners of America, which is to make its initial appearance on January 15 next, Mr. Cohen said that it would be the connecting link between the theatre owner and the public, in which the exhibitor would adapt the work of the theatre to the service of public ends so far as possible.

The convention indorsed the "Movie Chats" and pledged the members of the Massachusetts state unit to use them as much as practicable in their theatres. It also was pointed out by Mr. Cohen that constant improvements in the weekly issues of the "chats" are contemplated, and he besought the co-operation of all theatre owners in making this new feature a real success.

The convention voted to give all possible aid to the legislative committee during the present session of Congress and cooperate with the national body for such work as could be effective in defeating state censorship in Massachusetts.

Senator Walker followed with a characteristic speech. He reviewed the work of the organization throughout the country, stressing especially that accomplished

(*Continued on page* 784)

Refuse to Affiliate with M. P. T. O. A.

(*Special to the Moving Picture World*)

Birmingham, Ala., December 8.

The organization of Alabama Exhibitors' Association was perfected here at a meeting held on Tuesday. Bert H. Mooney, of Birmingham, was elected president. Mr. Mooney is the manager of the Mudd and Colley Theatre here. The meeting went on record as being opposed to affiliating with M. P. T. O. A. E. T. Peter of that organization was present and urged that indorsement be given that body, which they went on record as being opposed to. They also refused to indorse the Urban Movie Chats.

Month Incorporations Represent $1,563,500; Week's Total $751,500

November added thirty-three to the number of companies incorporated in New York State this year for the purpose of entering the motion picture industry. These represent a capitalization of $1,563,500, and show an increase both in number and capitalization in comparison to the twenty-eight companies formed during the previous month, aggregating $1,452,500. This brings the total of motion picture companies incorporating up to December 1, to 422 and reveals a total capitalization of $26,015,300.

It is estimated that the total motion picture companies incorporating in New York State this year and filing the necessary papers in the secretary of state's offices at Albany, will reach 500 and represent a capitalization of approximately $30,000,000.

Each day during the week of November 27 witnessed the incorporation of a company with capitalization ranging from $5,000 to $500,000. These companies with the directors and amount of capitalization are:

Katonah Productions, Inc., $500,000, Carlo Hahn, Armin Kohn, Edith Sherman, New York; Worth While Pictures Corporation, $10,000, Edgar Selden, Jacob Ginsburgh, B. A. Leerburger, New York; Foreign Pictures Corporation, $200,000, Fred C. Kluge, Al Schwarz and Joseph Schwarz, New York; Paul Warhaftig, Inc., $11,000, Paul Warhaftig, Morris Hirschman, Abraham Phillips, Brooklyn; Model Film Exchange, $5,000, H. M. Mulstein, John Mulstein, Fred Meyers, New York; Ruby Amusement Company, Brooklyn, $25,000, Jonah and Harry Levin, Rebecca Rosenberg, New York; Kirdan Film Company, $500, J. B. Daniels, J. P. Kirwan, Robert McGowan, New York.

Motion Picture Directors Against Extravagant Prologues and Extras

The following important letter is self explanatory and Moving Picture World is fully in accord with its contents:

Arthur James, Editor Moving Picture World.

Dear Sir:—As the result of a spirited discussion held at the last meeting of the Motion Picture Directors' Association, I have been instructed to write you this letter.

The Motion Picture Directors' Association feels that it would be to the material advantage of the industry if certain extravagant and unnecessary phases of motion picture presentation were curtailed.

We mean specifically: Atmospheric prologues, vaudeville numbers, expensive orchestras.

In almost all the larger cities of the United States first-run theatre managers have gradually added theatrical features to their feature entertainment until today in many instances the theatrical entertainment overshadows the featured photodrama of the program. This condition is a serious menace to any further advances in motion picture production.

In the first place it is subtly impressing a certain class of our public with the thought that the play is *not* the thing but that the trimmings *are*. In other words it is belittling the importance of the photoplay upon which the entire industry has builded.

In the second place, added numbers often take up so much of the program time that the feature picture is "raced" by the projectionist in order to maintain a time-table schedule. This works grievous injustice alike to audience and to author, director and players.

In the third place, this custom is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business by the loss they must sustain, and admission prices are increased to such extent that we lose an important and intelligent—but economical—portion of our public.

In the opinion of this association, whose members are dedicating their lives to the betterment of motion pictures, the over-elaborate prologue is a useless adjunct to the feature picture, often even destroying dramatic effect and turning the climax to anti-climax; the place for vaudeville is in the vaudeville house, and the greater portion of the picture-going public prefers its motion picture comedy and drama "straight"; and while the musical accompaniment is an invaluable part of picture presentation and is working wonders in furthering musical culture in this country, expensive orchestras are unnecessary and often in poor taste.

The Motion Picture Directors' Association believes that these theatrical features have been brought to become such an important part in American picture programs through a mistaken sense of showmanship and in some cases mere personal rivalry between managers. We believe that extravagant presentation is futile because it does not increase the attractiveness of motion pictures to the general public.

Sincerely yours,

WM. D. TAYLOR

President Motion Picture Directors' Association

State Theatre, Brooklyn, Opens to Big Crowds

Messrs. Strausberg and Bleendes formally opened their new State Theatre, DeKalb and Franklin avenues, Brooklyn, N. Y., the evening of December 1.

Seating fifteen hundred, the house promises to need its stout walls to hold the crowds, for it is the sort of comfortable, well ventilated, safe and beautiful house that never has difficulty drawing the people.

The Simplex projectors have the Sunray Arc high intensity lamps, and there is absolutely no better projection than that delivered on the opening night.

Acquit Manager for Opening on Sunday

After deliberating less than an hour, a jury of representative citizens in the city court at Bicknell, Ind., returned a verdict of not guilty in the case of Charles Mitchell, owner and manager of the Colonial and Grand Theatres, of Bicknell, who was arrested a few weeks ago on charges of desecrating the Sabbath by operating his theatres on Sundays.

The decision of the jury will mean, it is believed, that no further attempts will be made by the city authorities to interfere with the operation of the Sunday shows, as it was generally agreed before the trial that the case would stand as a test of the ordinance.

On account of an injury to his hand received during the fight scene in "Peter Ibbetson," the filming of similar scenes in "The Champion," Wallace Reid's next starring vehicle, have been postponed. Only a few of Mr. Reid's intimate friends know of his injury. It was sometime after the filming of the scene that he discovered there was something wrong with the thumb of his right hand. An X-ray examination proved that one of the smaller bones had been shattered.

Early Morning Finds Enormous Crowd Still Enjoying Big T. O. C. C. Ball

MORE than making good the promises of its sponsors, the second annual ball of the Theatre Owners' Chamber of Commerce held at the Hotel Astor Saturday evening, December 3, was an overwhelming success. Those who attended the initial ball of this organization held a year ago realized that it set a merry pace and would be hard to beat. But last year's affair, big and successful as it was, was dwarfed by this one. Everything went off without a hitch on schedule time, everybody was happy, everyone satisfied and loath to leave. Why, even with the approach of daylight on Sunday morning, after the commuting film folk had scurried to catch the paper and milk trains so as to be able to make early excuses for not reaching home on the last night train, the floor of the big ballroom was comfortably filled with happy couples stepping to the enticing strains of two inspiring bands. William Brandt, president of the T. O. C. C., and his assisting committee, should be more than just praised for making the affair the success it was. They should be personally thanked by everyone there. Approximately 1,600 persons were present.

And speaking of those two bands, it is safe to say that no function in the big town in many a day has had better music. The dancing, of course, was the piece de resistance of the whole affair, and the publicity man in his advance notices was extremely modest in his promises of the musical treats in store. Not satisfied with having Louis Fischer's famous band, the committee arranged also to have Ted Lewis, one of the reigning jazz kings, bring his famous band along, and for several hours, first one and then the other of these bands kept the big crowd stepping out. In fact, such a hit was Ted with his comedy stunts with his trick hat and saxophone and clarinet that many stopped dancing to enjoy his antics.

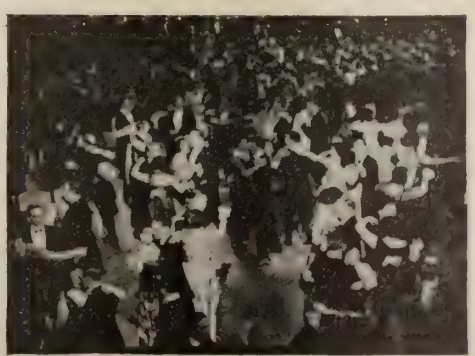
But this was only one of the many things provided for the entertainment of the guests. Sandwiched in between the dances were a number of high class acts from the Keith, Moss and Shubert vaudeville circuits; then there were a number of film stars who were introduced to the audience, and last but not least an excellent motion picture of the affair which was taken, finished and shown to the guests long before the ball was over.

We must not forget the excellent dinner provided although only a buffet supper was promised. Well, if that was a buffet supper, the majority of those present would not like to partake of a dinner unless they had to go on scant rations for several days previous, for the service was complete from celery to nuts, and the Astor management seemed to be seeking to outdo its own excellent reputation by the manner in which the enormous crowd was handled. Everyone knows the huge capacity of the Astor main dining room. That was filled in a jiffy; then the same thing happened to the hunting room and then two other big dining rooms had to be requisitioned.

Everybody was having such a wonderful time in the ballroom that it was nearly two a. m. before the "supper" got under way, and so loath were many to leave the well-laden tables and pull themselves away from the carnival atmosphere that they missed a part of the picture of the ball that was screened between two and three a. m. In fact, there was so much to enjoy that it made you wish you were twins. For the amusement of the guests while dining, all kinds of novel headgear from the tin-can style of Happy Hooligan to the elaborate black and white columbine cornucopia affairs were provided, besides these there was a regular shower of toy balloons, whistles, serpentines, etc. As one man remarked, it was just like Broadway on New Year's Eve, only more so.

Who was there? Why, a roster of the prominent persons present would read like a "Who's Who in Filmdom" or look like a complete catalogue of the industry. Practically everyone of importance who was in New York Saturday and could possibly attend was on hand. Among those present were Carl Laemmle, J. D. Williams, Lewis J. Selznick, E. W. Hammons, Arthur S. Kane, Jules Brulatour, William Fox, Charles Urban, Sydney S. Cohen, Billy Brandt, W. E. Shallenberger, Joe Brandt, Edward Earle, Abe Warner, Wid Gunning—but why go on—they were all there, and if there were any missing, it was because business kept them away. Then there were distinguished guests from outside the industry, such as former Governor Al Smith, and Health Commissioner Copeland, and Benny Leonard, the lightweight puglistic champion.

1. *Ex-Governor Al Smith (center), was one of President William Brandt's (left) guests of honor.*



2. *A view of the dance floor looking from east to west.*

3. *A view of the dance floor looking from west to east.*

4. *Ted Lewis supplied snappy dance music, blue songs and his familiar comedy.*

Photos by Screen Snapshots

And the stars. There was Charlie Ray, Will Rogers, Mae Murray, Richard Barthelmess and his charming wife Mary Hay, Hope Hampton, and the new star Billie Dove, and Madlaine Traverse as well as others; and the ranks of the directors were represented by Eric Von Stroheim, Robert Leonard, Ben Wilson and William Christy Cabanne. The majority of these were introduced to the audience and several made such good speeches that they proved that movie stars can talk as well as they can act.

But we must not forget the host of exhibitors present, and the machine and accessory people, for every branch of the industry was fully represented, as was said before. Nor must we forget the motion picture of the crowd, for what could be more appropriate than a picture of the occasion. Not only was the picture the best of its kind, but the rapidity with which it was made and shown is believed to have established a record. Although shots were being taken all the evening up to midnight, it is announced that within 1 hour and 57 minutes after the final shot, the completed film was back in the hotel, 1 hour and 27 minutes being consumed by the laboratory work. And the picture was not simply a few shots of the people on the floor, or the crowd as they first entered the ballroom, but a full reel showing also prominent people in the boxes and on the dance floor, Ted Lewis and his band in action, and several humorous sidelights. No one would have judged from looking at the picture that it was made in such record time, for it was fully titled, not with scratch titles but the regular thing, well photographed and edited. The credit for this stunt goes to Jack Cohn and Joe Brandt, of Screen Snapshots, and to the Republic Laboratories, also to the Sunlight Arc Company, Raven Screen Company and the Precision Machine Company.

A list of box holders includes J. D. Williams, Warner Brothers, D. J. Hennessey, Lewis J. Selznick, Hiram Abrams, Abe Warner, Rufus S. Cole, Adolph Zukor, Carl Laemmle, Morris Kohn, Marcus Loew, William Brandt, Earl W. Hammons, Wid Gunning, Al Lichtman, Samuel Goldwyn, J. L. Ryan, A. E. Lefcourt, Ben S. Moss, Moving Picture World, Hyman Winik, E. M. Porter, Ralph H. Clark, Sydney S. Cohen, William Fox, Sydney S. Cohen, Mae Murray, Jules E. Brulatour, Charles Urban.

Full credit should also go to Harry Reichenbach—The White Haired Boy—for the manner in which he performed his role of master of ceremonies. Harry was his usual efficient, humorous and snappy self.

For the benefit of our feminine readers who might be interested in how the stars were dressed we offer a sketchy description of some of the gowns.

Mae Murray had her piquant beauty set off with a crimson velvet draped gown with moire girdle.

Hope Hampton entered her box in a chinchilla cape and upon removing it disclosed a creation of white crystal beads on white satin, with strings of pearls about her neck.

Madelaine Traverse looked especially statuesque in black net over gold metallic brocade.

Billie Love's beauty was set off with a simple French blue velvet gown.

Mary Hay wore beaded old rose georgette.

* * *

It seemed that not only the stars but every woman present was stunningly gowned. And there were more beads than all the barbaric places combined have ever used.

* * *

Brandt was certainly a name of prominence, for much of the success depended on President Billy, in charge of arrangements, and Joe, who with his side-partner, Jack Cohn, pulled off the record-breaking motion picture stunt.

* * *

On the way in to the ball we met Will Rogers in the Astor lobby. When he was asked if he intended to join the party he said he would as soon as he could get used to the boiled shirt he had on and the red mark left his neck.

* * *

The writer believes he is voicing the sentiments of practically every one present when he states that he is looking forward to the third annual ball of the T. O. C. C. and advises President Billy Brandt and his committee that if they expect to eclipse this ball they had better start devising stunts right now as they will have to go some.

Bryson Now Universal Foreign Manager; Ends Eighteen Months' Trip to Orient

ANNOUNCEMENT has just been made at the Universal offices that James V. Bryson has been appointed foreign manager to succeed George E. Kann, resigned. The new foreign manager assumes his duties on January 1, 1922. Mr. Bryson has spent eighteen months in the Orient as special representative empowered to open up offices and to place Universal pictures into direct contact with exhibitors. He has already fulfilled his mission in Australia, New Zealand, China and Japan, and was on his way to India when he was caught by Mr. Laemmle's wireless. He was one day out of Yokohama, bound for Shanghai when he received this message: "Would you like to return New York?"

"Yes," Bryson wirelessed and three days later he was back in Yokohama booking passage to Frisco. On Saturday he came into the Grand Central in the special "Foolish Wives" train and Mr. Laemmle met him at the station.

James V. Bryson has frequently been called Mr. Laemmle's oldest employe. He first met the president of the Universal in April, 1907, when he was running a picture show in Sioux Falls, S. D. His previous training had been in the newspaper field and he left the St. Louis Republic to help a friend manage the theatre and buck a big vaudeville opposition. A year later with the help of the Laemmle service he was running the vaudeville show.

Owing to an unforeseen complication in his next venture, Bryan came on to Chicago at Laemmle's request and made an arrangement with Mr. Laemmle which has resulted in an unbroken association of fourteen years.

Two years ago Mr. Bryson, after having made Minneapolis as famous as he could, put up a plan to Mr. Laemmle for spreading the Universal gospel to all foreign lands where Universal had no offices of its own. He intrusted the execution of the plan to him. In less than a year Bryson had established five offices in Australia and one in New Zealand, where none had existed before and where Universal pictures were shown only spasmodically and to the smaller houses only. His work in China, Japan and India had just begun.

Fotoplayers Exhibited

F. H. Andrews' Piano Company in Charlotte, N. C., representatives of the American Photo Player Company, exhibited Style 15 and 40 Fotoplayers on their demonstration floor at the Motion Picture Exposition held there last week. F. K. Ricksecker, manager of the Robert-Morton organ and Fotoplayer department of the Arthur Jordan Piano Company, of Washington, D. C., was also present during the Southern exposition.

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"Traveling Advisory Board" Approved at First National Meeting at Washington

ABUNDANT evidence of the confidence, enthusiasm and understanding inspired in the franchise holders of Associated First National Pictures by the national "Get Together" at Chicago was furnished last week by the local "get together" held in Washington, D. C., San Francisco and Detroit, almost on the same day and date. At each meeting, the reports of the delegates to the national "get together" cleared the air of doubt and misconception for the local franchise holders, in the same manner as the explanations and declarations made by the members of the executive committee had illuminated and clarified troublesome matters for the delegates themselves at Chicago.

In each instance, the meetings passed resolutions of confidence in and indorsement of the officers and executive committee of First National, elected advisory boards and pledged themselves to take an active part in helping to sell their territories 100 per cent. on First National franchises, as a course which would react to the benefit of every individual franchise holder and the organization as a whole.

A striking demonstration of what the Chicago "Get Together" had accomplished was to be found in the fact that one or more of the reporting delegates at each of the three local meetings frankly admitted that they had gone to Chicago lukewarm, skeptical and, in a few instances, antagonistic and belligerent, and declared that they had been taken completely by surprise to find that the "Get Together" was conducted fairly, openly and without any attempt at gagging, pussyfooting or camouflage.

Fifty at Washington

Nearly fifty franchise holders from Maryland, Virginia and the District of Columbia assembled at the Willard Hotel, Washington, answering the call of Guy L. Wonders, Thomas D. Goldberg and Frank Durkee, delegates to Chicago. Harry M. Crandall, as temporary chairman, opened the meeting after luncheon, and turned the chair over to Mr. Wonders. Frank Durkee told how the "Get Together" at Chicago had absolutely revolutionized his attitude toward First National, as it had the attitude of every other man who came there with a doubt or a complaint in his mind.

"There was not a delegate who did not express himself as 100 per cent. satisfied," said Mr. Durkee.

Thomas D. Goldberg paralleled his predecessor's statement with an enthusiastic account of the fairness and openness with which the Chicago meeting had been conducted from beginning to end.

Like Mr. Durkee, Mr. Goldberg laid emphasis on the fact that the prompt fixing of play dates was the most urgent need of the organization at present, and the greatest possible co-operation the franchise holder could give his associates and his executive officers. Harry Crandall gave a detailed account of how negotiations with producers were carried on and how exhibition values are arrived at.

Election Results

The election of an advisory board resulted as follows:

Virginia—Jake Wells, Richmond; E. P. Wine, Harrisonburg.

Maryland—Frank Durkee, Baltimore; Guy Wonders, Baltimore; H. Clay Evans, Lonaconing.

District of Columbia—William C. Murphy, Harry M. Crandall.

Charles Segall, of Philadelphia, discussed the workings of the advisory board in the Eastern Pennsylvania territory, and strongly advocated the plan of having the board operate after the manner of a circuit court, traveling about from one principal point in the territory to another, and familiarizing themselves with local conditions in as many parts of the territory as possible. This mode of operation appealed so strongly that the same plan was adopted for the advisory board of the Washington district, and it was determined to hold a series of meetings in Washington, Baltimore, Norfolk, Richmond and other points.

Louis Bache, the Washington exchange manager, spoke briefly on the need of co-operation from everyone at all times.

Enthusiasm marked the "get together" meeting of the members called by the Michigan organization December 1, at the Hotel Statler, Detroit. Exhibitors from every section of the state were on hand. George W. Trendle, general manager and attorney for John H. Kunsky, original franchise holder in Michigan, presided. James C. Ritter, of the Rialto Theatre, Detroit; W. S. Butterfield, president of the Bijou Theatrical Circuit, with headquarters at Battle Creek, and Joseph R. Denniston of the Family Theatre, Monroe, the three delegates to the Chicago convention, explained what plans the organization has for the future.

The Michigan Advisory Board, composed of five members which had its inception at the Chicago meeting, was then elected as follows: James C. Ritter, Rialto, Detroit; Joseph R. Denniston, Family, Monroe; Glen Cross, Regent, Battle Creek; A. J. Kleist, Jr., Oakland, Pontiac; George W. Trendle, Kunsky Theatrical Enterprises, Detroit. Both Mr. Ritter and Mr. Denniston, two of the Chicago delegates were named to the board.

A resolution was passed asking the home office to approve or reject playing contracts within ten days from the date of signing, in order to avoid embarrassment to both the exhibitor and the exchange.

The regional Get Together of Northern California franchise holders, held November 29 at San Francisco, ironed out all differences and misunderstandings, real or fancied, and wound up with the "Boost First National" spirit rampant. One session sufficed to thresh out all problems and to hear the reports of the three delegates to the national convention, whose remarks were greeted with applause.

The advisory board appointed consists of Oliver Kehrlein, Kinema Theatre, Fresno, chairman; Robert McNeil, New Lyceum Theatre, San Francisco; Will Krahn, Chimes Theatre, Oakland; George Mann, Rialto Theatre, Eureka; C. C. Griffin, New Piedmont Theatre, Oakland; Ellis J. Arkush, Stanford Theatre, Palo-alto, Joseph Bauer, Wigwam Theatre, San Francisco.

Sam Y. Edwards, manager of the San Francisco exchange, introduced Roy Hall, general manager of Turner & Dahnken, main franchise holder in the San Francisco territory, the temporary chairman, who pointed out the benefits that would accure from the carrying out of the "get together spirit" in the future. He then relinquished his post to P. J. Hanlon, of Valleys, chosen permanent chairman.

The reports of the three delegates to the Chicago meeting, C. C. Griffin, Joseph Bauer and Ellis J. Arkush, were then given.

Waterloo, Iowa, Votes for a Liberal Sunday

Waterloo, Iowa, Dec. 6.

(By Wire to Moving Picture World)

The theatre men of Waterloo, Iowa, today won their battle to maintain a liberal Sunday by the decisive majority of 1,262 in a referendum in which 9,262 votes were cast. The campaign to close all amusements on Sundays was waged by the Ministerial Association aided by reformers of world-wide repute. Despite many misstatements and a scathing excoriation of the picture industry, the theatre men made no reply but conducted their campaign in such a gentlemanly way as to win many church workers to their cause.

Sun-Light Arc Corporation "Shoots" an Educational While Dining Directors

By E. T. KEYSER

THE Sun-Light Arc Corporation gave a dinner on Tuesday evening, December 6, to the Motion Picture Directors' Association.

The guests gathered at 8.30 p. m. at the Sun-Light headquarters, 1600 Broadway, and from thence journeyed to the projection room of the International Cinema Quipment Centre, 729 Seventh avenue, where three pictures were screened for their edification.

The first of these was "The Great Train Robbery," released by Edison in 1903, projected from a duped negative. The character eliciting the greatest applause being a painted time-piece whose face, unmoved and undisturbed by scenes of violence, continued to register precisely at 9 o'clock through a long series of lurid events.

From comments made by the audience, it seemed to be the consensus of opinion that much more rapid progress has been made in the technique of directing than in train robbing methods, which latter, we were audibly informed by those in a position to know, remained much the same as when the picture and incidentally some of the extras in same were shot.

Swedish Biograph Picture Screened

The second picture was a production by the Swedish Biograph Company, entitled "Judge Not," showing most excellent photography obtained through the lighting effects produced by the Sun-Light arcs used in the studios of the producers.

Nils Bouveng, of the Swedish Biograph Company, who was present at the showing, was introduced by Leslie Mason. Mr. Bouveng, although requested to explain the methods used by his company, modestly refrained, stating that he had journeyed to America to learn and with no idea of presuming to teach his American friends.

The Swedish Biograph's picture was followed by a reel presenting the high spots of the recent T. O. C. C. ball, one of the most popular scenes of which was that depicting C. G. Nesbitt, bowed down by a sense of responsibility and a glass paper-weight.

The projection of the pictures was noticeable in that it was by means of a Simplex projector equipped with the new Sun-Light projection arc.

Following the showing, the audience returned to the Sun-Light Arc offices where a most satisfying menu was filed away.

Harmer Extended a Welcome

J. Justice Harmer, president of the Sun-Light Arc Corporation welcomed his guests and was followed by George S. Sargent of the Motion Picture Directors' Association, who made a plea for unity throughout the industry against censorship.

S. L. Rothapfel then took the floor and after devoting a few seconds to the process of winding up proceeded to put the ball all over the plate with his characteristic speed and accuracy, frankly telling the directors that it was in their power to practically put the censors out of business by beating the latter to it.

Mr. Rothapfel was followed by J. Searle Dawley, who proceeded to explain the absence of several prominent directors from the dinner on the theory that they had been tipped off in advance that the "Great Train Robbery" was to be shown and feared being recognized as among those present in the festive events shown in that picture.

The informal speech making was concluded by a few pleasing and well-timed remarks by Leslie Mason on present conditions and problems of the industry.

The Guests

Among those present were George Archainbaud, C. Anderson, William F. Ashley, Jr., Clarence S. Ashley, J. Auer, Charles H. Banning, Preston R. Bassett, F. M. Beckett, David Belaise, Nils Bouveng, S. E. Bowles, William C. Brandt, A. H. Carlisle, H. P. Carver, E. Cohen, Jack Cohn, J. Connolly, Robert J. Cooke, Charles S. Doran, E. V. Durling, Thomas W. Dynan, J. Searle Dawley, Thomas C. Fry, V. E. B. Fuller, Charles Giblyn, W. R. Goodman, William E. Haddock, J. Justice Harmer, T. J. Hardy, Dr. John A. Harris, Hiram F. Harris, E. B. Hattrick, Victor Heerman, Dr. James Heman, Herman Holland, Earl Hopkins, George Irving, L. C. Jacobson, William Travers Jerome, Walter Johnson, Joseph Jordan, E. T. Keyser, T. E. Lahay, Russell Law, L. Leibling, Jack G. Leo, Robert Z. Leonard, Dr. A. Lucey, Oscar A. C. Lund, Hon. R. S. Ligan, E. A. Manix, Leslie Mason, Henry J. Mayer, L. G. Meldram, George Miller, Reed Miller, Ashley Miller, Thos. A. Morgan, Carl G. Nesbitt, J. S. Northrup, Sidney Olcott, Hon. Herbert C. Pell, E. S. Porter, E. M. Porter, Dr. Styles E. Potter, Dr. C. G. Psaki, Alexander Psaki, H. F. Rendall, Dr. B. F. Roller, S. L. Sargent, John G. Scattergood, W. Sistrom, Art Smith, A. A. Soranson, Max Spiegel, Morris Simons, E. M. Simpson, Elmer A. Sperry, Edwin Sperry, William J. Scully, Lawrence M. Symnes, S. E. V. Taylor, Copeland Townsend, Tom Terriss, Charles Urban, Travers Vale, Robert G. Vignola, James Vincent, P. K. Westcott, Theo. S. Weeks, George K. Wendall, Kenneth Webb, C. J. Williams.

Watch For the Release

During the progress of the dinner, motion pictures were taken of the speakers and the guests, the Sun-Light arc, which gives absolutely true color effects, being utilized for illumination.

It is rumored that these pictures were taken by an ultra-speed camera and that among next week's releases at the prominent theatres, there will be an educational feature showing the difference in mastication methods as practiced by the aristocratic directors and the humble toilers of the trade press, who were also included in Mr. Harmer's invitation and were most glad to partake of his hospitality.

Pessimistic Curtailment Rumor Vigorously Denied

Another rumor of a supposed curtailment in production activities on the West Coast found credence with a trade publication this week, though Carl Laemmle, Samuel Goldwyn and Metro officials, representing the companies involved, denied the existence of any truth in the pessimistic report. The story had it that Goldwyn and Metro will shut down about the first of the year and that the Metro plant will be closed for sixty days while Bert Lytell and Viola Dana make a series of personal appearances.

"There is nothing to it," was the way Samuel Goldwyn dismissed the story. Various Metro officials know nothing at all about it, and referred the questioner to Marcus Loew, just arrived in New York from Los Angeles, who, however, could not be reached. "We are going right ahead and will not shut down," declared Carl Laemmle emphatically. Other Universal officials said that any such action was out of the question because the company is not far ahead of its production schedule. They asked that the rumor be denied vigorously.

Charles Walder Loses $1,159 to Holdup Men

Automobile bandits working in the vicinity of Albany, N. Y., held up Charles Walder, a salesman in the Albany exchange of the Robertson-Cole Company, last Saturday night, and forced him to part with $1,075 worth of jewelery and $84 in cash. Walder was driving to his home on the outskirts of the city when he was passed by another machine, which gradually slowed down and blocked the roadway, forcing Walder to bring his car to a halt. The bandits then stepped from their car and ordered hands up.

The cast which Director Ingraham and President Reynolds of Renco assembled for the production includes several of the best known and most popular players on the screen. Betty Ross Clark as "Mrs. Carr," Earl Schenck as "Harlan Carr" and Wade Boteler as "Dick," are unusually entertaining, while Victor Potell, Clara Clark Ward, Monty Colins, William Cortwright, Mrs. Raymond Hatton, Newton Hall and Zella Ingraham are credited with the best work in their careers.

Charlotte Exposition Exceeds All Hopes; of Great Educational Value to Public

HAVING become overnight the mecca for notable figures of the motion picture industry, Charlotte, N. C., on November 29 saw the greatest gathering of the different interests allied with the screen that ever congregated in a southern city. The affair was promoted on a scale that held out brilliant promise of a memorable four days, and in the end, exceeded the fondest expectations of the members of the North Carolina M. P. T. O., who worked unceasingly for six weeks in rounding out the program.

On Large Scale

The mammoth City Auditorium, decorated from pit to dome, was barely able to accommodate the colorful crowds that thronged it every evening, the exhibits and booths excelled in beauty and taste anything ever before attempted in the South, and and the entertainment features were on a scale that has pleased the public and resulted in bringing thousands of people into the city from the Carolinas, Georgia and Tennessee. Iit is estimated that more than 200 exhibitors were present and that the total attendance at the exposition exceeded 15,000.

The opening day was designated Hope Hampton day, and the fascinating First National star was accorded many attentions. Mr. and Mrs. Louis Kalbfield, Jr. prominently known in the motion picture industry, also their talented daughter Clarice, a famous dancer, took an active part in the entertainment.

Walker Lauds Barthelmess

Wednesday was Richard Barthelmess day, and the star was accompanied to Charlotte by Earl Hudson of the First National home office. Barthelmess was the center of all activities the second day. Members of the M. P. T. O. organization who had earlier in the day heard Senator James J. Walker's spirited denunciation of First National, were surprised when the senator made a glowing talk in introduction of Richard Barthelmess to the exposition crowd Wednesday night, Walker declaring that Barthelmess is today America's most finished screen artist. It may have presaged a love feast between Earl Hudson, First National representative, and Senator Walker and Sydney Cohen.

Thursday was Shirley Mason day and the diminutive Fox star arrived with her party, accompanied by Mrs. Mary Carr, who depicted the lovable mother role in "Over the Hill." Friday, the concluding day, was given over chiefly to the grand ball with which the exposition closed. It was known as Mary Carr day and many flocked to see the star.

Banquet a Feature

Winners of popularity contests which have been conducted by theatres throughout the Carolinas, are receiving screen tests on the stage in view of the audience at the Auditorium every evening. They are also appearing in a two-reel motion picture which is being made with Charlotte scenes as its locale. B. T. Groome is filming this.

One of the features of the exposition occurred Thursday evening when all the picture folk sat down to a banquet given by the Chamber of Commerce. Dr. Charles A. Bland, former major, presided and the Pennsylvania Serenaders, which furnished the music each day, played.

Percy W. Wells of Wilmington, president of the North Carolina exhibitors, spoke first. He was followed by H. B. Varner of Lexington. Both men said that the convention surpassed in many ways any of its kind ever held in that part of the country.

(*Continued on following page*)

SCENES FROM "THE BASHFUL SUITOR"

PRODUCED BY TRIART AND RELEASED BY HODKINSON

"Jimmy" Walker's Circus Side Show Fails to Shatter Confidence of Delegates in First National Integrity

NOT even the Niagara flow of oratory turned loose by Senator James J. Walker, chief counsel for the M. P. T. O. A., was able to disturb the serene confidence of the assembled delegates at the "get-together" meeting of the sub-franchise holders of Associated First National Pictures, Inc., held at Charlotte, N. C., Tuesday, November 29, to hear a report from the delegates who attended the Chicago meeting. North and South Carolina are considered 100 per cent. for First National and Senator Walker admitted that he had been warned upon arriving in Charlotte that it would be useless to enter upon an arraignment similar to the circus "side-shows" that the senator has been furnishing at similar gatherings elsewhere in the country.

First National sent down capable home office representatives, who found upon arrival in Charlotte that there was nothing extra for them to do. Earl J. Hudson was present; also E. V. Richards of New Orleans, who now has direct supervision over the entire First National activities in the South, and R. D. Craver, franchise holder for the territory, was present at the meeting. The report of the Chicago delegates was received without comment and declarations of entire satisfaction were received from many of the sub-franchise holders, only two minor complaints being filed, which were given immediate attention by the newly-appointed advisory committee consisting of Max W. Bryant, Rock Hill, S. C.; L. T. Little, Camden, S. C.; H. B. Varner, Lexington, N. C., and C. L. Welch, Salisbury, N. C.

Senator Walker's appearance was not at the First National meeting but at a subsequent session of the exhibitor members of the North Carolina M. P. T. O. Sydney Cohen made an eloquent and forceful address, however, making no attack upon any producer or exhibitor interests, merely explaining that the national organization in its fights upon certain interests was following the dictates of its executive committee and its members through the United States who, he said, had demanded these investigations. At the conclusion of his address he introduced Senator Walker, who was allowed the privilege of the floor for more than an hour and a half, running his address until such a late hour that it was impossible to allow any rebuttal or reply on the part of the First National interests, had they been so inclined. Neither Mr. Hudson nor Mr. Craver found it necessary to enter the ring. Mr. Craver in an interview said:

"I have no desire to enter into a debate with Senator Walker, and would just as soon enter the professional pugilistic ring against Jack Dempsey. Walker, by his own admission, finds no complaint to file against First National's dealings in the southeastern territory. He admitted that for this territory First National had been the lifesaver that had preserved the independent exhibitors against annihilation from other interests, which have their tentacles pretty thoroughly entwined around the vitals of the industry in our territory. He admits all of this, but still he sees fit to deliver this arraignment, claiming that the Carolinas should turn against their friends, annihilate First National and stick with the fight in sections where there have been complaints of our dealings with exhibitors. If Mr. Walker had been talking for instead of against First National here he could have made a much finer address and one which would have won him the plaudits of the exhibitors who heard him."

Earl Hudson, who came down with Richard Barthelmess, expressed surprise that the convention session had allowed Senator Walker the privilege of the floor in view of the fact that the North Carolina M. P. T. O. has already gone on record as completely in sympathy with Associated First National. He further declared that he had no invitation to attend the meeting at which Senator Walker made his talk, and was given no opportunity, had he been so disposed, to make a reply. It is doubted, however, whether or not be would have cared to reply, since First National is pursuing the policy of ignoring the haphazard attacks and giving attention only to protests from their sub-franchise holders, dealing with these in the regular business way or referring them for settlement to the advisory boards which function on a full representation and home rule basis.

Senator James J. Walker, national exhibitor counsel, was the principal speaker. He waxed eloquent over Charlotte's hospitality which, he said, refused to be discouraged by legislation and other handicaps. Other speakers were Sydney S. Cohen, national president; E. E. Eschman, of the Pathe home office in New York; Vivian Moses, director of advertising and publicity for Fox Film Corporation; E. T. Peter of Texas, a director in the national body; E. J. Smith of Philadelphia, representing Universal; Shirley Mason and Mrs. Mary Carr, Fox stars.

The success of the affair was attested to by many persons. Herbert C. Wales of Washington, D. C., general secretary of the convention, is one of the most pleased of those who worked unceasingly for its success and said so emphatically at a meeting of the picture men on Friday, when they compared notes.

Wales Much Pleased

"It was largely the purpose of the affair to educate the public in regard to pictures," he said, "as to how they are made, what the producers and exchangemen and theatre owners have to contend with and something of what the industry means to the public. As Charlotte is the greatest distributing center in the South, except Atlanta, it was thought this was a good place to have the exposition. The wisdom of selecting Charlotte has been fully vindicated. The exposition here was a much greater success than the one held in Atlanta a year ago. There is no reason why Charlotte should not become a greater picture center than it is at present."

The remainder of his talk dealt with the fine co-operation accorded him by the local men.

The grand ball Friday evening began at 9 o'clock and continued until 1 a. m. The grand march was led by motion picture stars. It was a fitting end to a great exposition.

Charles Ray Stands the Acid Test of Praise at Luncheon for Newspapermen

By SUMNER SMITH

ONE of the most pleasant experiences in Charles Ray's life occurred on December 5 when Arthur S. Kane put on a luncheon at Delmonico's for trade, "fan" magazine and daily newspaper writers in honor of the star and Mrs. Ray, now seeing New York City for the first time. The affair was especially pleasant because when a person has definite ideals, and struggles constantly to achieve them, it warms the heart to have those efforts appreciated. It was a somewhat embarrassing occasion for Ray because, quiet and unassuming as he is, he was rather overwhelmed by the number and quality of the eoniums voiced by speakers. They were all very real, sincere testimonials by writers to a very real, sincere artist who, during his speech, announced his motto as: "The devotion of thought to an honest achievement makes that achievement possible."

An Idealistic Artist

From the time when introduced by Mr. Kane, Ray described his impressions of the East and touched upon his intentions in picture-making, up to the closing words of "Bill" Yearsley, president of the A. M. P. A. and the final speaker, various writers assured him that he is one of the most worthwhile and likeable figures on the screen, and an actor whose pictures are clearly contributing toward bringing about a higher standard of intelligence in the world and an understanding of the real joys of right living.

Arthur James, editor-in-chief of Moving Picture World, was the first to pleasantly embarrass Mr. Ray. Speaking in behalf of the trade press, he welcomed the actor to the city, assured him of the regret of many people that he could not make an extended visit, and suggested semi-annual trips across the continent. He pointed to the X-ray as a boon to humanity, recalled that the advent in pictures nine years ago of Charles Ray was another Ray blessing, and declared that this naturally has been followed by a "Hoo-ray."

Harriette Underhill of the New York Tribune arose in some confusion, in response to a call from Mr. Kane, to declare that expressing herself without the aid of a typewriter was too difficult, but that she welcomed the chance to say she "adored" Charles Ray. Robert E. Sherwood, motion picture editor of "Life," followed with a humorous recital of anecdotes that ended with testimony to the worthwhile entertainment found in Ray pictures. Louella Parsons of the Morning Telegraph declared that it is impossible to take exception to Ray's pictures in any way whatsoever; that they are invariably entertaining and invariably clean.

"Danny's" High Praise

Robert E. Welsh of the Evening Telegram told how Ray's early films had attracted his attention and how he has followed the star's career with the greatest interest and appreciation of his ideals, Joseph Dannenberg, editor of "Wid's Daily," accused Ray of not being an actor, saying that he once saw him demonstrate that he is too much of a gentleman to argue with a waiter over some food, but, instead, ate it. From that "Danny" deducted, wrinkling his forehead, that Ray is such a wholesome, likable individual that he doesn't have to act.

A Surprise to Ray

J. Thompson Willing of Film Plays waxed eloquent over the star, pointing to "The Old Swimmin' Hole" and "Scrap Iron" as ideal entertainment. The star can play baseball and football, he said, and he can fight. C. L. Yearsley recalled that "The Coward," an old Triangle picture in which Ray appeared, is the only one to have ever brought the tears to his eyes. Speaking for the First National advertising and publicity department, he said that it was a pleasure to write "copy" for Ray pictures because the imagination never had to be taxed.

The luncheon was a great experience for Charles Ray because it enabled him to for the first time come into personal contact with New York writers and to learn from their own lips how highly they regard him. He expected a cordial reception but was a trifle surprised to learn the extent of the interest each writer takes in Ray's work. As Ray was suffering from a slight cold, he spoke briefly, but he spoke effectively.

"FOR HE'S A JOLLY GOOD FELLOW!" AGREED NEW YORK WRITERS

At the luncheon to Charles Ray at Delmonico's. The star regretted that the width of the festive board prevented a real get-together during the happy moments when the food was consumed. But there was plenty of opportunity before and after for handshakes and exchanges of good wishes

Lively Battle Begins in Schenectady When Shirley Calls Theatre "Strand"

IN order to ascertain who really has the right to use the word "Strand" or "Mark Strand" in connection with certain pictures theatres in Schenectady, N. Y., arguments will be heard before the Supreme Court in New York City on December 2, in connection with the motion for a temporary injunction to restrain the Schenectady Strand Theatre, Inc., and William Shirley, its manager, from using either the name "Strand" or "New Strand" for the house which has just been opened in that city. The action has been brought by the Mark Realty Corporation and the Wedgeway Strand Theatre Company.

Before the thing is settled there promises to be a lively little fight. Max Spiegel is vice-president of the Mark Realty Company, which owns the controlling interest in the Strand Theatre in Albany, N. Y., as well as other picture houses bearing the same name in Buffalo, Lynn and Worcester.

Doesn't Want Any Other Strands

The trouble in Schenectady is due to the fact that this same company is now building a theatre which Mr. Spiegel proposes to name the "Strand." He doesn't want any other Strands in Schenectady and has not only informed Mr. Shirley of that fact, but is now going into the courts to compel the latter to seek some other name for the theatre which was opened this past week.

The house will cost upwards of $300,000, and will seat 2,000. Mr. Spiegel takes the stand that should Mr. Shirley continue to use the name "New Strand" for the house just opened, and which will be within a block of the Spiegel house, when completed next spring, that much confusion will result and that business will suffer.

It appears that Mr. Shirley was formerly employed by Mr. Spiegel as manager of the Palace Theatre in Schenectady, later acquired by the Shirley interests, and having been remodeled has just opened under the name of the New Strand. In November, 1919, Mr. Spiegel says that he sold the stock of the Schenectady Strand Theatre, Inc., to Mr. Shirley, but that it was understood that the Spiegel interests should have the exclusive right to the use of the word "Strand." Shirley contends that when he bought out the Spiegel interests, he also purchased the right of using the name which has brought about the present fight.

Price-Cutting War Is on in St. Louis

The price-cutting war is on in St. Louis. Charley Warner, owner of the New Queens Theatre, during the past week flooded the city with pink slips which, on presentation with 6 cents, admitted the bearer to the New Queens Theatre, except on Sundays and holidays.

The New Queens is only a short distance from the Maffitt, taken over by the St. Louis Amusement Company. The consolidation of the Koplar-Skouras interests has created a world of resentment among the independent exhibitors of the city, and some interesting developments are looked for this winter.

Movies to Illustrate Traffic Regulations

Safety first lessons by means of moving pictures have been suggested to the District of Columbia police department by Sidney B. Lust, and it is possible that in the near future the programs of the various theatres will be augmented by pictures illustrating various points in the traffic laws which are not universally obeyed.

For the past few weeks Washington's traffic has beeen very congested, and considerable trouble has been caused at various points. Outstanding proof of this situation was given on Armistice Day, when a jam at the Aqueduct Bridge leading to Arlington Cemetery made hundreds of foreign diplomats miss the ceremonies and forced President Harding's car to detour through fields. Later, a similar jam occurred at the Pan-American Building, where the armament conferences are being held.

Mr. Lust, who has assisted the local police several times in dealing with such situations, has suggested that pictures be taken under the superintendence of the traffic bureau, so as to insure accuracy, which would then be shown at the various theatres.

Lourie Heads Unit

(*Continued from page 775*)

for the exhibitors in the Zukor case and the Famous Players-Lasky case. He declared that similar work was to be done with the First National Company and expressed the hope that it would have fully as satisfactory results.

Speaking at some length on the First National contract, he spoke of "injustice and inequalities with which it's hedged," so far as the exhibitor is concerned, and declared it would be essential that these be deleted before there could be harmony and complete satisfaction between the exhibitor and the Associated First National. Numerous complaints regarding the working of this contract, or sub-franchise, had been received at the National office of the Motion Picture Theatre Owners of America, and these would be fully investigated and justice obtained for the exhibitor, the senator concluded.

Brackett at Banquet

The convention banquet, which was held on Tuesday evening in the Swiss Room at the Copley-Plaza Hotel, was well attended and put a delightful culmination to the first day's deliberations. Senator Walker presided as toastmaster. There were brief addresses by several of the representative New England exhibitors. President Cohen spoke. The public service work of the organization was discussed by M. J. O'Toole, who declared that it was to be extended to all states and all communities in each state.

A powerful plea for unity among the theatre owners and a co-operative spirit that will make their united work effective, was made by Judge Brackett, whose friendship to the motion picture people is proverbial in New England. He spoke of the well-organized movement among the so-called reformers of the state to bring about censorship next year, a movement, he declared, that had many hard-working adherents, and he stressed the importance of energetic and constant work, if this movement is to be defeated.

Characterizing Massachusetts as the "Mother of New England," he declared that as Massachusetts goes, so goes New England. This will mean, he continued, that there will be censorship all over New England, if the move is allowed to be successful in the Bay State next year, and finally it will spread all over the United States. If this takes place, he said, the screen would be reduced to a vassal state and it would result in a defeat of the high purposes of its present custodians, and constitute a blow at the liberties of the people in general. He urged the making of the Massachusetts organization so strong that it would be able to thwart this and all other attempts to destroy the freedom of the screen.

Fred Stone, the famous musical comedy star, who is playing a local engagement, gave part of his regular act as the concluding number.

Judgment by Default

Judgment for $4,600 against the Cathrine Curtis Corporation has been filed by Malcolm McLaughlin. According to the complaint the judgment is the product of a note given by the corporation in April last, payable to one Albert Flower, and when it fell due four months later it is charged that it was allowed to go to protest. Flower subsequently assigned the note to McLaughlin, who failing in his efforts to recover the value of the note, instituted the present action.

The papers in the case were served on October 21 on Frank J. Ward, secretary of the defendant corporation, but when the case was called for trial it was allowed to go by default, and judgment was accordingly entered.

Nitro-Cellulose Film Stock Prohibition Again Being Considered by N. A. M. P. I.

THE question of prohibiting the use of nitro-cellulose film stock and enforcing the substitution of non-inflammable and slow-burning film, has been again revived by the National Fire Protection Association.

News of the revival of this important subject was conveyed in a letter from Franklin H. Wentworth, secretary of the National Fire Protection Association, to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry. In it Mr. Wentworth stated that he was appointing a conference committee on "Motion Picture Film Hazards" which will have as its principal object the encouragement of the printing of pictures on slow-burning stock instead of on film with a nitro-cellulose base, which is now used almost exclusively in the industry. He requested that the National Association designate representatives to serve on the committee and said that the conference would be called in New York late in the month of January.

Committee Named

In response to Mr. Wentworth's request, Jules E. Brulatour, chairman of the Fire Prevention Committee of the National Association, has appointed the following to serve with him as representatives of the industry at the forthcoming conference: Jack G. Leo, vice-president, Fox Film Corporation; Frank Meyers, assistant secretary and manager of laboratories, Famous Players-Lasky Corporation; F. N. Brockell, sales manager, Associated First National Pictures; E. M. Porter, general manager, Precision Machine Company; Albert deRoode, counsel, Committee on Fire Prevention, N. A. M. P. I.; Frederick H. Elliott, committee secretary.

The question of slow-burning film is one which has been considered before. At the Ottawa convention of the National Fire Protection Association in 1919, a proposal was made to prohibit the use of inflammable film. It was opposed by representatives of the industry on the ground that it would involve a financial burden and that such a precaution was unnecessary because of added safe-guards that had been placed around the handling of film. It was the sense of the convention that the use of inflammable film should not be permitted without proper safeguards and that ultimately, if there should be devised a practical substitute, then was the time to take up the matter of prohibition.

Ottawa Resolution

This was indicated in the following resolution adopted at that time: "Resolved, That the use of motion picture projection machines without a standard booth ventilated to the outside of the building, in churches, schools, clubs, hospitals and homes, be prohibited unless the film is of the slow-burning type, and that state and municipal laws and ordinances be adopted regulating motion picture exchanges, tending toward the ultimate end that motion picture films of the nitro-cellulose type be replaced when practicable by a slow-burning film."

No change has been apparent in the situation then except that greater safety regulations than ever before have been placed around the handling, transportation and projection of film. The National Association has received no advices as to just what has occurred to revive this agitation by the National Fire Protection Association.

Another matter which will occupy the attention of the conference committee has to do with film reels. At the recent semi-annual convention of the Society of Motion Picture Engineers in Buffalo, a paper was read emphasizing the alleged need for improvement in film reels. It was asserted that the reels in use today are of poor design and quality and do not properly stand up under the rough treatment they receive—that frequently the sides of the reels have sharp edges that nick and cut the film, resulting in its being either damaged or broken in the projection machine.

In a letter to Executive Secretary Elliott, Mr. Wentworth states that the point which interests the National Fire Protection Association is that the use of cheap reels increases the fire hazard throughout the industry, due to a mutilation of the film and its breakage while being projected.

In the committee which will represent the National Association at the coming conference, every important branch of the business including manufacturers of raw stock, producers, distributors, exhibitors, laboratories and supply and equipment and projection machine manufacturers will be represented.

"Clean Up Week" Is Planned for N. Y. Territory

With what is said to be the laudable desire of leading exhibitors and prominent exchangemen in the Greater New York and Northern New Jersey zone to clean up all pending grievances affecting money, credit, dates or service before New Year's Day, a committee from the F. I. L. M. Club of New York City has inaugurated "Clean Up Week" December 24-31.

William Marsh is chairman and his associates on the committee are Charles Rozenzweig, John A. Hammell, S. H. Fabian and I. Schmertz. Hundreds of placards are already on display in all the exchanges of Greater New York with the announcement, "Everybody's Clean Up Week December 24-31." Fifty thousand gummed-stickers are being sent to every film exchange, to be affixed on all envelopes carrying correspondence or invoices to theatres or exchanges.

The exchanges are all receiving letters from the committee urging that if they owe any money, credit or service to any theatre that they should meet the exhibitor more than half way in the endeavor to clean up all trade grievances in the last week of the year, so as to start 1922 with a clean slate. Every theatre in the territory will also receive communications from this committee asking them to square all money, credit or dates before New Year's.

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Desertion of Fort Lee by Film Companies Is Followed by Suit for Dissolution of Willat Firm

HOW partnership dissensions have brought the Willat Studios and Laboratories, at Fort Lee, N. J., with an appraised valuation of $485,000, into court, is disclosed in a petition filed in the New York Supreme Court by Charles Baumann and Anne Baumann of 300 West End avenue asking for a dissolution of the corporation, which has a capital stock of $500,000. Charles Baumann is its president, Anne Baumann, its vice-president, Adam Kessel, Jr. its treasurer and Charles Kessel, its secretary.

According to the petition, which will have a hearing before Supreme Court Justice Burr on December 9, the corporation was formed in 1914 and built two studios and a laboratory at Fort Lee, the directors being Anne Baumann, who owns 1,750 shares of the common and 750 shares of its preferred stock; Charles Kessel, 700 shares common and 300 of preferred, while Adam Kessel, Jr. owns 1,050 of the common and 450 of the preferred.

It is alleged by the Baumanns that since the Kessels came into the concern in 1915, it has not manufactured any films, and its sole business has been renting its studios and laboratories to other concerns up to May last. From 1915 to 1917, it is alleged, they were rented on a royalty basis of $1,000 a week to the New York Motion Picture Company, and from 1917 to 1920 to the Triangle Film Corporation for $1,500 a week. From February, 1920 to May last, it is alleged, they were rented without lease to the Nicholas Kessel Laboratories for $1,000 a week, but since May last, it is charged, the concern has been unable to find a tenant for them, and in order to tide itself over financial obligations amounting to $75,000, it placed a deed of trust for $100,000 on the property with the Central Union Trust Company in October last.

Directors Deadlocked

The condition the corporation now finds itself in is ascribed by the Baumanns to differences which have arisen between them and the Kessels respecting the management of the business, with the result that the business is now at a standstill and the directors "deadlocked." These differences, it is alleged, arose in April last over the affairs of the Kessel-Baumann Picture Corporation, in which both sides to the present controversy are interested, as well as matters growing out of the Willat Studios and Laboratories corporation.

Alleges Arbitrary Action

It is alleged by the Baumanns that on April 21 last Adam Kessel, Jr. arbitrarily leased the Willat laboratory to his brother Nicholas Kessel's laboratories for $500 a week, half the sum previously paid by the same concern, and that the lease was made over the protest of Charles Baumann, and this despite the fact that it is alleged the Nicholas Kessel Laboratories already owed $12,500 for rent. It is charged Adam Kessel, Jr. also arranged to accept from his brother's concern trade acceptances for certain indebtedness over the protest of President Baumann.

Finally, it is alleged that the Willat Studios and Laboratories, now inactive, are costing the concern $26,000 a year without doing a dollar of business, and that Fort Lee, where formerly most of the motion picture companies had their places of business and plants, has now become what a certain newspaper has termed "a deserted village." Hence the application of the Baumanns for an order of dissolution.

Mellon Lauds Congress for Tax Repeals

Repeal of the rental tax, the nuisance taxes and the transportation and other levies which were thrown out by Congress during its consideration of the new revenue law is looked upon as one of the most important achievements of the year by Secretary of the Treasury Mellon, whose annual report has just been submitted to Congress. The effect of these changes is to give substantial relief to business and industry, it is asserted, and to restore in some measure the freedom of business transactions.

The need now, it is emphasized, is for careful consideration of permanent methods of taxation, under which business can proceed normally, with a minimum of interference by the government.

Censors to Ask Legislature for Bill Preventing Illegal Use of Serial Numbers As a Precaution

CERTAIN changes in the law under which the New York State Motion Picture Commission is functioning, will be effected through the introduction of bills in the Legislature in January, according to a statement made George H. Cobb, chairman of the commission. While these changes may appear of little importance on the surface, they will be of interest and importance to the industry generally, as well as to the exchanges.

Probably the first change which Chairman Cobb will attempt to bring about will be the introduction of a bill in the Legislature to combine the seal of the commission and the serial number of the picture itself. The two, combined, will be given out by the commission at the time the picture is approved. At present the seal is provided by the commission and the serial number, while designated by the commission, is obtained by the owner of the film from parties who are printing the serial numbers with the approval of the commission.

In discussing the necessity of bringing about some arrangement whereby the seal and the serial number would appear on the screen at the same time, rather than having the seal first appear followed by the serial number, as is now the case, Chairman Cobb said that while he had discovered no violations of the law, nevertheless he wanted to ward against any exchange affixing a serial number, even if it might be for the time being, to a picture.

Chairman Cobb spent one day last week in Albany, looking over the bureau which has been established in that city and which will really become the headquarters of the commission during the legislative session. Mr. Cobb said that the Albany office would have a complete record on file of the commission's activities. At present, however, the office is closed part of the time, owing to the fact that its manager, Ansel W. Brown, is working over the state, checking up the theatres and exchanges. Mr. Brown spent the past week in Buffalo. He makes a daily report to the commission.

The commission's first report, covering not only its activities since August 1, but also carrying with it certain recommendations made as the result of its five months' experience in censoring pictures, will be presented to the Legislature about January 15.

Wm. S. Hart Marries Winifred Westover

Winifred Westover and William S. Hart were married in Los Angeles last Wednesday. Both went the limit in choosing physical opposites for life mates. Miss Westover is a decided blonde with blue eyes, standing barely five feet three in her stocking feet and weighing 134 pounds. Mr. Hart towers six feet one inch—a husband to whom the little blonde may "look up" to the extent of almost a foot. He is just as dark as she is fair.

The bride is a native daughter of California, having been born in San Francisco. Her earliest screen work was under the direction of D. W. Griffith. She has appeared in a number of successful screen features with prominent stars.

Optimism Due to Better Business Brings Broad Smiles at Buffalo Get-Together of F. I. L. M. Club

OPTIMISM was the keynote at the big get-together meeting of the F. I. L. M. Club of Buffalo in the Hotel Iroquois, December 3. Most of the officers and their salesmen guests spoke of improved business conditions and painted a picture of an early return to normalcy. The event was staged to acquaint the many salesmen attached to the various film exchanges in Buffalo with the activities of the F. I. L. M. Club and the work it is doing to better relations between exchange and exhibitor.

About seventy-five attended the dinner and meeting, which was presided over by Allan S. Moritz, president of the club and manager of the Buffalo branch of the Famous Players-Lasky Corporation. The following officers and branch managers were present: Mr. Moritz, president; R. C. Fox, Select Pictures, vice-president; Henry W. Kahn, Metro, treasurer; W. A. V. Mack, Pathe, secretary; Bernard Welk, acting secretary; J. E. Kimberly, Vitagraph; Fred M. Zimmerman, Nu-Art; A. W. Moses, Robertson-Cole; M. A. Chase, Universal; Clayton Sheehan, Fox; Lester D. Wolfe, Super Distributing Company; Thomas W. Brady; Bob Murphy, Pioneer; F. H. Myers, Jr., Fox.

Salesmen Present

The salesmen in attendance were: Metro, Thomas J. Joy, E. K. O'Shea, George W. Schaefer, E. E. Weekly, Walter Price; Famous Players, R. Meyerson, J. G. Fater, Earl R. Brink, E. Kempner; Vitagraph, P. G. Emslie, "Hub" L. Taylor, J. P. Brophy, Paul Shaver; Pioneer, Leo Murphy, Emil Kuper; Nu-Art, A. W. Young. E. Ross, A. Ferguson, A. Witzel, M. Cohen, J. Emerson Dickman, Esq., Homer Howard, John M. Sitterly; R-C Pictures, Bill Allen, Charles E. Faust, E. H. Arnold, A. T. Barnett; Universal, M. W. Rowley, J. S. Savage, W. F. Bork; Fox Film, J. L. Cook, Charlie Johnston, W. C. Rowell, C. C. Charles; Pathe, F. D. Lawlor, A. Teschmacher, Basil Brady, J. R. Thomson, William Wittneben; Select, A. J. Sharick, H. L. Riehl, and Frank J. Young.

President Moritz made the opening address, in which he told of the recent reorganization of the F. I. L. M. Club and its excellent results. He outlined the activities and workings of the club and spoke enthusiastically of the success attendant upon the appointment of three exhibitor members of the grievance committee. Since the exhibitors have joined the committee there have been no hitches with managers, he said, because every claim is judged from the exhibitor as well as the exchange viewpoint. The exhibitors have been greatly pleased, said Mr. Moritz, with the fairness of settlements.

Archie Moses discussed the evil of "bicycling," much of which he declared was going on in Rochester, Syracuse, and Binghamton. Mr. Mack of Pathe talked on co-operation between salesman and exhibitor. Mr. Kahn discussed the growth of the F. I. L. M. Club and predicted that every branch manager will be a member in six months.

Fred M. Zimmerman of Nu-Art spoke optimistically of the future and declared that he as an exhibitor could report an increase of 30 per cent. over last year's business. Mr. Zimmerman, in addition to operating the Nu-Art exchange, also is proprietor of the Avondale Theatre in North Tonawanda, N. Y. Clayton M. Sheehan, district manager for Fox, discussed the working of the Hoy Reporting System, calling it the Dunn and Bradstreet of the film business. Richard C. Fox, vice-president, said that the salesman was the star of the picture. It was up to the salesman to sell the picture to the exhibitor for its full value, to state a price and to stick to it. Homer Howard, Nu-Art salesman, declared business to be picking up throughout the territory.

Frank A. Tierney, former secretary to Governor Glynn and a member of the Fox executive staff, was a guest and spoke briefly. Mr. Tierney is a newcomer in the film business. He has been long a personal friend of W. R. Sheehan general manager for Fox. Mr. Tierney is spending several weeks in the Buffalo territory, familiarizing himself with sales.

Salesmen Will Carry Exploitation News

In order to improve the exploitation aids for Paramount pictures, S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation, has evolved a scheme to furnish each exhibitor with all the known exploitation news on the picture he buys.

As soon as the Division of Exploitation receives reports of stunts from the exploiters, these reports are made into news stories, printed on separate sheets, and distributed to the salesmen. In this way every salesman can place at the disposal of the exhibitor all the information on what has been done thus far to sell the picture to the public.

Northern and Southern Ohio to Unite

THE prospect for a united state exhibitor organization in Ohio is said to be brighter at the present time than at any time previous in exhibitor organization history in the Buckeye State. Sam Bullock, executive secretary of the national organization, as the result of a tour and meetings of exhibitors in both the northern and southern key states, reports sentiment unanimous in favor of one state body.

The two existing state organizations each have functioned for the past two years in their respective sections with a view to eventually effecting a merger. This has culminated in the All-Ohio convention, called at the Waldorf Hotel, Toledo, on Monday and Tuesday, December 12 and 13, where it is proposed to organize as one body the Motion Picture Theatre Owners of Ohio, affiliated with the Motion Picture Theatre Owners of America.

Ohio exhibitors are determined to be in a position for aggressive action before the next legislature assembles, as there are several sinister movements on foot aimed at the exhibitor. An enlightening campaign of education will be inaugurated at once in the twenty-two congressional districts. This will also cover national legislation, inasmuch as Ohio showmen appreciate what has been done for them at Washington by the repeal of the 5 per cent. film tax and the 10 per cent. tax on admissions of 10 cents.

Many out-of-state exhibitors have signified their intention of being present. National President Sydney S. Cohen, National Counsel James A. Walker, Doctor Francis Holley, dircctor general of the Department of Public Welfare of Motion Picture Theatre Owners of America, and Representative C. Gilbert Taylor, father of the Taylor anti-blue law bill, will address the meetings. Sessions will begin at 2 p. m. Monday, December 12.

Martin G. Smith, secretary of the Toledo Exhibitors' Association, is chairman of the convention arrangements committee and announced that he is sparing neither expense or effort to put over a real convention in Toledo. He expects to make the Winton convention at Cleveland, the national convention at Minneapolis, and even the Disarmament Conference appear as mere side-shows in importance, appearance of notables and general attendance.

Granada Gets Tremendous Ovation at Its Opening in San Francisco, Many Notables Are in the Audience

THE Granada Theatre, San Francisco's most magnificent contribution to the amusement world, was opened to an expectant public on November 17 under auspices which augur well for its success. Complete in every detail, with a staff that performed its duties in a manner which excited the admiration of even the most staid theatrical magnates, and those accustomed to attend opening performances, the house at once won over its guests.

The theatre was opened informally in the afternoon, when two performances were given to the general public, but the dedicatory ceremonies were held in the evening, when all seats were reserved and the house was open for inspection. The guests included members of the local picture fraternity, state and city officials and many who came from a long distance especially to be present at the opening event. Jesse L. Lasky, of the Famous Players-Lasky Corporation, came from New York for the occasion and occupied a box with a large party. William Randolph Hearst was a guest, as was also Marcus Loew, Sid Grauman, Frank Burt, R. H. Wurlitzer, George H. Davis, J. J. Gotlob, Mayor James Rolph, Jr., the entire board of supervisors, and many others.

Opening night was also ovation night at the Granada. It began when Judge I. M. Golden appeared on the stage shortly after 9 o'clock and introduced Mayor James Rolph, Jr., as "San Francisco's leading citizen than whom no one in California is more beloved," and the throng roared when the mayor referred to the ability and far-sightedness of Herbert L. Rothchild, president of the Granada Theatre Company, and Eugene H. Roth and Jack Partington, managing directors.

It broke out in a tremendous wave of applause following the masterful recital of Oliver Wallace on the great organ, and when the curtain arose on the "vision" originated and staged by Jack Partington, entitled "The Court of Abundance" and depicting the famous fountain scene at the Panama-Pacific International Exposition, the acclaim threatened to peel the pomegranate motifs off the walls. Another roar of applause broke forth when the hundreds of wonderful floral tributes of friends burst into view on the stage, at once a novel and effective manner of exhibiting them. It was a great night and the throng was in a happy mood.

The opening program consisted of the "Granada March," written especially for the occasion by Ted Snyder, and played by the Granada orchestra; the Newsfilm; selections by Oliver Wallace on the organ; the film comedy, "Love and Doughnuts;" a violin solo by Gino Severi, with G. Ormay at the piano; Tony Sarg's "The First Vamp;" "Memories," living again the days of the Panama-Pacific International Exposition, and "Enchantment," featuring Marion Davies.

Roth's Part In It

The Granada is the outgrowth of the success of the Portola Theatre, which has also been responsible for the building of the California Theatre. Inseparably linked with these successes and with the development of the industry in California is Eugene H. Roth. Eleven years ago he organized the company which took over the Portola, remodeled it, changed the character of the entertainment and made of it such a success as to attract the attention of the entire moving picture world.

With him has been associated Herbert L. Rothchild, who has devoted his attention largely to the financial problems of the various theatrical projects, but to whose ideals is due in no small measure the policies that have been followed with so signal success. He is president of the Granada Theatre Company, as well as of the companies which operate the houses of which Mr. Roth is managing director.

Three years ago the California Theatre, which has since become world famous, was opened, and in 1919 the Imperial Theatre was consolidated with these two houses. The Coliseum Theatre has since been added, and now the Granada, the largest and finest of all, has been opened.

When the Imperial was consolidated with the California and Portola, J. A. Partington, who had been manager of this house since its opening, became associate manager with Mr. Roth in the three houses and fills a similar position with the Granada. He has developed unusual abilities in arranging artistic stage effects and is also a writer of popular song numbers.

Herman Wobber, one of the leading picture men of the United States and a pioneer California exhibitor, is also allied with the Granada Theatre Company and its affiliated concerns. He is likewise Pacific Coast manager for Paramount, having been connected with this organization since its inception. To him is largely given the credit for planning the Granada Theatre and carrying the plans through to a successful conclusion.

Joins Paramount

Sonia Levine, pominent for some time as a magazine writer and more recently as associate editor of the Metropolitan Magazine, has been engaged by the Famous Players-Lasky Corporation to write specially for Penrhyn Stanlaws, Paramount producer, according to an announcement by Jesse L. Lasky. Miss Levine accompanied Mr. Stanlaws to California last Saturday and will start her new work at the Lasky studio immediately upon her arrival in Hollywood.

MR. AND MRS. CARTER DE HAVEN IN "MARRY THE PO OR GIRL," THEIR NEW COMEDY-DRAMA. RELEASED BY ASSOCIATED EXHIBITORS

Capitalize Higher Classical Literature and Use Biblical Themes, Minister Urges

AT the weekly luncheon of the Associated Motion Picture Advertisers held at the Cafe Boulevard in New York on December 1, one of the most interesting and enlightening talks of the year was given by the Rev. Dr. William Carter of the Throop Avenue Presbyterian Church in Brooklyn. Dr. Carter endeavored to point out to his listeners by means of his subject, "How to Put Motion Pictures Over Among Church People," that more than half of the population of the United States are church goers and that motion picture producers should realize their importance and their viewpoints when it came to the selection of subjects.

Dr. Carter declared there were two factors which should be followed to win the confidence of the church-goer. The first, he stated, would be to take higher classical literature and capitalize upon it. He cited "The Three Musketeers" as an excellent example because it was a photoplay which was presented in the right way and the scenarist did not take liberties with the story. Dr. Carter impressed the fact upon his hearers that a producer should be true to the great basic thing in a story and not insult the public's intelligence by changing it to suit a star or to inject clap-trap situations to cause sensationalism.

"But," he declared, "to get films into the churches you must have Biblical themes. By that I do not necessarily mean the Biblical costume play, unless it is a spectacular production. The Bible is full of material which can be developed along a modern theme. Take the play, 'A Bill of Divorcement.' That is a biblical term which was not recognized by a few of our newspaper critics who wondered why the play was not called 'A Bill of Divorce.' You all know the words of Christ, 'He who among you who is without sin, let him cast the first stone.' Why not take the title, 'Casting the First Stone' and develop it in modern dress—it suggests much?"

Dr. Carter is well acquainted with the motion picture industry, as at one time he was president of a motion picture organization which produced religious and educational pictures. In closing, he said that the bigger companies in the industry should be the producers of plays of Biblical significance, believing that companies formed to produce only Biblical pictures will never be a success.

M. P. T. O. A. Membership Drive on in Iowa

The executive committee of the Motion Picture Theatre Owners of Iowa met at the Savory Hotel, Des Moines, on November 29, for two sessions. Those present were J. C. Duncan, Thomas A. Brown, M. R. Tournier, Eller Metzger, Dr. J. W. Pence, Alexander Frank, A. J. Deibold, W. E. Waterhouse, George Cruzon, B. I. Van Dyke and P. A. Schlumberger.

The main object was to launch a drive for membership. The goal is 100 per cent. for Iowa. The state is divided into Congressional districts and an executive committee member will direct the campaign in each district.

Phil A. Schlumberger of Creston resigned from the executive committee in favor of A. J. Johnson of Fort Dodge, because there were two members in the same district. The resignation was accepted with regret after prolonged efforts to induce Mr. Schlumberger to withdraw it. He promised the committee his continued cooperation.

A vote of thanks was given B. I. Van Dyke of Des Moines and the Des Moines Chamber of Commerce for the reception in Des Moines. The chamber donated its rooms for the meeting.

Baltimore Paper Joins in Excoriation of Censors for Emasculating Pictures

IN Maryland the board of censors is under fire. The Baltimore Evening Sun in an editorial headed "Making the Movies 'Moral,'" describes what happened there recently to a widely advertised film feature which the public was on edge to see.

"But the censors saw it first," says the Evening Sun, "and now the expectant patrons rage and roar that the joy has been taken out of the movies as well as out of life generally by the moralists.

"Alas, the movie censors, like all other censors, find themselves between the devil and the deep, blue sea of prudery and Puritanism. The insistent demand of women's sewing circles and civic betterment bodies for purification of the movies to prevent the young from going to perdition, resulted in the board of censors, the easier because it provided a number of easy jobs at the expense of the movie producers. Not long ago there was a great outcry from some women critics that the censors were not censorious enough, and again we heard the cry that the movies since Barleycorn died were ruining the rising generation. Now the worm has turned and the censors are under fire from the other side for emasculating the pictures and making them deadly dull, and the movie producers are suffering in patronage.

Varying Standards

"Censorships over the morality of this or that are like that—nobody agrees about where the line should be drawn except the censor. To a certain type of mind a real picture of Adam and Eve in the Garden of Eden would be shockingly obscence, and a picture of the Venus de Milo should be barred from the mails unless the statue was taken in a shirtwaist and skirt. At the other extreme are the prurient-minded, to whom the vilest pictures are the most entertaining. Fortunately, the latter are in such minority that it would not pay to cater to them even were it allowed.

"While there is a large proportion of movie fans who like to see something more or less spicy, it is also true that the great majority do a good bit of censoring on their own account. . . . . Censorships of all kinds are, as a rule, inordinately stupid. There should be no place for them in decent and intelligent America."

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AS the times progress the industry is being bettered by a realization of its own responsibility, its own essential soundness and its desire, generally expressed to become in all but its artistic endeavors, more and more of a business.

The effort to continue the mistaken course of supplanting sane, sound, and equitable adjustment of business differences with trials by oratory and a hue and cry, is meeting with poor success. We refer to Senator Walker's effort to publicly put Associated First National Exhibitors, an exhibitor organization of nearly four thousand members, on trial before an audience by using every trick of oratory, every slant of sarcasm and every clever and adroit means to magnify each dissatisfaction into a revolution and to swell every local fault into the importance of a menace.

The effort has fallen on an unfriendly field, and already there are rumors that the deep resentment of First National exhibitors may crystallize into open revolt against such tactics. We earnestly hope that such a situation will not arise. The great body of the members of the Motion Picture Theatre Owners of America has a definite and sincere desire to foster and increase the fine start that has been made for a great exhibitor body, functioning in fairness and dedicated to progress and mutual help.

For the sake of this principle which they so well represent we urge that no disaffection be permitted to grow. So much good work has been done and so much progress has been made that even the blind fury of a clever lawyer should not be allowed to discourage the cause. We are so confident of the essential solidity of the organization that we do not believe oratory can tear it down any more than we believe that the bolshevist drivel of a trade organ conducted by outside sharpshooters, who have no realization of the needs or of the decency of our industry, can serve to shake it.

Those who play fair and clean will survive. Those who serve up sensation and spread mistrust will suffer the deserved fate of an early obscurity. The exhibitors of the United States are far too sound a body of men to be satisfied with a diet of rumor, rancor and character assassination. When they fully awake to the situation they will make it mighty uncomfortable for those who with deception in their right hands and the torch of ruin in their left have sought to keep our business in a state of uproar.

We are of the belief that these methods will undergo a change, because even an overconfident leadership cannot fail to observe the danger signals. We see in Senator Walker a man whose brilliant talents should be employed in fighting the enemies of our business, and when he begins such a campaign we will be among the first to applaud. All our internal differences can be settled man to man without furore or bellowing from the housetops. And sure as shootin' the man to man method is the method that will be employed.

Want Something Successfully Different?

ALTHOUGH we did hear a man in the Capitol Theatre ask why they called him a lotus eater when he was feeding off cocoanuts, we also heard the same man say that John Barrymore in the "Lotus Eater" was the "confoundest best darn show he ever saw on the screen." He spoke his truths in the vernacular but he spoke truths nevertheless. The cry eternally goes up from the public to the exhibitor and from the exhibitor to the producer, "give us something new!" And Marshall Neilan in this production, admirably adapted from Albert Payson Terhune's delightful story, has answered the cry.

"The Lotus Eater," with a cast that includes such talent as Colleen Moore, J. Barney Sherry, Anna Q. Nilsson, Frank Currier and Wesley Barry, steps away from the hackneyed and into the realm of splendid entertainment. A story that is a whimsical treatment of a real protest against the artificial things in our concentrated civilization and an almost perfect series of character drawings that melt into complete and noble groupings, to form a master painting which mingles the actual and the real with the fanciful and the imaginative—that's a work for you, gentlemen, the fine and finished work of a master.

It's a play that's over nobody's head and under nobody's best intelligence. John Barrymore was never better. His Jacques Lenoi is fresh with life, romantic, filled with an idealism that is radiated rather than shouted. The total absence of the commonplace stamps his performance as one fit to live forever.

Associated First National Exhibitors, with all the great pictures they have presented have never excelled this extraordinary production. We are moved to congratulate their exhibitors everywhere on "The Lotus Eater" as a really great screen achievement, and we can understand why Mr. Rothafel is extending his run of it at the Capitol.

This indeed is the greatest season for great pictures.

ARTHUR JAMES.

Jay A. Gove Says "Star Personality" Is a Prime Requirement of Pictures

What is the real value of star personality? Is it overestimated or not rated high enough? Or is the day of the star over?

Those are some of the questions which Jay A. Gove, Realart's assistant general manager says are again engaging the attention of the industry, and answers them in a manner which should prove of interest not only to his contemporaries, but to exhibitors as well. "At least one producer-distributor has come out unequivocally with the statement and the policy that 'the play's the thing,' the whole thing—meaning, of course, the story," says Mr. Gove, "and another equally emphatic in saying that the direction and general production is what makes or unmakes the picture, regardless of story or cast. Still another holds that given the proper advertising and exploitation any old picture can be put across.

Must Be Composite

"And in each of these contentions there is a germ of truth, but none of them is wholly correct for to insure the success of any picture there must be a composite of all of these factors; story, adequate production and exploitation—plus star personality whether announced or suppressed.

"It is a generally known fact, emphasized in our advertising, that we long ago adopted the slogan 'Stars are plus.' This phrase may have puzzled some but its meaning is simple; we believe that the star is an added attraction; that all the necessary components of a production must be present—plus the star.

"One need only look about him for signs that emphatically point out the fact that star personality is the most potent factor in the sustained popularity of motion pictures. The exhibitors themselves are one of the best mediums through which we can view the situation as it affects stars for they have the receiver at their ears at all times and the public is at the other end of the wire. Every day, after every performance, in fact, patrons make it their business to comment on the picture so that the exhibitors are not left long in doubt as to how the picture went across. And where their comment is not restricted to the commonplace remark that 'That was a dandy picture,' they more than likely enlarge upon the one outstanding feature—the leading players. Seldom is praise rendered exclusively or even particularly to the author, the story or the director. Glance through the exhibitor comments in the trade journals; few of these reports ever fail to mention the star.

Want News of Stars

"And to clinch the argument there is the ample testimony of the fan magazines which depend for their very existence on their ability to give their readers what they want, and their contents indicate what that want is—news of the stars. Scarcely a month passes without a new magazine making its appearance, and they all seem to thrive. Where would they be if it were not for star personality?

"Printers who prepare the stock programs for hundreds of theatres will tell you that 90 per cent. of the reading matter which is used to boost the pictures hinges its text on the stars.

"The publicity departments of the various companies are flooded with requests for off-stage photos of the stars and production stills from their pictures. And the letters that the stars themselves receive from all over the world! As a specific instance I might mention that Mary Miles Minter has a bona fide list of correspondents that numbers nearly a hundred thousand names.

"Star personality is a very tangible asset to every exhibitor and its true value is registered very definitely in the box-office. And it has been effectually demonstrated by thousands of exhibitors that this value is cumulative; the name of a well-known popular star occurring and recurring in front of a theatre at not-too-long intervals (for the public is fickle) is a sure bid for patronage.

"That the exhibitor recognizes this condition is apparent from the tenor of his query when approached by a film salesman. 'Who's in it?' will more than likly be one of the first things he wants to know, and it is dollars to doughnuts that the picture stands a better chance for a booking if the salesman is able to answer that So-and-So is starred than if he has to stand there swallowing his Adam's apple while he mumbles the old wheeze 'all-star cast' and tries to make a sale without the selling factor of real star personality.

"In conclusion let me quote the Rev. Dr. William Carter, a prominent clergyman of Brooklyn, N. Y., who recently addressed the Associated Motion Picture Advertisers along the lines of how best to interest the forty-odd millions of church people in the motion picture. Speaking about the apparent disinterestedness of the majority of these potential devotees of the screen he laid it to the inane character of a large number of stories themselves, suggesting the greater use of standard works, but laid particular emphasis on the need for well-known players to interpret the roles. 'Last night,' said Dr. Carter, 'I saw a marvelous production founded upon a famous story by one of the old masters and I felt sorry for the exhibitor who had booked this picture with the apparent purpose of showing a better grade attraction to his clientele, for there were but a handful of people to see it. It was exquisitely produced, there is no better author known, yet it was a dismal failure from the revenue viewpoint. I am convinced that had this picture contained the name of some well-known screen personage, it would have proved one of the most popular films of the times, and saved the day for the exhibitor.'

"Only the most skeptical and obstinate will question the existence of star personality as a real factor today. And while I do not wish to disparage the occasional successful 'special,' I maintain that the star pictures are the bread and butter of the exhibitors."

Members of the chorus in the back-stage scenes of "At the Stage Door," a William Christy Cabanne production, presented by R-C Pictures

Paramount Film Company in Spain

John S. Robertson and his company have arrived at Vigo, Spain, and proceeded to Seville, where the first exteriors will be shot for "Spanish Jade," Mr. Robertson's next Paramount picture, which was adapted by Josephine Lovett from Maurice Hewlett's novel.

Keith Official Breaks Rule to Highly Praise Pathe News

For years J. J. Murdock, general manager of the B. F. Keith Vaudeville Exchange, has made it his policy never to write in commendation of any motion picture subject appearing in any of the Keith theatres. He has broken his own rule, however, to express appreciation of the service of Pathe News which appears exclusively on the screens of the Keith theatres.

Under date of November 23, Mr. Murdock wrote to the Pathe home office as follows:

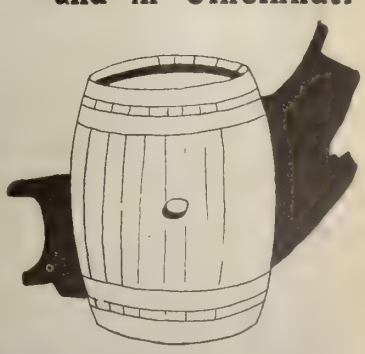
"I feel it is only fair that I write you congratulating you upon the remarkable work the Pathe News did in covering the burial of the Unknown Soldier and also the arrival of Marshal Foch and his visits to the leading cities of the country.

"I attended the banquet given to Marshal Foch in Cleveland and was very much surprised to see pictures taken that same day projected on the screen in the evening. These, as you know, were the first pictures which Marshal Foch had seen on his American trip.

"You may be sure we feel that Pathe News not only shows all important news events, but gets them to the screen with rapidity."

Some months ago, the Keith interests booked the Pathe News under a contract which called for its exclusive use in virtually all the Keith and allied theatres.

—and in Cincinnati



where they need full houses to make them forget the empty kegs

ASCHER BROS.

have booked the Lewis J. Selznick triumph

"A MAN'S HOME"

for the

Capitol Theatre

SCENES FROM THOMAS H. INCE'S "HAIL THE WOMAN." THIS PRODUCTION IS RELEASED THROUGH ASSOCIATED FIRST NATIONAL PICTURES

SCENES FROM "THE FOURTEENTH LOVER," A METRO RELEASE

Allan Dwan Film Pleases in Many First Run Houses

Associated Exhibitors' Allan Dwan production, "The Sin of Martha Queed," is reported to be a worthy offering because of its splendid exteriors and artistic treatment. The trade press has agreed that the production shows the capable hand of Mr. Dwan and that its exceptional cast and powerful story make is a decidedly worth-while attraction.

A complete list of first run theatres which have booked the production is not available, but among those which have already shown it are: Republic, Brooklyn; Broadway, Lawrence, Mass.; Goodwin, Newark; Central, Jersey City; Isis, Indianapolis; Strand, Nasville; Lyric, Springfield, Ill.; Rialto, Louisville; Strand, Charleston, W. Va.; Liberty, Dayton and Palace, New Orleans.

DeHaven Comedy for December 11

Associated Exhibitors offer for release on December 11 Mr. and Mrs. Carter DeHaven in "Marry the Poor Girl." It is a six-reel comedy drama, taken from Oliver Morocco's stage success by Owen Davis, and directed by Lloyd Ingraham.

"Marry the Poor Girl" is a typical DeHaven farce, bedecked with lace, lingerie and laughter, founded upon the troubles of two engaged couples, the man of one pair and the girl of the other pair being the innocent victims of an embarrassing situation.

Covering Stage

Coincident with the beginning of work on the great steel frame which will support the glass covering of its second and largest stage, Realart has taken over the dwelling next door to the scenario department, and it will immediately be converted to the uses of Elmer Harris' staff.

Pathe Closes 1921 Feature Releases with "Power Within" Scheduled for December 18

Pathe's list of feature releases for 1921 closes with "The Power Within," an Achievement Films, Inc., production scheduled for December 18, and described as a feature picture of human life with a fesh and powerful appeal. So convinced are the distributors that "The Power Within" strikes a new and popular note certain to be re-echoed by every picture audience, that they are supplying exhibitors with exploitation material quite out of the ordinary. Very rarely, they say, has a production contained within itself more and varied advantages calculated to awaken public anticipation.

The usual compliment of art posters, campaign book, "broadside" and press sheet proved inadequate, it is said, to present more than a small part of the various attractions of "The Power Within," so rich is the story in heart interest.

It is promised to exhibitors by Pathe that "The Power Within" once launched, will exploit itself, and that in the meantime they will be afforded every means which experience can suggest, emphasized by the unusual attractions of the subject, to start the prosperity line forming at the box offices of the theatres showing the film.

Ingram's "Prisoner of Zenda" Will Be Elaborately Costumed

"The Prisoner of Zenda," Rex Ingram's latest production for Metro, adapted for the screen by Mary O'Hara from the famous book of Anthony Hope, promises to be one of the most colorful pictures yet made for the screen, it is said. In dress particularly, Mr. Ingram has spared no expense or detail to reflect accurately and brilliantly the richness of the Hope story.

Uniforms costing approximately $160,000 have been especially designed for each male principal in the cast. Lewis Stone alone, in the role of the King, wears five different uniforms, all of them replete with the gold braid and jeweled trappings of a monarch.

Upon the array of gowns worn by Alice Terry, who plays the part of Princess Flavia, the entire wardrobe department of the Metro studios worked for several weeks in advance of the production in order to clothe the heroine of "The Four Horsemen" and "The Conquering Power" suitably for this new role. Lois Lee, the new Ingram discovery, who, in the role of the Countess Helga, lady in waiting to the Princess, offers her dark beauty as a vivid contrast to the fair Miss Terry, also possesses a luxurious wardrobe.

Now is the time to send in your advertising order for our big Christmas number. Don't delay.

Serial May Be Made Part of Museum Exhibit

A motion picture serial may be made a permanent exhibit in the Museum of Natural History in New York according to word which has just reached the film colony at Universal City.

The production is "Winners of the West," an eighteen episode serial based upon the heroic exploits of Capt. John C. Fremont and his associates in the conquest of the West. The big "historical" screen venture now is being shown throughout the country. The realism of the historical thrills is said to have aroused the interest of educators everywhere the serial is presented.

If the serial is made a permanent exhibit of the museum, it is understood that Edward Laemmle, its director, will be made an honorary member of the American Historical Society and that a similar honor will be conferred upon Art Acord, the popular Western star, who appears in the principal role.

Back in Pictures

Florence Roberts, the stage star who has appeared in such celebrated plays as "Sapho," "Zaza," "The Eternal Magdalene," "The Strength of the Weak" and "The Transformation," has been signed by Realart to play the part of Mrs. Fabrian Dumond in a coming Constance Binney picture which is known at present as "The Love Complex."

—and in Boston

Where they are wise

CHARLES HARRIS

beat his competitors to the big picture of the season, Lewis J. Selznick's great production

"A MAN'S HOME"

for the

BOSTON THEATRE

Tisdale Company Has Developed Effective Exploitation Plan

A new and effective angle of theatre exploitation has been developed by the Tisdale Industrial Film Corporation of Chicago through the production of local features for exhibitors. A fleet of camera cars fully equipped with the most modern apparatus used in the manufacture of motion pictures brings a veritable mobile film studio direct to each town. The effect of these highly painted cars with their crews of directors and camera men makes the filming of the picture an event in the town, and their appearance on the streets while the picture is being made maintains the interest that puts the finished picture over at the box office.

The picture is built in the form of a travelogue and topical review, exploiting the merits of the city and the various advantages it claims as one of the country's leading communities. The cities great and near great are filmed together with the various beauty spots and places of local importance. The work is done under the suggestion of the exhibitor in each instance, and the details worked out so as to make it a community proposition in every way. The various factories and their product in the making comprise the industrial section, while the commercial district is represented by the representative mercantile establishments.

A tie-up with the local newspaper assures running stories of the event each day, while the camera crews with their cars keep things humming on the streets. Throughout the entire filming campaign the interest is focused upon the theatre so that not only the full benefit of the exploitation is spent upon the latter, but the credit and prestige received from such an undertaking establishes the exhibitor still more firmly in his town as a leading citizen interested in exploiting his town and helping to maintain that civic pride and interest in local affairs.

According to F. M. Tisdale, president of the organization, this places the industrial, educational form of pictures where they should be, in the way they should be, viz: in the theatres, in such a way that they will be of actual value to the theatre from a box-office stand point, instead of in the churches, schools, Y. M. C. A. or auditoriums, under the auspices of some civic organization, much to the benefit and prestige of the latter and to the eventual disadvantage and loss to the theatres. "The theatre is the place for moving pictures," said Mr. Tisdale, "the exhibitor is entitled to every ounce of benefit to be derived from any and every form of moving pictures and there is no reason why these important subjects of an industrial, educational nature cannot be exhibited in such a way as to be lucrative to the exhibitor as well as satisfying to the desires of his patrons." The Tisdale company, it is stated, has proven that it can be and leading theatres in the key cities throughout the country are finding them good. The Tisdale method makes exhibitors-producers everywhere.

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Miss Tourneur Will Play in "Phantom Bride"

Another promising screen luminary has been unearthed at the Metro studios in Andree Tourneur, a beautiful seventeen-year-old blonde, who after playing small parts for several months, has been selected by Bayard Veiller to appear opposite Bert Lytell in his new starring picture, "The Phantom Bride," which Mr. Veiller is directing.

When Nazimova was casting for her production of "Camille" and was looking for several pretty young girls for the gambling scenes, she saw Miss Tourneur and gave her two days' work in this picture. After this she registered at the Metro casting office, with the result that she was one of the girls called for the banquet scenes of Rex Ingram's production of "The Conquering Power." Later she was given a small role in his production of "Turn to the Right."

Glenn Hunter in Five-Reel Films

Frank W. Tuttle and Fred Waller, Jr., have rented the Mirror Studio to produce a series of five-reel comedy dramas featuring Glenn Hunter.

Mr. Hunter has several pictures to his credit, having played opposite Constance Binney in "The Case of Beck," and more recently as the juvenile with Norma Talmadge in "Smiling Through." Mr. Tuttle was formerly associated with the Famous Players' scenario department, where he adapted several successes for the screen, notably "The Conquest of Canaan."

Mr. Waller, who has charge of the photography in the Glenn Hunter series, was also lately identified with Famous Players. There he built up an enviable reputation for his special camera and title work on "Deception," "Peter Ibbetson," "Footlights," "The Golem" and others. Walter R. Sheridan is the company's assistant director. Albert Viragh Flower and Ernest Fegte are responsible for the art direction.

"Two Orphans" a December Release

D. W. Griffith took his new production, "The Two Orphans," into New England last week for a trial showing. The picture will be released first in Hartford, December 19.

Columnist Gives Praise to Ingram's "Conquering Power"

Robert Garland, who runs the "By The Way" column in the Baltimore American, is the latest to praise the Rex Ingram production for Metro of Balzac's "The Conquering Power."

"It has discernment, humanity and an ever-present sense of beauty," he writes. "From beginning to end it is a blessed relief from the hokum of the average picture play. Nowadays, when so much is being written and said about the excellence of the German-made film—an excellence I was among the first to appreciate—it is heartening to see such a fine American photoplay as this. It is one of the few pictures you really must see.

"Let me tell you that young Rex Ingram is a real artist in his own particular metier, that of the motion picture. His production of Ibanez's 'The Four Horsemen of the Apocalypse' established him at the age of twenty-nine. Mr. Ingram did for the Great War what David Wark Griffith did for the Civil War—visualized it so that it would never have to be photographed again.

"In 'The Conquering Power,' Ingram works in an entirely different genre. Here you have an intimate study of family life, a more or less universal story of love and greed against the background of a French provincial town. The producer of 'The Four Horsemen' has illustrated it with pictures that ofttimes have the tonal quality of a work of art."

Ince Announces New Drama for First National

Thomas H. Ince announces the production of another special feature for distribution by Associated First National Pictures, Inc., "Someone to Love," the latest original screen story by C. Gardner Sullivan, author of "Hail the Woman."

The new story is declared to be one of the most unusual dramas ever prepared for the screen. The entire story is laid in a north Canada settlement and trading post and features a circus girl, an elephant and a young musician who has drifted into the wilds.

Mr. Ince promises an all-star cast and production features that will make it one of the big features of his schedule for First National. The director and the cast will be announced soon.

"Three Musketeers" Has Fine Prelude at Brooklyn Strand

A dramatic personae of eight operatic stars wearing rich costumes of the court period of Queen Anne, cast in stage roles, were drawn upon by Managing Director Edward L. Hyman to supply the talent needed for the pageant he presented as a prelude to the film showing of Douglas Fairbanks in "The Three Musketeers," at the Brooklyn Strand.

Mr. Hyman devised the "song-pageant" for "The Three Musketeers" as the only incidental number upon the program, excluding the usual film and musical novelties because of the extreme length of the featured offering. The operatic stars played the principal parts from Dumas' story.

Edward L. Hyman's prologue for United Artists' "The Three Musketeers" at the Brooklyn Strand

SCENES FROM "PARDON MY FRENCH," STARRING VIVIAN MARTIN. RELEASED BY GOLDWYN

"Hurricane Hutch" Is Type of Serial Now Popular, Says Pathe

Public taste changes when it comes to entertainment, just as it does for styles, Pathe says. It is only by keeping their fingers on the pulse of the public without cessation, that motion picture producers are enabled to supply the types of pictures patrons of the screen theatres demand.

Made Recent Change

Pathe Exchange, Inc., months ago began to feel the need for changing the makeup of serials. The public in many sections, it is said, was tiring of the "blood and thunder" type of production, and wanted fast moving stories, with plenty of thrills and "stunts" and none of gun-play.

"Hurricane Hutch" was the result of this alleged changing sentiment. How thoroughly it met the demands of the public was evident soon after its release, it is said. Bookings piling in began to establish it as the most successful serial Pathe ever released.

Now, months after release date, when, it is said, it accomplished wonders at the box office during the extremely dull periods of the summer and early fall, exhibitors are still commending Pathe for its enterprise and is daring in attempting to produce a serial that was different from all others. Among many letters of commendation are two received the past week from Herbert S. Wolff, manager of the Auditorium Theatre, South Bend, Ind., and T. J. Smith, of the Princess Theatre, Colchester, Ill.

Mulhall in Film

Three well-known picture players have been signed for the principal supporting roles in Constance Binney's fifth Realart picture of the season which has just gone into production under the direction of Edward Le Saint. Jack Mulhall plays the male lead, while Edythe Chapman and Bertram Grassby are cast in excellent parts. The story is by Aubrey Stauffer.

Scene from "The Unfoldment," a George Kern production, released by Associated Exhibitors

Stone Returns to Screen in R-C Pictures

Fred Stone's return to the screen in productions distributed by R-C Pictures is being made an event of great importance by hundreds of exhibitors throughout the country who recognize the personal popularity of the star among all classes of theatre-goers, according to Charles R. Rogers, general manager of distribution for R-C.

Now in Key Cities

The noted star's first R-C release, "The Duke of Chimney Butte," is already entertaining picture audiences in many of the big key points and has been booked "solid" by the Keith, Proctor and Moss circuits, embracing many of the leading theatres in the East.

Mort Singer, general manager of the Orpheum circuit, also placed his stamp of approval upon the "Duke of Chimney Butte" and it will be shown in the theatres of the Western chain following its pre-release showing in Chicago.

"Behold the Man" in Much Demand for the Holidays

With the approaching holiday season, Pathe again finds exhibitors demanding in even greater numbers than last year, its beautiful hand colored masterpiece, "Behold the Man." This story tells the life of Christ in the most exacting manner and never digresses from the Bible.

Bookings have been increasing so steadily for the past month that few open dates are left now on any of the prints, and exhibitors desiring to play the subject are urged by the home office of Pathe Exchange, Inc., to make immediate applications.

While "Behold the Man" has proved an ideal subject for year-round exhibition, there is no gainsaying that it is a great picture for holiday showing, particularly beginning with Christmas period and right up through the Easter period.

Crowds See Film in Spite of Rain

Lawrence Beattus, manager of Loew's Palace Theatre, Washington, D. C., has telegraphed to the home office of R-C Pictures as follows: "Despite heavy, continuous rain, big audiences last night acclaimed Doris May in 'The Foolish Age.' The Washington Post says 'The Foolish Age' scored a pronounced success. The Washington Star says 'star comes to the stage all too seldom and is a decided hit.' It looks like a big winner for business."

—and in Milwaukee

where nothing but the best can take their minds off their troubles

ASCHER BROS.

have booked the first of the Selznick Supreme Six

"A MAN'S HOME"

for the

Merrill Theatre

JESSE L. LASKY PRESENTS GLORIA SWANSON IN "UNDER THE LASH." A PARAMOUNT PICTURE

Six Specials Are on Ince Production Schedule for the First Quarter of 1922

Six big pictures are on the production schedule of Thomas H. Ince for the first three months of 1922 to follow "Hail the Woman" under his recently negotiated distribution contract with Associated First National Pictures, Inc. At the Ince studios at Culver City four pictures are in the course of production, one is in the cutting room and the sixth has been announced.

For 1922 Mr. Ince has laid down a "big year" production policy and his plans include definitely, for the first quarter of the year, the following specials: "Face Value"—Florence Vidor, Milton Sills, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winton Hall in the cast. Direction and scenario by Lambert Hillyer, director of most of Bill Hart's best. Charles Stumar at the camera. Original story by Marc Edmond Jones. It is the story of a tin-eared, broken-nosed crook who receives a new identity at the hands of a noted plastic surgeon. Mystery, romance and thrilling adventure and a drama with many unusual twists and exploitation possibilities are said to fill the picture.

"The Hottentot"—From Willie Collier's recent stage success, Douglas MacLean in the role of "Sam Harrington," the man mortally afraid of horses who is mistaken for a daring steeplechase rider. Madge Bellamy in the feminine lead, Raymond Hatton, Stanhope Wheatcroft, Lillian Worth, Sam Armstrong and others in support. Story by William Collier and Victor Mapes. Scenario and direction by Del Andrews, the veteran Ince scout who at last agreed to wield a megaphone after many year.

"Jim"—Milton Sills, John Bowers and Marguerite de la Motte in the leading roles. An original story by Bradley King. Directed by John Griffith Wray, who directed "Lying Lips" and "Hail the Woman." The story of a school teacher and her soul's conflict between a career and a great love. The production embodies many thrilling scenes taken in the Imperial Valley of California and in San Francisco.

"Wooden Spoil"—Directed by Irvin Willat. The story is from a popular novel by Victor Rousseau. Scenario by Joseph Franklin Poland. All-star cast. A Canadian lumber country drama.

"Finding Home"—Timely and absorbing drama of immigration with the Colorado mines as locale. Featuring an all-star cast. Direction by Lambert Hillyer. Story by Gertrude Nelson Andrews. Scenario by Bradley King, the author of "Jim." "Bellboy 13," another Douglas MacLean comedy to be released after "The Hottentot." "Someone to Love," a drama of a Canadian trading post, a girl and elephant and a musician, written by C. Gardner Sullivan and to be produced with an all-star cast.

Next Lloyd Re-Issue

"Two-Gun Gussie" is the title of the current re-issued one-reel comedy starring Harold Lloyd which Pathe has scheduled for release the week of December 18th. In this offering the spectacled comedian changes slightly from his usual characterization and becomes a bad man of the West. Bebe Daniels is the girl he wins for himself and "Snub" Pollard is seen as the waiter, bartender, and general utility man of the old-time dance hall. The comedy is filled with the situations that are sure to delight the Harold Lloyd fan and gives the comedian plenty of opportunity for his particular brand of humor. The funniest moment in the offering is when Lloyd is suspected of being a bad man with a price on his head and then suddenly becomes one to the surprise of the cowpunchers and himself.

"R. S. V. P." for Early Release

In the belief that the selection of a supporting cast is one of the most important measures for the adequate production of good story material, Charles Ray has paid particular attention to the players who take part in the star's latest production, "R. S. V. P.," which will be released throughout the country this week by First National. In the new comedy in which Arthur S. Kane once more presents the star, the members of the cast have been picked with a view to their ability to bring out the comic situations which feature Rob Wagner's original story.

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Phone 578395

Philadelphia Ministers Highly Praise "The Three Musketeers"

Douglas Fairbanks' film version of "The Three Musketeers" has, United Artists says, won the unqualified endorsement of the clergy of Philadelphia, who also put themselves on record as heartily approving wholesome motion pictures as a logical medium for the moral education of the public.

Several hundred ministers of every denomination of Philadelphia, their wives, family members and friends, recently attended a private showing of "The Three Musketeers" which is still playing to capacity audiences in an extended run at the new Aldine Theatre.

No Objectionable Scene

Prior to the screening, David Barton, a Philadelphia lawyer, speaking against the unfit in pictures, called attention to the fact that "The Three Musketeers" presented a very convincing example of an art whereby the intrigue of a French court of the Sixteenth Century could be shown in a manner that would not affect the sensibilities of the most exacting. During an informal discussion of the picture following the showing, the ministers agreed that there was not an objectionable feature.

"'The Three Musketeers' is a laudable example of the motion picture art," says Rev. Charles M. Boswell. "Not only is the picture a graphic description of the intrigue of those days, but it is edifying throughout," was the opinion of Rev. Francis M. Kirkman.

Praised by Clergy

Rev. John A. Goodfellow, for nearly fifty years rector of the Church of the Good Shepherd, Kensington, praised the moral of the picture very highly. So did Richard Ormiston, who attended the performance as representative of the Church Home of Pennsylvania. Mr. Ormiston will submit a report to the Church House.

David Butler with Universal

David Butler, popular star of many "human" and "hick" roles, has been engaged by Universal to play a leading role with Gladys Walton in that star's next picture, "Kind Deeds." Tod Browning is directing.

SCENES FROM "THE ROOF TREE," STARRING WILLIAM RUSSELL. RELEASED BY FOX

New Film for Ayres and Holt

"Too Much Efficieny," an adaptation of E. J. Rath's Saturday Evening Post story, will be William De Mille's next Paramount picture, it was announced by Mr. De Mille this week before he left for Hollywood, after a hurried trip East. The adaptation will be done by Clara Beranger, who went to California to collaborate with Mr. De Mille in the preparation of the script.

Agnes Ayres, who has just finished her first starring picture for Paramount, "The Lane That Had No Turning," and Jack Holt, also recently elevated to stardom by Paramount, will play the leading roles, and the supporting cast will include other well-known players.

Cecil B. DeMille's Production Staff Plan Their Vacations

Following the departure of Cecil B. DeMille for Europe and Africa a few days ago on an extended vacation trip, most of his staff and some of the members of the cast of "Saturday Night," his latest picture, are planning to do a little traveling on their own account.

Jeanie Macpherson, author of "Saturday Night" and many other DeMille pictures, plans to journey to New York in the near future. Clare West, fashion designed for Cecil B. DeMille, will also visit New York about the first of the year. Cullen Tate, assistant director to the producer, has already departed for a California watering place where he plans to spend a month's vacation. Julia Faye, who plays one of the important roles in "Saturday Night," has made reservations aboard ship for Honolulu.

Theodore Roberts, who likewise appears in the latest DeMille picture, has made arrangements to use Mr. DeMille's yacht, the "Sea Bee," for several fishing trips. Ann Bauchens, who is responsible for the cutting of DeMille pictures, expects to enjoy nearly five weeks of vacation. Paul Iribe, art director for the producer, is accompanying Mr. DeMille on the latter's tour of Italy, Northern Africa, France, Germany and England.

Miss Forrest, who recently completed her work in John S. Robertson's Paramount picture, "Love's Boomerang," which Mr. Robertson produced in Europe, is a native of Denmark, and had gone home on a visit. Arrangements were made for her to be present at court.

Miss Forrest is the first motion picture actress to meet a king, it is said.

"Easiest Way" to Be Screened Anew

When 'The Easiest Way" was originally staged the screen rights were purchased and it was presented in film form three seasons ago.

This season the stage play was revived and now Selznick will make an entirely new version of the play, work starting shortly after the new year. Lewis Allen Browne is finishing off the scenario.

T. R. Barnes with Marie Prevost

T. Roy Barnes, leading man in many comedy-dramas, is playing the chief supporting role in Marie Prevost's next Universal special attraction, "Cupid Incog." Barnes was chosen because of the humorous character given to the male lead in the picture, by the author of the story, Irving G. Thalberg, director general at Universal City. Clarence Badger, newly signed Universal director, has been entrusted with the making of the picture.

Two New Paramount Productions Are Scheduled for December 11

Following close on the heels of "Get-Rich-Quick Wallingford," another Cosmopolitan Production, "Just Around the Corner," is scheduled for release by Paramount, December 11, sharing the date with the special production, "Don't Tell Everything!"

In Leading Roles

Wallace Reid, Gloria Swanson and Elliott Dexter have the leading roles in "Don't Tell Everything!" which is one of Paramount's multiple-star special productions. The picture is from an original story by Lorna Moon, with scenario by Albert Shelby LeVino. Sam Wood directed and Thompson Buchanan supervised the production.

A Fannie Hurst Story

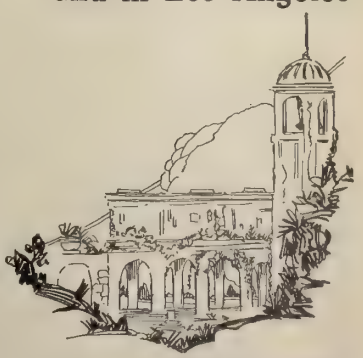
"Just Around the Corner" is an adaptation of "The Superman," a story by Fannie Hurst, author of "Humoresque." It is one of a series of stories published under the title, "Just Around the Corner"—a title so appropriate that it was chosen for the photoplay. Frances Marion, who wrote the scenario of "Humoresque," not only adapted this latest production but directed it as well.

ONE OF THE 24-SHEETS ON "HAIL THE WOMAN," A FIRST NATIONAL RELEASE

Film Queen Meets King of Denmark

A queen of the movies met the King of the Danes Monday when Ann Forrest, charming Paramount actress, was presented at court in Copenhagen, to King Christian of Denmark.

—and in Los Angeles



where every exhibitor has a "mission" to get the very best for his "movie wise" patrons

ALEX. PANTAGES

has booked the Selznick production that has set all America talking

"A MAN'S HOME"

for the

LOIS THEATRE

WILLIAM S. HART IN "WHITE OAK." A PARAMOUNT PICTURE

Roland Serial Breaks Records; Episode Titles Up to Twelfth

Pathe branch exchange reports up to three weeks before the announced release date for "White Eagle" show that the latest Ruth Roland serial has broken all advance booking records. With leading exhibitors in different parts of the country sending telegrams of congratulation to the Pathe home office, anticipations of greater returns from "White Eagle" than from any previous Pathe serial are considered justifiable.

Titles of Episodes

The vitality and picturesqueness of the action, together with its fascinating "White Rider" note of mystery, are referred to with notes of admiration in these expressions from exhibitors on reviewing the opening episodes of "White Eagle." Many of the episode titles contain promise of genuine thrills. Here they are, up to and including Number 12—not to divulge the denouement so early:

Episode 1.—"The Sign of the Trident"—in which the three-pronged spear, symbol of the heroine's Indian tribe by adoption, contains also a dreadful menace.

Episode 2.—"The Red Men's Menace"—in which the dangers of both hero and heroine produce the beginning of a series of "thrills."

Episode 3.—"A Strange Message"—it means mysterious peril.

Episode 4.—"The Lost Trail."

Episode 5.—"The Clash of the Clans"—in which the interests of two tribes in an immense accumulation of gold bring them to the verge of bloodshed, with the heroine the storm center.

Episode 6.—"The Trap"—it seizes the heroine and release seems impossible.

Episode 7.—"The Mysterious Voyage"—the only member of the heroine's tribe to read a secret cipher is followed to an outlandish and perilous region.

Episode 8.—"The Island of Terror"—superstition's horrid rites to be faced.

Episode 9.—"The Flaming Arrow"—it causes the heroine to plunge from a high cliff into the sea.

Episode 10.—"The Cave of Peril"—where the hero truly earns his title.

Episode 11.—"Danger Rails"—apparent destruction on wheels.

Episode 12.—"Win or Lose"—here, amid dangers on all sides, the heroine makes a critical decision, unknowing that the mysterious "White Rider" may be depended upon to perform miracles in the three remaining episodes.

EXHIBITORS

Give your patrons a novelty program for Christmas and New Year.

SINGERS
DANCERS
MUSICAL ACTS

or any type of

VAUDEVILLE ACTS

at reasonable prices

LEE BEGGS, Gen. Mgr.

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"The Unfoldment" Has a Dramatic and Sincere Tale

"The Unfoldment," a George H. Kern production, will be the initial feature released by Associated Exhibitors for the new year, being scheduled for January 1. It is in six reels, and is a powerfully dramatic photoplay based upon truth as the highest incentive toward human happiness.

The theme has a strong hold upon the audience because it deals with the fundamental emotions in such a manner that audiences can see themselves personified in the various characterizations. It is human and sincere, and Associated Exhibitors claims it as a thoroughly big picture in every respect.

Kern Wrote Story

The story was written by George H. Kern, and deals with the efforts of a girl to bring about the reformation of a newspaper owner whose creed is self advancement; also his managing editor, who places his reliance upon the strength of his own personality. The third individual is the editor's crippled brother, whose deformity has made him bitter against God and man. Only through the power of the screen is the girl able to visualize to each his own shortcomings.

"Musketeers" Breaks Records

Showing simultaneously in three Cleveland neighborhood theatres, the Lucier, the Manhattan and the Capitol, at more than double usual prices, Douglas Fairbanks' "The Three Musketeers" played to capacity on the first seven-day booking ever made by either of the three houses. had a "lock-out" on Sunday, and set new box-office records for each of the three. It is a United Artists' release.

At Poli Theatres

During December and January the Locke story, "Morals," which has been adapted by Realart with May McAvoy in the stellar role, will be shown in the Poli Theatres in Hartford, New Haven, Bridgeport and Waterbury.

Miriam Battista and Margaret Foster as the mother in "At the Stage Door," produced by William Christy Cabanne and presented by R-C Pictures

SCENES FROM GOLDWYN'S "THE GLORIOUS FOOL"

"At the Stage Door" Is to Be Released December 11 by R-C

William Christy Cabanne and his staff are engaged at the Sixty-first street studio in the task of cutting the negative of "At the Stage Door," the final shots of which were taken last week, reducing the finished production to approximately 6,300 feet.

Story of Sharp Contrasts

"At the Stage Door," the working title of which was "Women of Conquest," is to be presented by R-C Pictures, for release December 11. It is a story of sharp contrasts and unusual situations, involving the life of a young girl in a little up-State village, who later comes to the city and enters the chorus.

Little Miriam Battista, who played in "Humoresque," has a number of interesting scenes in the opening episodes of the story, playing opposite Frances Hess, another child. The lead, in the later scenes, is taken by Lillian (Billie) Dove, who attained popularity in the Ziegfeld Follies and in "Sallie," while Elizabeth North appears as her sister. William Collier, Jr., has a small part as the suitor of one girl and then of the other.

Does Big Work in Twelve Days

What is believed to be a record for cutting and titling a special production was set by Cecil B. DeMille and staff on the producer's latest picture, "Saturday Night." Twelve working days were required for the big task. The rapid work was necessitated by the departure of the producer and his art director, Paul Iribe, on an extended vacation trip.

"Penrod" Shown for Benefit of Bedridden Hospital Patients

For the first time in the history of motion pictures, a photoplay was screened before bed-ridden patients in a hospital ward last week when Marshall Neilan and Dr. A. C. Thorpe, chairman, board of directors of the California Hospital, Los Angeles, experimented ith the projection of five reels of "Penrod" on the ceiling of the large ward.

The idea came to Mr. Neilan recently when he visited a friend at the hospital who told the producer that the most unbearable phase of the bed-ridden patient is the long enforced idleness without the usual forms of entertainment and relaxation the healthy person is accustomed to.

Opens New Angle

This opens a new exploitation angle for exhibitors that will enable them to do an act of charity in their community and the same time realize unusual space in their local papers. A plan is now being prepared by Mr. Neilan in which all theatres playing "Penrod" may show this film at local hospitals at little expense. The press sheet on "Penrod" will contain details on this stunt.

METRO PRESENTS VIOLA DANA IN "THE FOURTEENTH LOVER"

Plan Campaign for "A Man's Home" at the Capitol

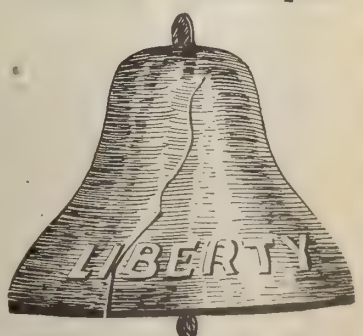
Wires are bing laid for the opening of the Selznick special, "A Man's Home," at the Capitol theatre, New York City, Sunday, December 18. The picture is going in preceded by an extensive advertising and publicity campaign and there are high hopes that its quality will be sufficient to offset the proverbially bad business which usually precedes the Christmas holiday week in theatres throughout the country.

Henry Siegel, manager of the Select exchange in New York, says that exhibitors in the metropolitan territory are champing at the bit awaiting with but little patience the premiere of the picture at the Capitol.

Change Title

The title of Lee Moran's first Century Comedy, which is now finished has been changed from "The Commuter" to "The Straphanger," Moran has started production on his second take-off on real life. It is to deal with college atmosphere and he will play the part of a football hero. It is to be called "The Touchdown."

—and in Philadelphia



where they certainly know how to "ring the bell"

The Stanley Company

has booked the splendid Selznick production

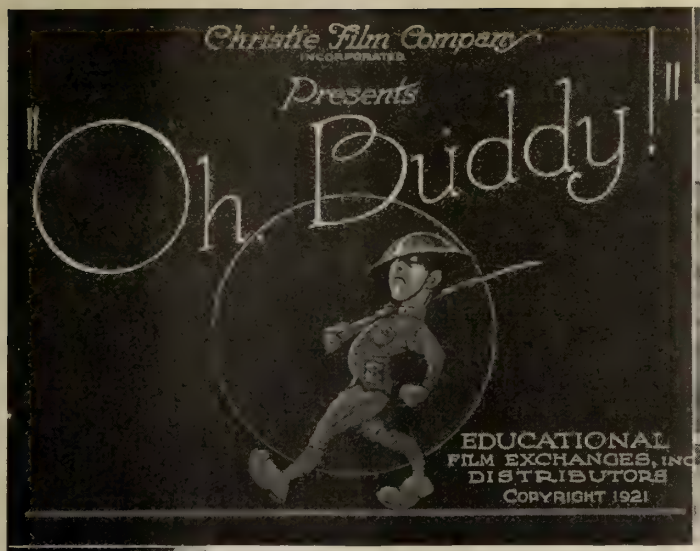
"A MAN'S HOME"

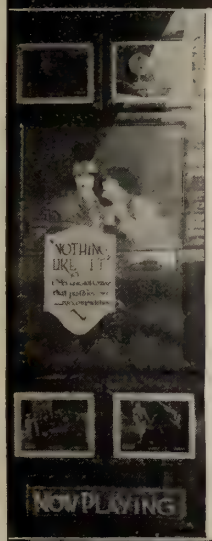
for the

Stanley Theatre

SOME OF THE REASONS WHY CHRISTIE COMEDIES ARE SO WELL WORTHY OF BOOMING

On the top row (left) is Viora Daniel, a recent star, and on the right is Vera Stedman. Between is a scene from "A Rambling Romeo"; staged with all the care of a feature production. In the center are three scenes from "A Barnyard Cavalier," with Al Christie (center) directing Neal Burns and Bobby Vernon. Below are June Hart and "Laddie," while in the center stands Dorothy Devore in "Saving Sister Susie"





Booming Christie Comedies

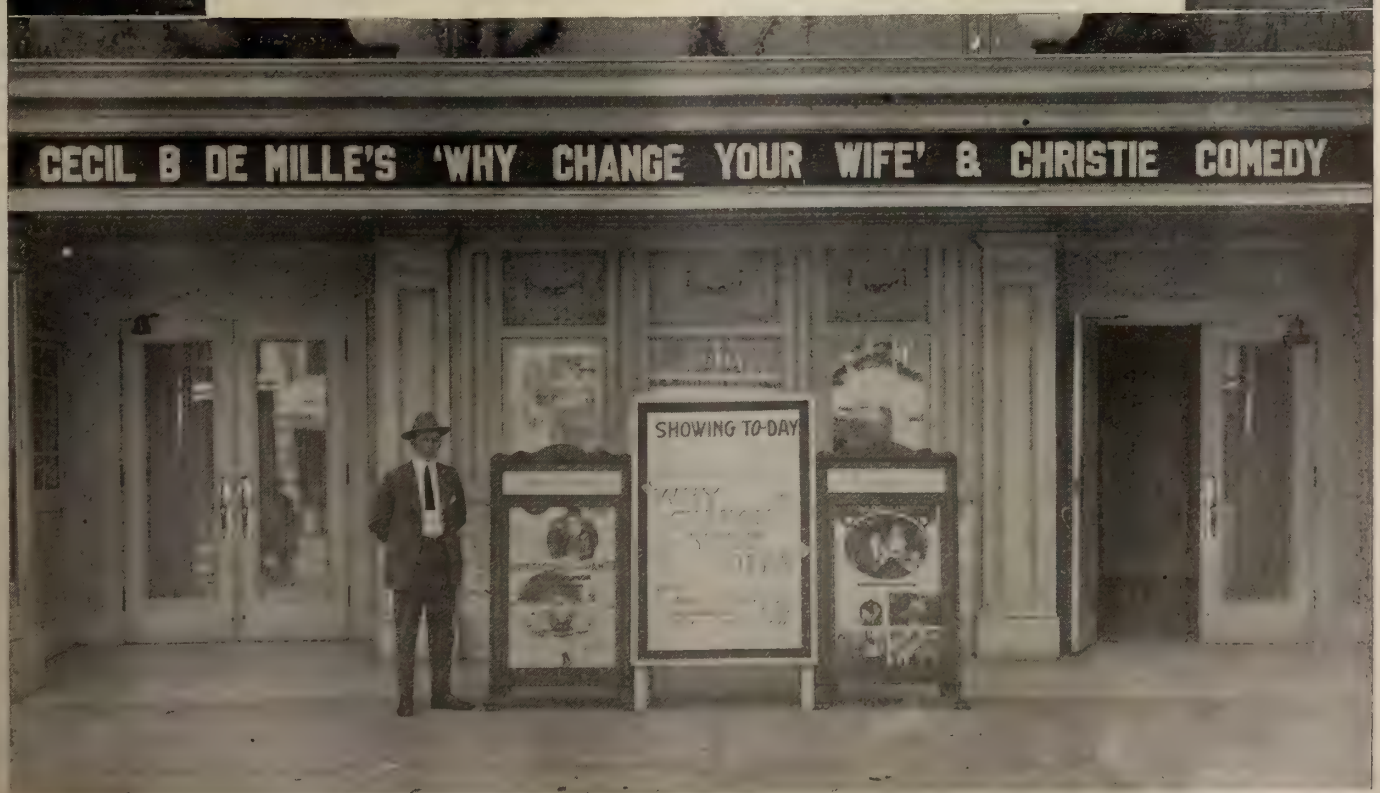
By Epes W. Sargent

Length alone does not make a feature, and more and more the managers are coming to realize that sometimes a two-reel comedy will pull far more business than an average five-reel story, and sometimes pleases even more than a costly super-feature in seven to twelve parts. Instead of adding "and a comedy" to his announcement the wise manager now is more specific when he has something he knows will draw. The Portola Theatre, San Francisco, one of the important Roth and Partington houses, gets out special in sert cards for all Christie comedies, and finds that it pulls in the business of many who may not not be appealed to by the main title, for discriminating playgoers know that the Christie comedies stand for real entertainment, clean, sprightly and with ideas replacing the old slapstick.

The two pictures on the top row show how the Strand Theatre, Pasadena, handled the first production of "Oh, Buddy," the window cards in black and white being generously distributed about town, while the electric sign gave both producer and title.

Below is the Ocean Park Theatre with the sign split between a super-feature and the comedy, in this instance, "Petticoats and Pants."

The exhibitor who puts in a comedy merely to fill in his bill is wasting opportunity. The wise manager puts in something that will add to the attraction of his program and pull in extra money on its own account. The Educational-Christie releases have a box-office value of their own. They can sell tickets to people who do not want heavy entertainment, but are sure of a good laugh from the Christie brand.



Goldwyn Prepares "Grand Larceny" for Early Release

A photoplay that Goldwyn is preparing for release early in the year, and one that it confidently anticipates will rank high in the year's productions, is "Grand Larceny," from a story by Albert Payson Terhune.

It is a vital and dramatic story of marriage and disillusionment in which the husband, John Anixter, gives up his wife to the man he thinks she loves and in whose arms he had found her. She was innocent of wrongdoing, but Anixter would not listen to that. His friend had committed "grand larceny" in stealing her love and he tells his friend that he will never have an easy moment because "a woman that can be stolen from one man can be stolen from another."

Wallace Worsley directed the picture which has one of Goldwyn's famous great casts. Elliott Dexter and beautiful Claire Windsor head the cast. Roy Atwell, Tom Gallery, Richard Tucker and John Cossar are also in it. Bess Meredith and Charles Kenyon prepared the continuity.

DeHavens in a Comic Picture

The announcement that Mr. and Mrs. Carter DeHaven will appear on the Associated Exhibitors program in the screen version of their stage success, "Marry the Poor Girl," is creating considerable interest among exhibitors, it is said. J. E. Storey, sales manager of the Associated, says that "Marry the Poor Girl," which he has announced for release on December 11, will be greeted by important first-run bookings in every exchange center.

Neilan Praises "Hail the Woman"

The policy of co-operative criticism, adopted on the West Coast by producers whose pictures are distributed by Associated First National Pictures, Inc., brought from Marshall Neilan the declaration that "Hail the Woman," Thomas H. Ince's forthcoming special production "is indeed an achievement for the motion picture world."

Mr. Neilan was among the group of Los Angeles picture notables who attended the recent presentation of "Hail the Woman" at the Beverly Hills Hotel. Although "Hail the Woman" is Mr. Ince's initial production for First National, he accepted the plan of co-operative criticism which has been recently put into practice by First National producers and invited a group of associated producers to see his new release. Mr. Neilan's letter was one of many received by Mr. Ince. It reads:

"No doubt so many persons have told you that this picture represents your greatest achievement that in expressing the fact that this is my belief I am merely repeating the consensus of opinion of those who have been fortunate enough to see an advance presentation of this wonderful production.

"While I rejoice in the thought that this wonderful photoplay is a great personal accomplishment for you at the same time I cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the motion picture world.

"It is a photoplay that every woman in the land should see and entertainment that every man and youth will enjoy."

Showmen Boost "Possession"

Advices received from branch managers by Charles R. Rogers, general manager of distribution for R-C Pictures, indicate that "Possession," Louis Mercanton's French-made production founded upon Anthony Hope's novel, "Phroso," will have a wide appeal to all exhibitors who are seeking unusual productions with which to keep the interest of their patrons at high tide.

New Number of Exhibitors News Now Issued

Cosmopolitan Productions has just issued the November number of its Exhibitors' News to theatre owners and managers. The latest issue contains stories of information to exhibitors on "Enchantment," "Get-Rich-Quick Wallingford," exploitation of recent releases and the awarding of Photoplay Magazine's Gold Medal to "Humoresque" as the best picture of 1920.

The eight-page magazine is profusely illustrated and is made up with an idea of informing the exhibitor of coming Cosmopolitan Productions and furnishing to him facts of value in the exploiting of the pictures. It is distributed free of charge.

Joins Staff of Wid Gunning, Inc.

Field Carmichael has joined the sales staff of Wid Gunning, Inc., and as special home office representative will for the present make his headquarters in the Denver Exchange.

Mr. Carmichael is widely known in the industry. He has been connected with the Sells-Floto Circus, with Pathe and Fox Film Corporations. He has devoted a large part of his time in the past to work on the coast, where he has an intimate acquaintance with exhibitors.

Three First Runs

Goldwyn pictures are this week showing in first runs in three theatres in Pittsburgh. The Katharine Newlin Burt western melodrama, "The Man From Lost River," directed by Frank Lloyd, is having two simultaneous first run showings at the Blackstone, the regular Goldwyn first run house in that city, and at the Regent Theatre of which Rowland Clark is manager.

Goldwyn's Italian spectacle, "Theodora," is in its third week at the Pitt Theatre, where it is showing at the $2 top scale of prices.

Arranging to Show "Our Mutual Friend" Christmas Week

First-run houses are making special arrangements to show Charles Dickens' "Our Mutual Friend" during Christmas Week, according to a statement from Wid Gunning, Inc., distributors of this picture.

"Dickens and Christmas are indelibly associated in the public mind and exhibitors know this," says the statement. "For that reason big houses are anxious to get play dates on this film for the holiday week. Their managers are planning to play up the author and this reproduction of his well known masterpiece in their holiday advertising.

Appeal to Schools

"The exhibitors, too, are looking forward to the fact that crowds of college students, to whom Dickens has a special appeal, will be home for the holidays. School children of younger age will have a vacation that week, and they and their parents will be looking for the theatre which will play a film so especially pleasing to them. The matinee business for theatres which play 'Our Mutual Friend' on Christmas Week will be unprecedented."

Audience Likes R-C Picture, "Possession"

Members of Paris Post No. 1, the American Legion, were entertained recently by Louis Mercanton, at a showing of Mr. Mercanton's picture, "Phroso," based on the novel of the same name by Sir Anthony Hope. The production, which has been purchased by R-C Pictures, will be shown soon all over America under the title "Possession."

Roy E. Hale, chairman of the Paris Post, entertainment committee, commenting on the showing, said: "The film was shown to a very enthusiastic audience. In my capacity as chairman for the past year I can assure you that we have given no entertainment that was so complimented by everyone, and we heartily endorse the film to the American public."

Universal Drops Main Title Line-Up

Universal has discarded its old main title line-up. For some time Mr. Laemmle has been considering a change and has naturally given ear to all the criticisms of newspaper men and theatre patrons, who constantly lament the long roll of names that precede the film story. He feels that it is time someone took the lead in making it possible for patrons of the pictures to read the names of those who contributed to the success of a production if they want to, and go out of the theatre without this extraneous knowledge if they are not interested.

New Style Opening

In the future Mr. Laemmle promises a new kind of opening in the big pictures. This will vary so that the openings will never become stereotyped as they have been for years. Each picture will present its own problem and will be treated by an expert just as the making of a musical score or the designing of a prologue.

J. P. McGowan in New Production

One of the biggest productions among the Playgoers' Pictures features, says Associated Exhibitors, is "The Ruse of the Rattler," a Herald production starring J. P. McGowan, which will be released December 4. Playgoers declares that it is comparable in story and in treatment with William H. Hart's Western features, and that it is one of the best outdoor offerings of the day.

Edward L. Hyman's prologue for United Artists' "Little Lord Fauntleroy" at the Brooklyn Strand

Achievement Films Inc.

The Power Within

Story by Robert Norwood

Pathé Distributors

A picture as invigorating as the salty winds of the sea.

The Power Within

What is the power within?

It is the secret force which enables a man to dominate and control conditions; to be master of his own fate and captain of his own soul.

"The Power Within" is a picture that thrills and inspires. It has the force and the power that a picture, book or play must have to LIVE.

To see it is to book it; have it screened for you at the nearest Pathé Exchange.

Pathé
Distributors

Fox Film Acclaimed in Detroit

From the office of William Fox comes announcement that the experiment of playing "Over the Hill" in twenty-six Detroit houses for the week ending November 26 proved an unqualified success. The result was far more gratifying than expected. In fact, it was so satisfactory that arrangements have been made to play "Over the Hill" in Detroit again in January, when forty theatres have booked the attraction.

The theatres participating in the engagement the week of November 26 were: The New Home, the Gratiot, the Lakewood, the Ritz, the Arcade, the Stratford, the Grand Victory, the Farnum, the La Veeda, the Acme, the Merrick, the Ferndale, the Dix, the Crescent, the Delray, the Duplex, the Medbury, the Myrtle, the Fleur de Lys, the Dawn, the Park, the Central, the Chrystal, the Drury Lane, the Majestic and the Strand. The film played during the week to an aggregate of 151,000 persons. The average seating capacity of the twenty-six houses was 600 and the average price of admission during the run was thirty-five cents.

Witwer's Prize Ring Novel to Be Turned by Universal Into Series of Two-Reelers

Universal has acquired a strong addition to its release schedule by arranging for the exclusive distribution of "The Leather Pushers," a series of twelve two-reelers which immortalize for the screen the popular prize ring characters from the pen of H. C. Witwer, one of the America's leading humorists. The stories recently appeared as a series in Collier's Magazine. G. P. Putman & Sons is publishing the series in book form.

"The Leather Pushers" is being put into screen form by a special company, organized solely for this purpose, known as the Knickerbocker Photoplay Corporation and headed by H. L. Messmore. Harry Pollard is directing the series, which stars Reginald Denny in the role of the college football star who seeks his fortune in the prize ring when his father's finances are swept away in Wall street. Witwer himself is supervising the screening of his stories.

Universal is not ready to announce its plans for the release of the series, but it is understood that every possible effort will be made to put the series over in a way never before attempted with two-reelers. Two already have been completed.

A number of figures well known in sporting circles have co-operated with Messmore and Pollard in making the series realistic. Among them are Sam McVey, who plays the role of trainer, Danny Hayes, Frankie Ryan, Sailor Ivan, Si Flaherty, Jr., Zulu Kid and Bob Armstrong.

In the first two of the series, Toombs plays opposite the star. Others in the cast are Sam J. Ryan, Hayden Stevenson and Charles Ascott, who is a popular vaudeville comedian, plays the role of "Tin Ear Fagan," a training quarter hanger-on.

For the third of the series, which is now being filmed at Grantwood, N. J., Mlle. Andree Peyre, a noted French aviatrix and screen favorite, has been engaged to play the chief supporting role. This is the first picture in which she has taken part in the United States.

Novel for Films

Crittenden Marriott's interesting novel, "The Isle of Dead Ships," is to be picturized. Hope Hampton is to be starred in it following the completion of her present production, "The Light in the Dark," which is now being filmed at the Paragon Studios, Fort Lee.

Retitle Picture

"White Faith," Hope Hampton's next starring feature for First National, has been retitled. "The Light in the Dark" is the new appellation. The story will appear in serial form in a well known magazine shortly. William Dudley Pelley is the author.

Davidson Added

Dorie Davidson, whose portrayal of the father in "Humoresque" won him fame, has been engaged for an important part in Hope Hampton's next production, "The Light in the Dark." The cast which Director Brown has assembled is a good one, including Lon Chaney, E. K. Lincoln, Edgar Norton and Dorothy Watters.

Wid Gunning Field Sales Force Changes Are Made for Greater Efficiency

A number of changes and additions have been made in the field sales force of Wid Gunning, Inc., in the interests of greater efficiency in putting across the special pictures which that corporation is now distributing.

George W. Sampson, for three years Pathe exchange manager in Detroit, has taken over the management of the Detroit Wid Gunning exchange. Mr. Sampson was an honor man with the Pathe organization and his accomplishments in the way of exploitation sales and co-operation with exhibitors are well known to all Michigan film men. Before entering the picture business Mr. Sampson was a successful newspaper and advertising man and his experience in this regard was of especial interest to the Wid Gunning officials.

George A. Falkner has been added to the Wid Gunning forces as manager of the Buffalo exchange, and E. A. Westcott, well-known for years in the Minneapolis territory, has been appointed manager of the Wid Gunning office in that city.

W. R. Wilkerson, until now resident manager in the Wid Gunning New York office, has been appointed a special representative with the Pacific Coast as his field of activity. Mr. Wilkerson will travel between the Los Angeles, San Francisco and Seattle offices, giving his energies to the exploitation on a big scale of the new Gunning specials.

Albert W. Edon has been appointed a special representative and has gone to Kansas City, from where he will work on special sales drives and exploitation in the Middle West territory.

The San Francisco exchange has been moved from 124 Golden Gate avenue to 284 Turk street and the Boston exchange has been moved to 19 Piedmont street.

New York's Great Welcome to Gunning's Dickens Film Lengthens Its Engagement

The welcome which New York has given to Charles Dickens' "Our Mutual Friend" has insured the continuance of the presentation by Wid Gunning at the Lyric Theatre at $2 top.

The almost unanimous enthusiasm with which the New York critics greeted the picture and the manner in which they urged their readers not to miss the production, brought out crowds of people seldom seen at Broadway picture presentations. Many school teachers and librarians were among the first week audiences. The melodramatic appeal of the picture was emphasized in the newspaper reviews, and this brought out great numbers of people who like good drama for its own sake, independent of whether or not it has a classical inception.

An exploitation campaign without ballyhoo features was carried out by the Wid Gunning home office staff. A bulletin board notice was distributed for use in libraries and leaflets appealing to book lovers were distributed from book shops. Notification to the Dickens fellowship in advance of the presentation resulted in a 100 per cent. attendance by the members of that organization.

A three-color store window paster reading "Come in. We consider you Our Mutual Friend! The perfect movie," resulted in more than 100 tie-ups along Broadway. This paster is being distributed to the Wid Gunning exchanges for use throughout the country. The newspaper advertising campaign following the opening was largely made up of quotations from the newspaper reviews.

IT'S COMING FAST!
Wid Gunning Month
1922 JANUARY 1922
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

Columbia University to Continue Its Course in Motion Picture Production

Motion pictures mean pictures that move, and the motion picture industry is typical of its output—it moves. This is exemplified by the establishment at Columbia University of a course in Motion Picture Production—recognizing the industry as a dignified profession—with Rowland Rogers, recently production manager of the Bray studios, at its head. The course was established this autumn with thirty-three students enrolled, and it has been so successful to date that the university has decided to extend it for another term and has invited Professor Rogers to remain. It is likely to become a fixed course.

The students are taught everything in the technical line of production, from lights to camera and direction. Eventually they will have a studio of their own and make their own pictures, but in the meantime Professor Rowland has been using the William Fox studio in New York, and showing by motion pictures made there the practical background of the work.

"The Fox studio was selected," said Professor Rogers, "because it is the last word in completeness. I have been in all of them and worked in many, but I find the Fox organization the most complete in the world."

W. G. Faulkner Leaves Northcliffe Company

W. G. Faulkner, who came to the United States last year and spent three months in New York, and in California investigating the motion picture industry, as the special representative of Lord Northcliffe, has severed his connection with the Northcliffe organization, and established himself in Commerce House, Oxford Street, as a special film publicity consultant and advisor.

During his visit here, he sent over to the Northcliffe newspapers a score or more special articles dealing with as many phases of the motion picture industry, but he collected a mass of information on subjects apart from the film, had interviews with bankers, merchants, leaders of the film industry, shipowners, labor leaders and others, for use in later articles.

Buffalo's Criterion May Become Burlesque House

Walter Hays has set at rest all rumors in regard to the future of his recently acquired property, the Criterion Theatre, in Buffalo, N. Y., which for a year or so has been operated by the Shea Amusement company in association with Famous Players-Lasky. Mr. Hays announces that following a six-week picture season, when "Over the Hill" and "The Queen of Sheba" will be shown, the house will be leased by Max Spiegel and I. H. Hirk. These prominent theatrical men will remodel the interior and build a new stage. The policy will probably be burlesque or permanent stock, according to Mr. Hays.

Because Mr. Hays is connected with the Mark-Strand interests, the rumor arose that this organization was acquiring the property for a new Buffalo Strand. Mr. Hays, however, denies that his company is contemplating building at this time, declaring that everyone is satisfied with conditions at the present Strand, which was Buffalo's pioneer picture house.

Harold B. Franklin, managing director of the Shea picture houses, announces that Vincent McFaul, present manager of the Criterion, will remain with the Shea organization, in a capacity which has not as yet been determined.

FOR RENT
LIFE
THEATRE
CENTRALLY LOCATED
MERIDEN, CONN.
WELL ESTABLISHED THEATRE
900 SEATS
BUILDING ALL EQUIPPED
DOING FINE BUSINESS
INQUIRE
J. M. RICCI
136 WINDSOR AVE.
MERIDEN, CONN.

Confusion Over Two "Three Musketeers" Is Ended by Court

The National Theatre, Winnipeg, Manitoba, was prevented from offering its regular show for the first two days of the week of November 28 through a temporary injunction restraining the theatre from exhibiting one version of "The Three Musketeers" after newspaper advertisements had appeared in which the illustrations used are said to have been taken from the advertising matter for the special feature with the same title in which Douglas Fairbanks is the star and which is being released through the United Artists' Corporation.

The plaintiffs were the Winnipeg Allen Theatres, Ltd., and the United Artists' Corporation and the claim was that the National Theatre used cuts and advertising similar to that arranged by the United Artists' Corporation.

The case was heard Tuesday afternoon by Chief Justice Perdue, who set aside the injunction but warned the defendant to avoid employing any advertising which would give the public the impression that the picture shown was in any way connected with the Douglas Fairbanks' feature.

Veteran Achieves Success with Neighborhood Houses

Carl Chamberlain, a Canadian ex-soldier who served with the Canadian corps in France, has become the proprietor of the new Chamberlain Theatre which was opened recently in a suburb of Winnipeg. The new house, which seat 400, is situated at Roseberry street and Ness avenue, St. James district.

Chamberlain also has two other suburban houses in Winnipeg, one of which is the pretty Elm Theatre on Talbot avenue, Elmwood. Since returning from the war, he has made a specialty of small neighborhood theatres and has achieved unusual success. The Chamberlain was completed late in November and was opened a few days ago under auspicious circumstances.

Fred Wehrenberg Heads Direct Service Company

Fred Wehrenberg, owner of the Melba and Cherokee Theatres, has been elected president of the newly-organized Exhibitors Direct Service Exchange, a $50,000 organization that is to purchase independent productions for distribution to the exhibitors of Southern Illinois.

Other officers elected were: Vice-President, Ferd Warner, interested in the North Grand and Queens Theatres; treasurer, John Karzin, owner of Olympia, Casino, Star, Lincoln and Marquette Theatres; secretary, Joseph Walsh; directors, Wehrenberg, Warner, Karzin, Sidney J. Baker, who is also manager; L. G. Hehl, Ozark Theatre, Webster Groves; Tommy James, Comet Theatre; J. A. Pappas, Majestic Theatre; Sam Sigoloff, Union Theatre, and Fred Hoelzer, Ivory Theatre.

Practically all the capital stock of the new organization has been subscribed and the stock and franchise books will close within a few days. Forty theatres will hold franchises but the product will be sold to all independent exhibitors whether or not they are franchise-holders.

Gove in Chicago in Interest of Contest

Jay A. Gove, assistant general manager for Realart, left last week for Chicago to confer with Harry Willard regarding the many details connected with the contest which Realart is now running for the managership of the Kansas City office.

"I feel that the deciding of this matter is of much import, not only to Realart, but to the exhibitors in the Kansas City territory, that it should have the undivided attention of one man," said General Manager J. S. Woody. "Mr. Gove, from his thorough familiarity with the personal records of the contestants as well as the conditions which they will meet in the Chicago field, is the logical man to cooperate with Mr. Willard in bringing this contest to a successful conclusion."

London Film Men Gain Courage, Says Alexander

William Alexander, of the Alexander Film Corporation, now in London to pilot the popular English screen player, Eilly Norwood, to this country, has just cabled his associates a message putting a new aspect on film conditions in London and Great Britain generally.

He sailed a fortnight ago to arrange for Mr. Norwood's personal appearances in America in conjunction with the "Sherlock Holmes" productions in which he appears as Sir Conan Doyle's hero.

The situation Mr. Alexander finds at present indicates a swift and substantial return of the United Kingdom's post war film patronage. Only in Ireland are things still discouraging. Before his return Mr. Alexander will visit the film centers of France, Italy and Germany.

Films Help to Recruit for Summer Encampments

Under the direction of Colonel Frederick M. Waterbury, chief ordnance officer of the New York State National Guard, motion pictures are being used in better illustrating the exercises and advantages afforded by the summer encampments. On Monday night, December 5, a motion picture consisting of four reels was shown at the high school auditorium in Saratoga Springs, featuring the activities of the soldiers at encampments the past summer. Parents of members of "L" company, 105th Infantry, which is located in Saratoga Springs, were invited, and no admission was charged for the entertainment, which is to be repeated in different sections of the state. Colonel Waterbury was accompanied by four officers and nine enlisted men.

Norma's next First National release, to follow "The Wonderful Thing," will be "Love's Redemption," formerly titled "Regeneration Isle." It has been adapted for the screen by Anthony Paul Kelly, from Andrew Soutar's novel, "On Principle," and was directed by Albert Parker. The photography is by Roy Hunt. Harrison Ford and Montagu Love play the principal parts opposite Miss Talmadge. Others in the cast are: Cooper Cliffe, Michael M. Barnes, E. Fernandez, Fraser Coulter, Ida Waterman, Marie Chambers and Charles Brown.

Cutters Accompany "Foolish Wives" on Trip in Special Car Across Continent

The long heralded print of "Foolish Wives," Carl Laemmle's "million dollar picture," written and directed by Eric von Stroheim, has arrived in New York. In its trip across the continent, Universal safeguarded the fragile fortune in film with every possible precaution, including a special car and armed marines. During the journey, four film cutters and a title writer worked night and day, with special equipment set up in the car, to complete the film by the time of its arrival in New York.

No film ever had a more auspicious trip from Los Angeles to the East. Its departure was made an occasion of celebration "bon voyage" at the Los Angeles station by the principals who worked in it. Because of the novelty of the laboratory work done in transit, the Universal "cutting car" was met by city officials and newspaper men at many important points along the route. Officials of the Union Pacific road, aboard the train to which the special car was attached, cooperated in every possible way with Harry Reichenbach, in charge of the Universal force, to facilitate the work of the film cutters.

So important did Universal executives consider the safe arrival in New York of the first print of "Foolish Wives," it was insured for $1,078,000 for the trip. This protection embraced fire, railroad wreck, theft and other loss or mutilation. The premiums alone for this insurance, which was divided among a number of companies, totaled to more than $12,000.

The installation of a cutting laboratory outfit aboard the train was a last minute move to enable Arthur D. Ripley, in charge of cutting the picture, to deliver the first print in completed form by December 5. By working in shifts, day and night, during the transcontinental run, Ripley and his force was able to do six days' work. More than 3,000 feet were cut from the film, and an entire new set of titles, written or edited, as a result of the train laboratory experiment. So impressed were officials of the Union Pacific with the stunt, that the railroad will equip a special car for film cutting, to be rented to producers faced with film cutting in transit.

Charles Pike, passenger agent of the U. P., accompanied the Universal laboratory car from Los Angeles to Chicago. By constant conference with the engineer and with train dispatchers along the route, he kept the train at top speed over the entire distance. It actually arrived in Chicago ahead of time. He saw to it that every convenience was placed at the disposal of the Universal working force and co-operated with them in publicity and liaison work at all stops. Eyre Power, chief of the Union Pacific Press Bureau, also accompanied and aided the Universal representatives.

By telephone and by wire, Carl Laemmle, Universal's president, and his aide, kept in constant touch from New York. With the progress of the train and the working schedule of the transcontinental film cutters. Universal exchange managers looked after the comfort of the travelers at important stops. In Chicago, the Universal argonauts were accorded a rousing reception by a delegation of film men and reporters, headed by Herman Stern, district manager for Universal, and I. L. Leserman.

Universal's executives in New York met the train in New York and escorted the film and workers to the Universal home office at 1600 Broadway where the million dollars' worth of film was immediately locked up in vaults. With the Universal representatives during the short trip across Manhattan was Howard Tierney, special representative of the John A. Eckert Insurance Company, the agents through which the $1,078,000 in insurance was placed. He kept an eagle eye on the many cans of film during the transit through New York's busy streets.

Von Stroheim did not accompany the film train east, having preceded it by several days. After cutting the huge feature from 295 to 30 reels during the last few months, the well known director took a vacation, leaving Ripley the final task of trimming the feature to exhibition length.

During the several weeks Ripley worked on the film prior to the trip east, he had reduced the print from 30 to slightly over 18 reels. His contract with Universal called for a completed print in the Universal home office by December 5. Facing the necessity of losing four days or five days 'work, during which the film was being transferred from Los Angeles to New York, Ripley was at his wits' end. He had been promised a bonus of $40,000 for himself and his fellow workers for completing the film in time. He saw this fading.

It was then that the idea of a laboratory car occurred to Harry Reichenbach, Universal exploitation

A detachment of Marines guard the first print of "Foolish Wives" as it is transferred from train to train in Chicago on its way to New York

A. D. Ripley, chief film cutter, and Mrs. Marion Aimslee, title writer, at work on "Foolish Wives" while the picture was in transit across the continent

Showing miniature projection room fitted in baggage car for purpose of working on "Foolish Wives" print in transit from Los Angeles to New York

Exhibitors from Many Sections Send Praise of Earle Williams

One of the interesting phenomena in the motion picture industry during the past year is the way in which Earle Williams is holding his popularity and adding new names to the large number of his admirers, Vitagraph says. Exhibitors all over the country are continually writing in their appreciation of the way this star never fails to fill their houses. Some of his pictures made over two years ago are still drawing big business, it is said.

"This star goes over good with us," writes Warner & Haskins, of the Maple Theatre, Marion, N. Y., in regard to "The Black Gate," a release of 1919. "Business is good on this one. Book it and you can't go wrong." His recent Vitagraph productions are attracting comment that is equally favorable. The manager of the Luna Theatre, Brooklyn, N. Y., says of "It Can Be Done:" "Dandy picture. Attendance very good. Lots of good remarks passed on it."

"The Silver Car," his last release but one, also made a big hit with the exhibitors. "Holds interest from beginning to end," writes W. H. Brenner, of the Cozy Theatre, Winchester, Ind. Of the same picture, Harry M. Palmer, of the Liberty Theatre, Washington, Ind., said: "An election night audience thoroughly enjoyed this picture which affords an exhibitor quite an opportunity for exploitation." Mr. Williams' most recent production, "Lucky Carson," is scheduled as a December release.

Arranges London Trade Showing for "Tarzan"

Max Weiss, president of Adventures of Tarzan Serial Sales Corporation, at present in England in the interests of "Adevntures of Tarzan," has arranged for a trade showing in London for this serial. The entire fifteen episodes will be presented in one of the leading English theatres within the next two weeks. Preceding the review, Mr. Weiss will screen a specialty, "Stunt Reel," made up to emphasize the wild animal stunts and thrills. The value of the advertising campaign will be driven home through the display of samples of lobby display, oil paintings, window cards, special literature, etc. At the completion of his stay in London, the special representative of the Tarzan organization will journey to Paris to confer with Madame Schuepbach, who controls France, Holland, Belgium and Switzerland for the serial.

Noted Beauty in "Tears of the Sea"

Isabelle Savory, noted English actress, will make her American screen debut in "Tears of the Sea," by Sem Benelli, author of the celebrated stage play, "The Jest." This production in which Miss Savory will be the featured player, will be released by Associated International Pictures, of which Malcolm Strauss is the president.

Noted as an artist even prior to his entrance into the motion picture field, Mr. Strauss has painted portraits of some of the world's most beautiful women, and he has pronounced Miss Savory as a distinct type of beauty and is convinced that combined with her histrionic ability, her work will be enhanced through the medium of the screen.

Gets Burr Review

Rights to Burr's Novelty Review, twelve single reel pictures, have been purchased by Sunnywest Films, Inc., for New York City and Westchester County, together with that portion of New Jersey lying north of Trenton.

Two Sales Made on "Heart of the North"

George H. Davis and Joe Brandt have sold to John Carlson, the rights to "Heart of the North" for all of Europe, including Egypt and Turkey. This production was also sold during the past week to Phil Selznick for Ohio. Mr. Selznick also handled the previous Davis-Brant feature, "Isobel," successfully in his territory.

"Theodora" Now in Third Month

Goldwyn's Italian spectacle, "Theodora," is now in its third month at the Astor Theatre, New York City, where it will continue indefinitely. It is being shown in five other cities at the present time—Boston, Pittsburgh, Cleveland, Detroit and Chicago. Starting Christmas and New Year's, it will open in other big cities.

This outstanding success of filmdom is known and awaited in every city of the country—even in the small towns where it won't be played for a long time to come—because of the great publicity which the film has received in the magazines of the country and the echoes drifting to every nook and corner of the country from the showings now in progress.

Picturegoers are eager to see "Theodora" and its reception in the six cities where it is now being screened prove that it will get off at the beginning of the new year as a big special for 1922.

Goldwyn's publicity, advertising and exploitation departments have evolved the biggest press and service book ever prepared for any Goldwyn picture. It is a twelve-page book the size of the New York daily newspapers with front cover in two colors—golden yellow and black. The cover is devoted to a scene depicting the forty lions entering a great room in the gorgeous palace from the arena. It is a striking poster, especially drawn for this purpose.

Ex-King Seen in Fox News Films

What are said to be exclusive scenes of Ex-King Charles' sensational raid to regain the throne of Hungary are contained in Fox News, Vol. 3 No. 16 Certain of the shots were taken with permission of the Hungarian Government and others at great risk to the cameraman. They include close-ups taken of King Charles during his campaign to regain his monarchical power.

Farewell Week

Kathlyn Williams returned to the coast December 4 after the termination of her contract with Jones, Linick & Schaefer, for whom she had been making personal appearances for several weeks. Her farewell week at McVickers Theatre proved a great success.

Feature Booked

First-run bookings have been secured for "The Heart of the North," the George H. Davis-Joe Brandt feature, by Guhl Film Corporation, in the Crown Theatre, Houston; People's Theatre, Beaumont; the Palace in Galveston; the Strand in Orange; and the Pearce in Port Arthur, and by Federated Film Exchanges of Atlanta over the Southern Enterprise Circuit.

"Foolish Wives"

(*Continued from page* 805)

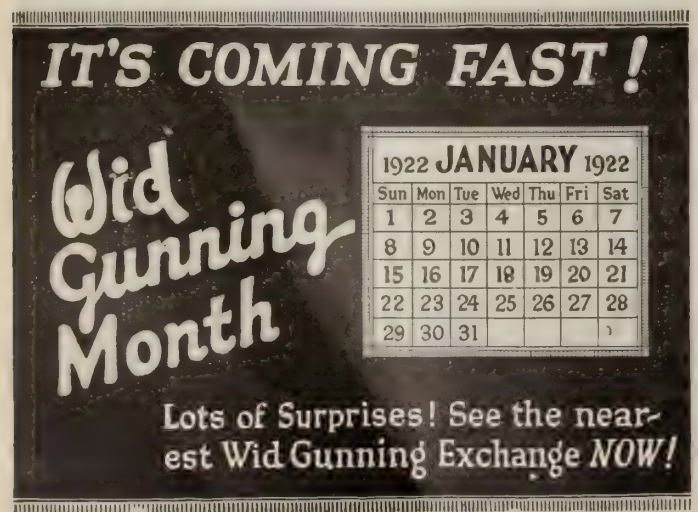
expert, then in Universal City. Conference with the U. P. officials and with the postal authorities, resulted in a baggage car being assigned to Universal for the trip. The U. P. co-operated to the extent of outfitting the car with electric lights, and attaching a dynamo car behind it.

Laboratory Force

The car was attached to the Los Angeles Limited, which left Los Angeles at 10:50 a. m. Tuesday. The laboratory force consisted of A. D. Ripley, chief cutter and editor; his three assistants, Eddie Sowders, Bob Roberts and Danny Mandell; Mrs. Marion Ainslee, title writer, and a stenographer. Mr. Reichenbach was in charge of the car, which had been named the Pike, out of courtesy to the U. P. passenger agent. In the Universal party there also were Captain James E. Betts, U. S. M. C., a special guard of honor whose services were obtained by special arrangement with the government, and James V. Bryson, Universal's foreign exchange organizer, on his way to New York to assume charge of Universal's foreign department.

Bonus Won

The picture arrived in New York about 15,000 feet in length. As soon as he and his crew had snatched a few hours' sleep, they set to work again and by midnight on December 5 had cut the picture to twelve reels which, it is expected, will be the exhibition length. The cutters won their bonus almost by a minute's margin.


IT'S COMING FAST!
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Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

"Sheik" Breaking Many Records

George Melford's production for Paramount, "The Sheik," is duplicating in the smaller towns the records it created in the metropolitan centers immediately following its release, according to a statement by S. R. Kent, Paramount's general manager of distribution. Hardly a day passes, says Mr. Kent, that does not bring a telegram or letter from some exhibitor praising the production and extolling its merits as a box-office attraction.

Among the messages received is the following from Joseph Angros, Jr., manager of the Palace Theatre, Leechburg, Pa.: "Wish to congratulate you on your wonderful production, 'The Sheik.' It is one of the year's biggest pictures. It is a knockout. It is the best Paramount picture ever played in our house and should be one of the year's best box-office attractions. Unfortunately for us it rained the biggest part of the evening, therefore probably spoiling a record."

Frank Panoplos, manager of the Lyric Theatre, McKeesport, Pa., wired as follows: "Opening day of 'The Sheik' marred by rain but it did not stop crowds. Second day crowds greater than ever. Turned hundreds away. Opposition, 'Three Musketeers,' 'Perjury,' 'Her Social Value' and others. Greatest box-office attraction I have ever run."

W. L. Brown, manager of the Palace Theatre, Tarentum, Pa., a town of less than 9,000, telegraphed: " 'The Sheik' went over big in our town. Should have booked it six days instead of four."

News of tremendous business in Connecticut is contained in the following wire from J. D. Powers, manager of the Paramount New Haven exchange: " 'The Sheik' playing to S. R. O. business at Majestic Theatre, Hartford; Fox Theatre, New Britain, and Cowan Theatre, New London, exceeding 'Anatol' records by wide margin. Patrons proclaim it greatest picture of the year."

MABEL NORMAND, FORD STERLING AND MACK SENNETT—THREE OF THE FOUR STARS IN PHOTOCRAFT PRODUCTION'S FEATURE, "OH, MABEL, BEHAVE"

At Exposition

R. C. Shannon and Robert R. Presnell, of the Atlanta Exchange of Wid Gunning, Inc., represented the organization at the recent motion picture exposition at Charlotte, N. C. They installed an unusual booth, the decorations of which centered around the title of the Wid Gunning-Lois Weber special, "What Do Men Want?" They reported a great deal of exhibitor interest in the Gunning company and the big pictures it is now releasing.

With Wally Reid

Edith Roberts, one of the leading players in Cecil B. DeMille's "Saturday Night," will be leading woman for Wallace Reid in "Across the Continent," his new Paramount picture written and adapted to the screen by Byron Morgan.

Philip E. Rosen is to direct. Theodore Roberts is cast in a prominent role and Walter Long, Betty Francisco, Lucien Littlefield, Jack Herbert and Guy Oliver are others to appear.

Leatrice Joy in New Meighan Film

After a couple of weeks' sojourn in Manhattan, Thomas Meighan, Paramount's luck star, has returned to Hollywood and started on his next picture, temporarily titled "The Proxy Daddy." This is an adaptation by Olga Printzlau of the book by Edward Peple, who wrote "The Prince Chap."

Leatrice Joy, who played one of the leading roles in Cecil B. DeMille's "Saturday Night," has been engaged as leading woman. Alfred Green, who directed Mary Pickford in "Little Lord Fauntleroy," is directing.

Neilan's "Penrod" Has 30 Children

Marshall Neilan has cornered the market of famous child-players in the movies. No less than thirty youngsters, each one being a player of experience and popularity in the movies, take part in Mr. Neilan's newest First National film, "Penrod." First of all is Wesley (Freckles) Barry, Mr. Neilan's hero of "Dinty," "Bob Hampton of Placer" and many other successes, in Booth Tarkington's titular character of "Penrod."

Then there is Gordon Griffith, also the little darkie in Hal Roach Comedies; "Baby Peggy" Montgomery, three-year-old star in Century Comedies; Newton Hall, Noah Beery, Jr., son of the famous movie villain, and Bennie Billings. Other popular movie youngsters in "Penrod" include Junior Aden, Winston Radom, Florence Morrison, Graham Griffith, Adelaide Baxter, Francis Plottner, Charles Meakin, Lena Backetto, Jack Condon, Peggy Cartwright, Bradford Ralston, Stephan Welz, Billie Bennett, Kenneth Green, Eugenie Besserer and Bernice Radom.

Mower Opposite Dorothy Dalton

Under the direction of Paul Powell, Dorothy Dalton started her Paramount star picture, "Theron of Lost Valley," adapted by Beulah Marie Dix from Virgie E. Roe's story, last week. She will have as her leading man Jack Mower, who played one of the leading parts in Cecil B. DeMille's "Saturday Night."

SCENES FROM "A PARISIAN SCANDAL," UNIVERSAL PRODUCTION, STARRING MARIE PREVOST

SCENES FROM "CONCEIT," SECOND OF TH E SELZNICK SUPREME SIX PRODUCTIONS

Metro to Handle Mae Murray Pictures; "Peacock Alley" First; Four in a Year

Metro has completed negotiations for the release of four special productions in the coming year, starring Mae Murray. The arrangements were concluded by William E. Atkinson, general manager for Metro, and Robert Z. Leonard, director general, and M. H. Hoffman, vice president and general manager for Tiffany Productions, Inc.

The first picture to be released will be "Peacock Alley," which scored a success at a recent special showing at the Hotel Commodore. By Edmund Goulding, it is based on a story by Ouida Bergere. It is presented by Robert Z. Leonard, its director. The production is titled by Frederic and Fanny Hatton, authors of "Lombardi, Ltd.," and "The Walk-Offs," which were produced by Metro.

"Super-Excellent"

"I am pleased at getting Miss Murray under the Metro banner," said Mr. Atkinson, in commenting on the contract. "It has not been Metro's custom to take productions other than our own for distribution, but in the case of these Tiffany productions I feel we have obtained something of super-excellent quality.

"You can count the pictures of other producers that Metro has distributed on one hand. Recently we made an exception in going out of our own fold to take 'Fightin' Mad,' the William Desmond production, and its success has justified our action.

"I think 'Peacock Alley' is going to be one of the greatest hits of many years. Those who saw it at the Hotel Commodore showing unanimously, as far as I can find, agree with me. Miss Murray, who has had so many notable successes, has surpassed herself in this picture. It's a great story and Metro is proud to have obtained the right to distribute it.

Parisian Dancer

"We are not yet ready to announce the three other pictures in which Miss Murray will be seen, but they will be up to the standard that Tiffany Productions has set with its magnificent work on 'Peacock Alley.'"

The story of "Peacock Alley" deals mainly with the night life of Paris and New York, in contrast with village life in Normandy and in Indiana. Miss Murray appears as Cleo, a young Parisian dancer who falls in love with an Indiana boy, who is in Paris on business.

The cast includes Monte Blue, as the husband; Edmund Lowe, W. J. Ferguson, Jeffrys Lewis, Anders Randolph, William Tooker, Howard Lang, William Frederic and M. Durant.

After the Commodore production, the reviewers summed up their impressions as follows:

Excellent Reviews

Variety: "It is the best picture Mae Murray has ever done. A very good picture, a picture that will do something for the exhibitors, for its producers, and most of all, for Mae Murray's picture standing. Miss Murray played the girl of the restaurants as finely as it could be done. She had abandon and demureness shaded to a nicety. Miss Murray will be measured hereafter by her performance of Cleo of Paris, until she excels it, and that is going to be some job—for Miss Murray or any one else."

Morning Telegraph: "It is an elaborate picture, as delectable as a cream puff and as airy as a candy box decoration. Exhibitors are advised to book the picture early in order to be able to do their Christmas shopping."

Wid's Daily: "Everything points toward a successful box office career for 'Peacock Aley,' for it certainly registers definite box office appeal. In offering it to your patrons, you are quite safe in making promises, and you needn't be afraid to give Miss Murray the prominence she deserves."

"Lavish, Effective"

Moving Picture World: "As Cleo of Paris in a colorful production, Mae Murray does a striking bit of characterization. Robert Z. Leonard has directed the picture with skill and the production is both lavish and effective."

Motion Picture Journal: "Mae Murray has a sure-fire box office appeal and 'Peacock Alley' will not fail to prove popular wherever shown. We can safely say it will make money for the exhibitor and for the distributor, both."

Motion Picture News: "It will pass the severest test known for a picture—that of getting the money."

Exhibitors' Herald: "One of the most delightful pictures of the season. There is no strain on the imagination in following the devious course of the love story, the situations are all clean-cut and wholesome, settings are beautiful and the photography could scarcely be improved upon."

Billboard: "It seems as if Mae Murray had out-distanced herself in constructing this exceedingly high-geared and very rapid photoplay. Altogether the production is a top-notcher for big houses, where limousine trade is sure to follow the presentation of the picture."

"Nature's Babies" in Philadelphia

"Nature's Babies," the Urban special which ran for eight weeks at the Criterion Theatre during the run of "Peter Ibbetson," has been selected by Frank W. Buhler of the Stanley Corporation in Philadelphia, to run indefinitely at the new Carlton Theatre there during the engagement of Cecil De Mille's newest picture, "Fool's Paradise."

"Nature's Babies" is one of the collection in Mr. Urban's "Animal Kingdom" series, all produced by the Kineto Company of America, Inc.

Claire Windsor in New Picture

So well satisfied is Goldwyn with Claire Windsor's work in Albert Payson Terhune's story of "Grand Larceny," which was recently completed under the guiding hand of Wallace Worsley, that she has been persuaded to put her signature to a new Goldwyn contract. Her second Goldwyn appearance will be in the leading role of Peter B. Kyne's South Sea story, "Brothers Under Their Skins."

Paramount's Special Lobby Display Posters Win High Praise from Exhibitors

For Cecil B. DeMille's special production, "Fool's Paradise," Paramount has prepared a series of special one-sheet lobby display posters, of the same character and quality as those issued on "The Affairs of Anatol," "Experience" and "The Sheik," which have proved immensely popular among exhibitors.

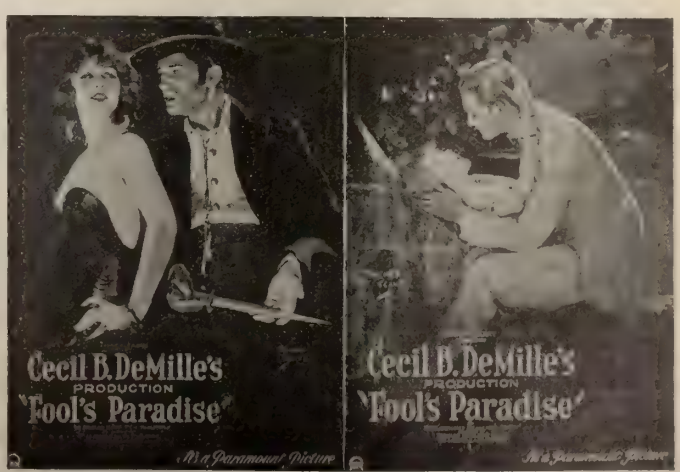
These posters were executed by Henry Clive, who designed those used on the productions mentioned above, and are distinguished by the brilliancy of coloring and the fidelity to the faces and figures of the characters represented that marked his work on the two previous productions.

Paramount is making a special effort to have the paper issued on its big special productions in keeping with the productions themselves, and how well this policy is succeeding is attested in a number of letters from leading exhibitors which were received by the Morgan Lithograph Co., of Cleveland, and forwarded by that company to the Paramount home office. These letters all express the highest praise for the selling value of the "Anatol" paper, and the following are but a few of the messages received:

From C. A. McFarland, Houston, Tex.: "'Anatol' broke all records at the Queen Theatre, Houston, and I feel that your paper helped to a great extent to put this picture over." F. A. Petrich, Loew's Warwick Theatre, Brooklyn: "The posters on 'The Affairs of Anatol' are without a doubt the very best I have ever had the pleasure of showing in my twelve years in the show business."

E. T. McCarthy, Orpheum Theatre, Fargo, N. D.: "We did a record-breaking business on 'The Affairs of Anatol' and I wish to compliment you on the special one and three sheets. They are some of the most beautiful posters we ever used and certainly brought the desired results." Harry E. Gardner, Rialto Theatre, Pueblo, Colo.: "I have had a number of compliments on the special three and one sheets on 'Anatol.' The latter was especially effective in lobby and foyer while the three-sheets are finest I have ever handled."

G. W. Martin, Irvin Theatre, Bloomington, Ill.: "Your lithographs and all advertising matter on 'Anatol' were one hundred per cent. Laurence F. Stuart, Palace Theatre, Dallas: "Allow me to compliment you on the special one and three sheets on 'The Affairs of Anatol.' Your lithographs on this subject surpass all recent lithographs, in my personal opinion." In addition to the special lobby display posters now being issued on "Fool's Paradise," a series of outdoor paper in the usual sizes has been prepared, a striking 24-sheet designed by C. E. Millard being especially noteworthy.



SPECIAL ONE-SHEET LOBBY DISPLAYS ON CECIL B. DE MILLE'S "FOOL'S PARADISE," DONE FOR PARAMOUNT BY HENRY CLIVE

Opens Vaudeville Booking Agency

The Independent Booking Exchange, a new agency, has located at 603 Gayiety Theatre Bldg., New York City, for the purpose of supplying exhibitors with an occasional singer or a complete vaudeville show. Lee Beggs, former director of Constance Talmadge and other stars, and a well known screen player who appears in a picture role in United Artists' new Rex Beach picture, "The Iron Trail," has entire supervision of the new concern and he firmly believes the exhibitor desires the services of a reliable office that can supply him with as many acts as required to give his patrons a novelty program in conjunction with his feature picture.

The office anticipates a rush of Christmas and New Year orders for acts for special holiday programs and advises immediate booking from managers desiring service on those dates.

Vignola Finishing "Beauty's Worth"

Robert G. Vignola, director of special productions for Cosmopolitan, is now engaged at International studios, New York, in putting the finishing touches to "Beauty's Worth,' the Sophie Kerry story, starring Marion Davies. This is Mr. Vignola's second production with Marion Davies in the star role, his first being "Enchantment," which is reported a big success all over the country.

"Beauty's Worth" was made for the most part in Los Angeles, but there remained several important scenes which required the resources of the New York studio and these were held up until the company returned to New York. The adaptation was made by Luther Reed, and the camera work was made under the supervision of Ira Morgan. Forrest Stanley, who played the male lead opposite Miss Davies in "Enchantment," plays an important role in "Beauty's Worth."

All Star Cast in Next Cabanne Film

William Christy Cabanne, whose latest R-C production, "At the Stage Door," was completed barely a fortnight ago, has already begun work on his next feature offering, "Beyond the Rainbow," at the studios, 3 West Sixty-first street, New York. It was adapted for the screen by Director Cabanne and Miss Loila Brooks, a newcomer to picture work. Two stories, "The Price of Fine Feathers" by Solita Solano and "The Mirage" by Eustace Hale Ball, have been moulded together into one scenario.

Included in the cast, in the order in which they will appear, are Courtenay Foote, Lillian (Billie) Dove, the noted "Follies" beauty; Virginia Lee, winner of the national beauty contest; Diana Allen, James Harrison, Macey Harlem, Rose Coghlan, Maurice Costello, Helen Ware, George Fawcett, Marguerite Courtot, Walter Miller, Charles Craig, Edmund Breese and Huntly Gordon.

Preview of "School Days," Warner Brothers' Release, Given Enthusiastic Greeting

Over 1,200 persons, ranging from the enthusiastic motion picture "fan," the exhibitor and up to the state official, greeted the preview presentation of Warner Brothers latest production, Gus Edwards "School Days," starring Wesley Barry, at the Astor Hotel, December 1, with an enthusiasm that has seldom been accorded a similar occasion. The picture was produced by Hary Rapf, and directed by William Nigh, who also collaborated in writing the story with Walter De Leon.

Long before the curtains were drawn apart to reveal a schoolroom scene which served as a prologue to the picture, the crowds fairly swarmed into the Astor ballroom. The orchestra was capably conducted by Erno Rapee, whose baton is wielded daily over the Capitol Theatre musicians. A school bell rang through the hall. The orchestra broke into one of Gus Edwards' famous songs called "School Days," and the curtains opened. A schoolroom with eight children, four on each side of the room, presided over by a school teacher, Margaret Seddon, one of the principals in the picture, greeted the audience.

Just after singing the "School Day" song, the children stood at attention and pledged allegiance to the American flag. Then the many famous Gus Edwards' melodies were sung, interspersed with clever dancing by the youngsters. The revue lasted about twenty minutes, and as it came to a close the curtains were drawn together. The school bell rang once more. The orchestra broke into the school day song again. After a moment the curtains opened, the stage lights were out, the kids sang the last strains of the song, and the title of the picture was flashed on the screen which had replaced the blackboard.

Yuletide to Be Century Comedy Week; Strong Program Available

As a tribute to Julius Stern, president of Century and newly appointed vice president of Universal, salesmen handling the Century product have pledged themselves to put a Century comedy in every theatre in the United States and Canada during Christmas week. This period from December 25 to 31 will be known as Century Week and a concerted effort is being made by the bookers in the various exchanges to arrange play dates for this period.

During the past few months there has been an increasing demand for Century comedies by exhibitors all over the United States and Canada, for they have found they are actual box office builders. Salesmen report that Baby Peggy, Harry Sweet and Brownie the Wonder Dog are now regarded by exhibitors as among the foremost comedy stars on the screen.

Lee Moran, the newest Comedy star, who has projected a series of super-comedies dealing with conditions of modern life, will contribute one picture a month to the company's output. His first release, "The Straphanger," which has to do with suburban life, will be followed immediately by "The Touchdown," of which the theme is college sports.

The Century Film Corporation has been forced to double the number of prints of its comedies during the 1921-1922 season in order to supply the increased number of first run accounts now featuring its stars.

Three Hughes Films Released, Goldwyn Promises Three More

Rupert Hughes has already figured largely in Goldwyn's fifth year product. And he's going to figure still larger. Three Rupert Hughes' photoplays have already been released by Goldwyn—"The Old Nest," "Dangerous Curve Ahead" and "From the Ground Up." The first two were Goldwyn specials—two of the biggest and most human pictures yet produced in America. "From the Ground Up" was used as a starring vehicle for Tom Moore and gave him one of his best roles—as good as the one which Mr. Hughes supplied him with in "Hold Your Horses" last year, it is said.

The three Hughes pictures nearing completion, and which will be included in Goldwyn's fifth year product, are "The Wall Flower," "Sent For Out" and "Remembrance," the two latter being working titles. Mr. Hughes not only wrote the scenarios directly for the screen, but himself prepared the continuities and aided in directing and casting. In fact, he is in absolute charge of every detail of "Remembrance," making his debut as a full-fledged director with the latter.

The Wall Flower" is another big Hughes real life drama with Colleen Moore in the leading role. Richard Dix plays opposite her. Colleen Moore also plays the lead in "Sent For Out." Ralph Graves is the leading man. For "Remembrance" Mr. Hughes selected an all-star cast headed by Claude Gillingwater, Kate Lester, Patsy Ruth Miller and Cullen Landis.

Five Famous Sons Aid Ham Hamilton

Five sons of men or women known internationally for their connection with the theatrical profession are assisting in the production of Mermaid Comedies featuring Lloyd "Ham" Hamilton, which are released through Educational Exchanges.

The roster includes: Lloyd Bacon, scenario writer, son of Frank Bacon, of "Lightnin';" Walter Morosco, assistant director, the son of Oliver Morosco; Jack Stevens, son of Lander Stevens and Georgie Cooper, stage favorite, and Archie Mayo, scenario writer, son of Louis Mayo, who brought the Columbia Opera Company from Europe to the United States. Hugh Fay, Hamilton's director, is the son of the late Hugh Fay, of Barry and Fay, theatre owners and producers in New York years ago.

Latest Sketchograf Argues Against War

Following up its letter to E. W. Hammons, president of Educational, in which it indorsed "What's the Limit?" the latest issue of Sketchografs by Julian Ollendorff, the Motion Picture Committee of the Council for Limitation of Armament has written to practically every exhibitor in the United States and Canada urging them to book this picture, which is based on the world's great need for reduction in armaments.

"What the Limit?" presents in sketches drawn under the camera a graphic story of the burden laid upon the peoples of the world all through the ages by war.

Colorado Springs Lauds "Disraeli"

From "Pat" Argust, manager of the Princess Theatre, Colorado Springs, comes a letter of enthusiastic praise from the exhibitor's standpoint, for the George Arliss production of "Disraeli," a United Artists' release.

"We have just finished a four-day engagement of 'Disraeli,'" says the letter. "As to my personal opinion of this picture, there are not enough superlatives in me to do it justice. The artistry and intelligence of Mr. Arliss' portrayal of 'Disraeli' is superb. It is one of the most finished and finest photoplays I have ever seen."

Lige Conley Is in New Mermaid

The negative of the third all-star picture in the new Educational-Mermaid Comedy series, called "The Bally-ho," is expected in New York in a few days, when Educational will prepare it for early distribution.

The story is about a circus and the picture features Lige Conley, who has won recognition from exhibitors for his fine work in previous Mermaid Comedies, including "For Land's Sake" and "Free and Easy." Playing opposite him is pretty Joey McCreery, known in the film world as Elinor Lynn.

Chaney Finishes Goldwyn Picture

Lon Chaney, the actor with a thousand faces, has recently completed the fourth Goldwyn picture, in which he has had a leading role—"A Blind Bargain," made from Barry Pain's novel, "The Octave of Claudius."

Arthur Carew, Sigrid Holmquist, and Monte Blue Are on Location in Georgia for Scenes in Special

Jean Paige and Arthur Edmund Carew at Savannah.

Arthur Edmund Carew, Sigrid Holmquist and Monte Blue at Thomasville.

Thus read the production schedules, respectively, of Vitagraph's "The Prodigal Judge" and Pyramid's "My Old Kentucky Home." Two super-specials, the body of which was being made in the South, in Georgia.

By SIG SCHLAGER
Exclusive to Moving Picture World

Long Distance Call

I registered a long-distance post-midnight call to the Tasco Hotel at Thomasville for Carew. Then I went to bed. About two the phone rang. "Ready with Thomasville," came sleepy tones while as sleepy ones answered "All right." Then I took another nap. About four I got word that Carew was not at Thomasville working with Ernest Smallwood, but with Edward Jose at Savannah. Next night I called Savannah. Carew had returned to the Pyramid fold and was at Thomasville.

"Hello, Proteus"—when I had gotten him, finally—"you're as hard to find as a Moving Picture World on the newsstands on Tuesdays."

"Hello yourself," came the tired rejoiner. "Just got in—making a night sequence with Monte Blue and Miss Holmquist. Say, Sig, there's a queen. The Mary Pickford of Sweden, they call her. She's good, too; that is, I mean she's a good actress. This is her first picture in America. She's——"

Going to France

"Just a second," I interrupted. "This interview is costing money. How about these two productions?"

"Great! Monte Blue plays the youth, Miss Holmquist the heroine and I'm the heavy. Good combination, Smallwood says. Company's going to France after this picture, which is a filmization of Anthony Paul Kelly's 'My Old Kentucky Home.'"

"Now, about the other picture. You know Mr. Smallwood waited quite a time for me to finish 'The Prodigal Judge'—and only by rare good fortune was the ultimate sequence of the Jose special scheduled for 'shooting' in Georgia, not too far from the Pyramid present stamping-ground. There's a rather thrilling duello scene in 'The Prodigal Judge,' in which I play a composite role, embracing the personal vices but histrionic virtues of three characters in the Vaughan Kester novel.

"Miss Jean Paige, Maclyn Arbuckle, Earl Foxe and other well-known players appear.

"You see that whatever qualities New York may have as a picture-producing center, producers, on occasion, needs must find as close a substitute for Los Angeles as possible." (Carew came East to play in "The Prodigal Judge," having made more than a dozen film plays on the West Coast.)

Everyone Well Satisfied

"It's lovely, here, and the location work seems to be most successful. Everyone is well satisfied and Vitagraph is predicting an unprecedented reception for 'The Prodigal Judge.' A number of persons who had seen the 'rushes' at the studio were kind enough to say my work has surpassed anything I have done to date."

The telephone operator at the Hotel Wellington broke in:

"Your fi' minutes is up."

"Well, Arthur," I interposed hastily. "Haven't forgotten anything, have you? And by the way, what're you going to do next?"

"Probably apply for a job in Ringling's as the human skeleton. I've lost fifteen pounds chasing between Thomasville and Savannah and my skin is chafed to nothingness from changing costumes. Goo' bye."

Hope Hampton in "White Faith"

After an absence from the screen of nearly a year, Edward K. Lincoln, long a favorite among photoplay "fans" in stellar and leading roles, will be seen in support of Hope Hampton in her next First National picture, "White Faith," now in process of production at Fort Lee, N. J., under the direction of Clarence L. Brown. The picture will be released by Associated First National Pictures some time early in the spring of the coming year.

England Cables for More Prizmas

Prizma color pictures have, it is said, met with such approval in England that though it had been thought that a sufficient number of prints had been supplied to meet all requirements for the time being, Sir William F. Jury, managing director of Jury's Imperial Pictures, Ltd., has cabled orders for 150 additional prints to meet the immediate demands of the English motion picture market.

SCENES FROM PATHE'S NEW SERIAL, "WHITE EAGLE," STARRING RUTH ROLAND

"Island Wives" to Be Filmed in the South

Corinne Griffith's next Vitagraph production, "Island Wives," will be filmed in the South, mainly in the viccinity of Miami, Florida. The Vitagraph star, with her supporting company and technical staff, left early last week for the famous winter resort. Though the locations for the picture already have been selected and work on the production begun, Miss Griffith will take advantage of the few days preparation for her first scenes and visit Havana, remaining in the Cuban city for three or four days.

"Island Wives" was written by Bob Dexter and adapted to the screen by William B. Courtney. Its opening scenes are laid in Rapia, an imaginary island in the South Seas.

Comedy Picture Makes Big Hit

An example of the growing importance of good two-reel comedies among exhibitors as a means of strengthening their bills was given recently by Walter David, local manager of Loew's State Theatre, Indianapolis.

A Century Comedy featuring Brownie, called "Around Corners," was booked to David for the week beginning November 20, but before the time was up he asked to hold it over for the second week. On the strength of the success of "Around Corners," the Century Exchange booked him for another of their comedies called "A Muddy Bride," beginning Sunday, December 4.

Next Truex Comedy

"Stick Around" is the next two-reel comedy starring Ernest Truex and produced by the AyVeeBee Corporation which Pathe has scheduled for release the week of December 18. The offering is not only an important one from the standpoint of the star, who is now making the hit of his career in "Six-Cylinder Love" at the Harris Theatre in New York, but also because it is from the pen of P. G. Wodehouse, who has written a number of the most successful Broadway musical comedies, and whose stories in the Saturday Evening Post, the Cosmopolitan, and other leading publications have placed him among the day's foremost humorists. The comedy gives Truex a splendid opportunity to display his whimsical brand of humor and his marked acting ability.

Visit Cape Cod

Edwin L. Hollywood, directing Irene Castle in "The Rise of Roscoe Payne" for Hodkinson release, returned to the Estee studios in New York last week after a trip through Cape Cod with Joseph C. Lincoln, author of the story. While on the Cape Mr. Lincoln and Director Hollywood visited Hyannis, Barnstable, Ostable and other towns where the action of the story is laid.

More Prints to Meet Demand for Triart Great Master Productions

In order to meet the demand for early dates on "The Beggar Maid," first in the series of Triart Great Master Productions, released by Hodkinson, it has been found necessary to order nearly twice the number of prints originally sent through the laboratory, according to an announcement this week from Hodkinson offices. The popularity of the Triart Great Masterpiece series with exhibitors is increasing by leaps and bounds, and the series may be booked by every first run-house in the country.

A few of the first important houses in the country to book the entire series, on the strength of the drawing-power of the first picture, "The Beggar Maid," are the Rialto and Rivoli Theatres in New York, Strand in Brooklyn, Strand in Albany, Strand in Buffalo, Strand in Syacuse, Park in Boston, Grauman's Rialto in Los Angeles, Stanley in Philadelphia, Ascher's Capitol in Cincinnati, Allen in Cleveland, Star in Rochester and Rialto in Washington.

These theatres, following the presentation of "The Beggar Maid," have already aranged play dates for the second picture in the series, "The Bashful Suitor," to be released by Hodkinson on December 11.

"The Bashful Suitor," made under the personal supervision of Dramatic Director Herbert Blaché, and Art Director Lejaren ã Hiller, is based on the theme suggested by Josef Israel's painting which now hangs in the Metropolitan Museum of Art in New York City. The leading roles in the story are played by Mary Brandon and Pierre Gendron.

Paramount Adds Another Aid for Exhibitors

"It Has Been Done" is the slogan of The Junior Exploiteer, the latest exhibition aid published by Famous Players-Lasky Corporation. The Junior Exploiteer, like the Paramount Exploiteer, is a newspaper of stunts that have been successfully executed in selling a Paramount picture to the public, the first number is devoted to "The Golem."

In it the New York and Chicago campaigns are given in detail. The features of "The Golem" exploitation is other towns are also described and illustrated. Every issue of both The Paramount Exploiteer and The Junior Exploiteer is devoted exclusively to one subject. They are published shortly after the picture's release, when enough data has been collected from the advertising in the early runs.

Smith's Enthusiasm Over Special Delays Departure for West Coast

Albert E. Smith, president of Vitagraph, has left for a supervisory visit at Vitagraph's West Coast studios at Hollywood, having been detained several weeks in the East that he might give his personal attention to the big forthcoming Vitagraph special, "The Prodigal Judge."

This picture, to be released in January as an Edward Jose Production, Mr. Smith believes will be one of the very biggest pictures of 1922, and so intense was his interest in this production that he was present at the filming of more than three-quarters of the exteriors in Canada and in various parts of the States.

Also, Mr. Smith, while very chary on predictions concerning other Vitagraph productions, had no hesitancy in stating his impressions of "The Prodigal Judge." Nearly all of the footage on this special was projected for him just before he left for the West Coast. Mr. Smith described the film as the greatest he had ever seen.

A very few of the final atmospheric scenes of "The Prodigal Judge" are now being made near Savannah, Georgia, but Mr. Smith's business at Vitagraph's western studios was too urgent to permit him to make this final location trip.

One feature of "The Prodigal Judge" in which Jean Paige is starred, is the painstaking care which is put into every little detail of costumes and local color. The story deals with the South of about 1835, when slavery and corn whiskey were still permitted by the Constitution.

Second Holtre for Hodkinson Finished

Work on the second Holtre production, starring Irene Castle, for release through Hodkinson, reached the half-way mark this week at the Estee studios, under the direction of Edwin L. Hollywood, according to an announcement from the Hodkinson offices. The name of the production is "The Rise of Roscoe Payne," a Joseph C. Lincoln Cape Cod story.

The first of the series of Holtre productions, starring Mrs. Castle, "French Heels," has been cut and titled and prints are being shipped to the various Hodkinson Exchanges for release on January 8.

Begins Production of "Pawned" for First National Release

With Tom Moore and Edith Roberts as the leading figures of an all-star cast, Irvin V. Willat at the directorial rudder, and Frank L. Packard, of "Miracle Man" fame, as the author, J. Parker Read, Jr., this week launched into production "Pawned," his initial special feature for Associated First National release.

It is said Mr. Read's selection of cast, story and director clearly indicate that he intends to strictly conform to First National's slogan of "Bigger and better pictures." More than two months were devoted to preparing the drama for production before Mr. Read would permit the first scene to be filmed. The story was adapted to the screen by Marc Robbins, from Mr. Packard's currently popular novel of the same name.

Tom Moore has just completed a long starring contract with Goldwyn. Miss Roberts, who is to play opposite Moore, has just completed the leading feminine role of Cecil B. de Mille's latest production, prior to which she has appeared as the star of a number of pictures. James Barrows, widely known character actor, is the only other member of the all-star cast as yet selected. The interior scenes of the story will be filmed at the Thomas H. Ince studios, Culver City, where Mr. Read has made his headquarters for the past several years. Many of the exteriors, however, are to be filmed in San Francisco and the vicinity.

"Doll's House" to Be Full Program

Nazimova has found Ibsen's "A Doll's House," her forthcoming United Artists' release, too important and elaborate a subject for a dual film program as originally intended.

When she first began work on "A Doll's House" it was her intention to produce with it, as the first of a series of repertoire pictures, Oscar Wilde's "Salome," but as work on the Ibsen drama progressed, she found it was by far too important a work to be produced in any but the most elaborate form.

Betty Compson in W. D. Taylor Film

A girl who lives two separate lives is portrayed by Betty Compson in the William D. Taylor production temporarily called "The Noose," a Paramount picture. As Genelle and Coraline, Miss Compson is a famous danseuse in the great Parisian cafes and an Apache of the underworld of the French capital.

Lucille Carlisle with Vitagraph

Lucille Carlisle, who was a familiar and attractive figure in many of the Larry Semon comedies until nearly a year ago, has again joined the Vitagraph comedian's company and is the leading woman in his newest comedy which is now nearing completion at the Hollywood studio.

Signs First Runs

The Strand Theatre in Springfield, Ill., has signed for first-run on the following Hodkinson released productions, according to an announcement from the Hodkinson offices this week: "Jane Eyre," four days beginning January 1; "Rip Van Winkle," five days beginning December 27, and "The Mysterious Rider," four days beginning January 13.

Wid Gunning Reports Securing Winner in Hobart Bosworth's "White Hands"

Wid Gunning announces that he has taken over for distribution "White Hands," in which Hobart Bosworth is featured. The picture is the first one made by Max Graf in the new San Mateo Studios. The story is by C. Gardner Sullivan and Lambert Hillyer directed.

In "White Hands" Bosworth takes the part of Hurricane Hardy, a hard fisted sea captain adventuring into the Sahara desert in search of goods. He comes upon a helpless American girl and carries her back to a coast settlement with the plan of seizing her for himself. Here a thrilling contest occurs between Hardy and a divekeeper for possession of the girl, who is finally rescued through the efforts of a young American and a 3-year-old white waif. Hardy is regenerated by the child.

The picture is said to give Bosworth the most dramatic opportunity he has ever had. It abounds with thrills, including the killing of a man by sharks and a fight in which Bosworth bests an entire band of Arabs. There is a most dramatic series of double exposure scenes showing Hardy fighting with his own evil self in which Bosworth is said to rise to unsurpassed heights.

The cast selected by Mr. Graf includes many of the best known people in pictures, among them Robert McKim, Elinor Fair, Freeman Wood, Muriel Frances Dana and Al Kauffman.

Lambert Hillyer, the director, has for the last few years been directing William S. Hart. C. Gardner Sullivan, the scenario and continuity writer, is known as the highest paid man in that branch of the industry. He wrote the story especially for Bosworth at Mr. Graf's request. The photography was done by J. O. Taylor.

The settings of "White Hands" are lavish. An entire Algerian village was constructed, including the native dance halls, cafes and homes.

The Wid Gunning staff is making elaborate preparations for putting over "White Hands." The title readily lends itself to strong exploitation, and special novelties and paper are being made. Contracts already are being requested by exhibitors who knew that the picture was in course of making. One of the first play dates will be at the California Theatre, San Francisco, the management of which saw the film in the studio projection room and insisted on an early showing.

Mr. Graf himself brought the master print of "White Hands" to New York and turned it over to Mr. Gunning. He returned this week to San Francisco to start work on his second picture.

"White Hands" is the first big picture to be made in the new studios erected at San Mateo, in the suburbs of San Francisco, by business men of that city anxious to induce producers to settle permanently there. Mr. Graf was the first producer invited to take advantage of the elaborate equipment there.

Mr. Graf has had a long experience in the picture industry. He was production manager for the old Balboa company and for World Film. He has been an executive with Pathe and other companies, and in the early days of the industry was an exhibitor. He was producing manager for "The Sea Lion" and "Blind Hearts," made by the Hobart Bosworth Productions at the Thomas H. Ince Studios in Culver City.

For his first picture under his own name, Mr. Graf determined to obtain the best talent possible. That accounts for the unusual combination of talent which had a part in the production—continuity writer, director, cameraman and cast are all capable and well known people in the motion picture production game.

Scenic Grandeur of Banff Helps Sensational Effect of "Conceit"

New York theatregoers will pass upon the first of Selznick's six special productions for this season when "A Man's Home" occupies the screen at the Capital Theatre week starting Sunday, December 18. Before that time there will be pre-release showings of "Conceit," the second feature in the Selznick series in some of the larger cities outside of New York.

"Conceit" is based upon entirely different lines than "A Man's Home" with vastly different phases of human nature under consideration—but the Selznick forces declare that more exciting events and a wider appeal to sensationalists will be disclosed in the latest special. "Conceit" was shown to representatives of the trade press during the past week and the first critical opinions point to a substantiation of the Selznick faith in the new offering.

Michael J. Phillips wrote for Munsey's Magazine, the story on which Edward J. Montague based the scenario of "Conceit," from which Burton George directed the presentation. Myron Selznick, vice-president in charge of production, sent Director George and his company to the Canadian Rockies to make headquarters at Banff, Alberta.

Thus were scenic backings secured that promise to make "Conceit" distinctive. Much of the action takes place out-of-doors and in every one of these scenes are different "shots" of mountains, snow capped and creased with rugged fissures of rocks and ice; forests that disclose miles upon miles of tree-tops; roaring cataracts and rushing streams—all forming a natural background for ferocious combats, man to man and struggles with wild beasts. "Conceit" is declared to be the only photoplay that has carried practically its entire action into that rugged country of Banff, bringing to the screen, in this way, scenery that will be a revelation to many theatregoers.

In the matter of cast, Myron Selznick made individual selection of players. Thus William B. Davidson became the lead, representing the type of character who typifies "Conceit;" Mrs. DeWolf Hopper is leading woman and Betty Hilburn figures prominently in the crux of the plot. Charles Gerard, Maurice Costello, Patrick Hartigan and Warren Cook are other players of importance to the presentation.

"Conceit" is an immediate release among the Selznick attractions. Prints are now in the several Select branches and contracts for presentations have already become operative in the various territories.

300 Cleveland Showmen Praise First Nationals

"The Silent Call" went over big with an audience of 300 exhibitors and their friends at an Associated First National private screening at the Knickerbocker Theatre, Cleveland, last Wednesday afternoon. Buster Keaton in "The Boat" filled out the bill.

Among the prominent exhibitors present were James P. Dunlevy, Strand Theatre, Akron; C. A. Barbian, Waldorf Theatre, Akron; Joe Trunk, Dome Theatre, Youngstown; Leo J. Burkhart, Hippodrome Theatre, Crestline; W. K. Richards, New Royal Theatre, Findlay; August Ilg, Wonderland Theatre, Lorain; Judge G. H. Foster, Marion Theatre, Marion. "Three - Pass Harry Mintz" led the Cleveland contingent, which included Mike Levine, of the Erie; Dave Schumann, of the Demison Square; Moe Horwitz, of the Washington Circuit; H. E. Horwitz, of the Olympia, and the rest of the members of the Pinochle Club who gave up an afternoon at the league headquarters to take a look at the much touted H. O. David production.

Painting of Hart

An oil painting of William S. Hart, Paramount star, is the center of attraction at the exhibition being held in the Stendahl Galleries, Ambassador Hotel, Los Angeles. The painting is the work of C. E. Ruttan, who as a naval lieutenant, was the official painter of the United States naval aviation service during the war.

GRAF PRODUCTIONS PRESENTS HOBART BOSWORTH IN "WHITE HANDS." RELEASED BY WID GUNNING, INC.

Torino Films, Inc., Organizes with Capital of One Million Dollars

Committed to a policy of not more than one production each year, Torino Films, Inc., has been organized under the New York State laws with an authorized capital of one million dollars. The officers of the new company are: Harry Raver, president; Bert Wheeler, vice president, and John L. Dudley, secretary and treasurer. Associated with these on the board of directors are Robert H. Davis, editor-in-chief of the Frank A. Munsey fiction magazines; Larry Giffen, author's, artists' and publisher's representative; Fred McClelland, well-known showman, and Dr. Charles Perilli, a physician and surgeon of note.

The plans of Torino Films, Inc., include the production of important pictures and the exploitation of productions which the company may decide to purchase in its own right, or distribute as agent for other producers. The activities of the company, in any case, will be confined to films of the super class.

Production material will be selected by a literary committee composed of Messrs. Giffen, Davis and Raver. Fred McClelland will have charge of exploitation, with a corp of assistants. Bert Wheeler will have charge of sales and promotion.

The business affairs of the company will be supervised by John L. Dudley, member of the New York Chamber of Commerce, and formerly trustee of the City Savings Bank.

Absorbing the business of Harry Raver, Inc., an importing and distributing concern for many years, Torino Films takes over d'Annunzio's "Cabiria" and other important holdings of the former company. "Cabiria" is about to be released by First National, following its July showing at the New York Strand. The film has been condensed to run one hour and three quarters so as to make possible its presentation in picture theatres. When shown in legitimate houses, "Cabiria" ran three hours.

Studio connections for Torino Films, Inc., have been established both in Italy and in New York. Plans are under way to take a company of American players abroad for the first production.

LEE MORAN IN HIS FIRST CENTURY COMEDY, "THE STRAPHANGER"

Elaine Hammerstein Successes Causing Nation-Wide Comments

Elaine Hammerstein, Selznick star, who has just finished "Why Announce Your Marriage?" is getting ready for another of her star-series productions which is scheduled to go into work within the next ten days or two weeks. Ralph Ince will probably direct the next picture just as soon as he finishes with Eugene O'Brien in "Channing of the Northwest." The title of the next Hammerstein release has not yet been announced.

Miss Hammerstein's most recent production—which will not be released for some time—was shown at the Selznick home offices recently in a more or less uncompleted state. It is the consensus of opinion that "Why Announce Your Marriage?" not only presents her at her best but is also the best story in which she has yet appeared. To Lewis Allen Browne, member of the Selznick scenario staff, must go a great deal of credit for Mr. Browne not only prepared the scenario put also wrote the original story. The direction is by Alan Crosland.

"Handcuffs or Kisses," starring Miss Hammerstein," which was recently released, is being well received throughout the country. A prominent official of Little Rock, Ark., who is interested in prison reform, thought so well of the production when he saw it at the State Lake Theatre, Chicago, that he has written to the Selznick home offices, trying to hurry the production into the biggest theatre in Little Rock in order that his friends may see it and that he may get behind it personally with such publicity aids as his office is able to enlist.

Nearly Completed

Only a few more scenes for Anita Stewart's next picture, "The Woman He Married," remain to be shot, according to reports from the Louis B. Mayer headquarters. With Fred Niblo directing, the production of this future First National release has gone along very successfully.

The story is along society drama lines with just enough melodrama and mystery to keep the spectator's interest keyed to a high pitch. Prominent in the cast are: Donald MacDonald, Shannon Day, Darrol Foss, William Conklin, Charlotte Pierce, Charles Belcher and Frank Tokunaga. Bess Merodyth prepared the scenario from the stage play by Herbert Bashford. Ernest Palmer is chief of the photographers.

Beautiful Studios For R-C Completed

The recently completed R-C studios in Hollywood are among the largest and most beautiful in California. They cover an area of twenty acres, and include three huge stages, all perfectly equipped, carpenter shops, paint shops, planing mills, plaster shops, electrical department, generator and transformers, warehouses, property and wardrobe buildings, individual administration buildings, many beautifully appointed dressing rooms for stars and players, a huge garage, auto sheds, green house and flower gardens, warehouses for stock scenery and "flats" and other storehouses of really amazing proportions. The entrance to the main administration building is shown in this illustration.

Get Into Our Big Christmas Issue. Place your advertising order today.

"Hail the Woman" a Human Narrative

DECLARED to be the noted producer's answer to the public demand for bigger pictures, "Hail the Woman," the Thomas H. Ince special production for distribution by Associated First National Pictures, Inc., is ready for immediate release.

Prints have been delivered to the First National exchanges throughout the country by the Ince laboratories, and the premiere presentation will probably be staged in New York or Chicago within the next three weeks.

"Hail the Woman" has been called an "epic of American womanhood," and although the theme itself has an especial appeal to women, the tenseness of its dramatic situations and the rapidity with which Mr. Ince has built one big scene after another gives the production as definite an appeal to men as it has to women.

The story is based upon the ruthless philosophy of a stern old Puritan of modern times, and the picture opens with a beautiful prologue depicting an incident of Pilgrim life at Plymouth in 1621, and fades from Plymouth to Flint Hill, N. H., where the principal scenes of the drama are laid and where a hard old bigot, narrowed by his devotion to religion, dominates a household and, in a few short days, creates conditions which materially determine the life careers of three personalities.

The basic theme is the awakening of modern womanhood from the slavery of the kitchen and her progress in business and in the professions. It is a picture of vivid contrasts of character and of conditions and of times.

New O'Brien Film Has Choice Cast

For "Channing of the Northwest," Selznick production, starring Eugene O'Brien, which is now in the making at the company's New York City studios, under the direction of Ralph Ince, a cast has been selected that not only fits the various roles but is calculated to enhance the box office value.

James as "Heavy"

Norma Shearer, a dark eyed young beauty, who has been steadily working her way to prominence on the screen for the past year, and who is claimed as another "discovery" by Myron Selznick, has been cast in the leading feminine role opposite Eugene O'Brien. This is Miss Shearer's second appearance in Selznick productions, she having played a role in "The Flapper," one of the late Olive Thomas' most successful release.

Gladden James, rated as a most virile actor, is playing a "heavy" role in "Channing of the Northwest." James was recently seen in the Selznick production, "Bucking the Tiger," in support of Conway Tearle, and also had a prominent role in the Select picture, "The Heart of Wetona," with Norma Talmadge. Martin Faust, a veteran screen player, has been cast in the important role of a half-breed.

"Channing of the Northwest," which is, as the title implies, a tale of the Canadian Royal Mounted, was adapted to the screen by Edward Montague, and is the first story of this kind to be used by Eugene O'Brien as screen vehicle. The star and a large company of players, under the direction of Ralph Ince, will leave this week for Lake Placid and other Northern points to secure suitable snow scenes.

Christie Lists Strong Pictures for Holidays

Christie Comedies are offering their strongest releases of the season up to date during the period from the middle of November until early January, according to a statement of Al Christie, who is planning his present series, distributed through Educational exchanges, with production well in hand from thirty to sixty days ahead of release dates.

"Life" Praised

Starting with the comedy, "Saving Sister Susie," which was released in November, a strong line of pictures will be available for first-run houses during the holiday season down to and including "A Barnyard Cavalier," which is to be released early in January. "Saving Sister Susie," which features Dorothy Devore, recently drew an unusual review for a two-reel comedy outside of the film trade when "Life" declared that it had more plot and more entertainment value than most five-reel features.

Other pictures included in the late fall release schedule are "Fresh from the Farm," with Bobby Vernon; "Kiss and Make Up," with Earl Rodney and Helen Darling, and "No Parking," with Neal Burns.

New Stock Revival of "A Man's Home"

Anna Steese Richardson and Edmund Breese, authors of Selznick's special, "A Man's Home," have arranged with the Century Play Company to place the original play in dramatic stock repertoires for the next season. Because the photoplay has attracted so much attention, and will be generally shown during the coming months, the Century Play Company expresses great faith in the stage revival among stock companies.

Withdrawn

The Richardson-Breese play was originally acted with George Nash, the star, but it did not proceed very far before Myron Selznick discovered its availability for screen presentation. Through an arrangement with Miss Richardson and Mr. Breese, the stage version was withdrawn and turned over to Ralph Ince as the basis of a Selznick special.

Wide Advertising

The authors retained the stage rights and these have now been transferred to the Century Play Company. Because dramatic stock companies abound more profusely than they ever did, this broadened field presentations of "A Man's Home will probably more widely advertise the screen drama.

In this connection the transition of "Scandal" from story form to screen and then to the stage is recalled. "Scandal" was also a Selznick production made at a time when Lewis J. Selznick was making stars out of Norma and Constance Talmadge and the Cosmo Hamilton story was secured for Constance. Recently the Selznick organization revived "Scandal" and it is now current on screens of the world.

Scene from "Life's Greatest Question," a Joe Brandt-George Davis feature

CONTRASTING POSES OF WESLEY BARRY BOTH AS THE POOR COUNTRY BOY AND AS THE RICH CITY LAD IN THE WARNER BROTHERS' SPECIAL, "SCHOOL DAYS." RELEASED ON STATE-RIGHT MARKET

Three Productions Find Place on Hodkinson December Program

Three productions are announced for release by W. W. Hodkinson during December, according to a report from the Hodkinson offices. They are "The Bashful Suitor, second in the series of Triart Great Masterpiece Productions; "Fifty Candles," fourth in the series of Irvin V. Willat productions, and "Cameron of the Royal Mounted," the second Winnipeg productions—Ralph Connor picture presented by Ernest Shipman.

A Two-Reel Production

The release date of "The Bashful Suitor" is December 11. Featured in its are Mary Brandon and Pierre Gendron. It is a two-reel production adapted from the theme suggested in the painting by Joseph Israels, which hangs in the Metropolitan Museum of Art in New York City. It was made under the direction of Dramatic Director Herbert Blaché, and Art Director Lejaren ä Hiller and reaches the screen under the sponsorship of the Triart Advisory Board, consisting of Robert W. DeForest, president of the Metropolitan Museum of Art; Francis C. Jones, treasurer of the National Academy of Design; Edwin H. Blashfield, president of the National Academy of Design; Charles Dana Gibson, president of the Society of Illustrators; Robert Aiken, president of the Sculptors' Society of America; Louis C. Tiffany, founder of the Louis Comfort Tiffany Foundation, and Daniel Chester French, one of the world's foremost sculptors.

"Fifty Candles Listed"

"Fifty Candles" is also scheduled for release on December 11. It is a mystery story by Earl Derr Biggers which appeared originally in the Saturday Evening Post. The cast includes Marjorie Daw, Bertram Grassby, Dorothy Sibley, Edward Burns, William Carroll, Wade Boteler and Ruth King. Dorothy Sibley was the winner of the recent beauty contest conducted by Willat through the Movie Weekly.

The release date of "Cameron of the Royal Mounted" is set for December 25. The story is by Ralph Connor. In the cast are Gaston Glass, Irving Cummings and Vivienne Osborne. It was directed by Henry MacRae.

Naval Film Set for January 7 at Annapolis

The special showing of "The Battle of Jutland," which Educational will give at the Naval Academy at Annapolis has been set for January 7 by arrangement with Admiral Wilson, superintendent of the academy.

Through the courtesy of Dr. Hugo Riesenfeld, managing director of the Rialto Theatre, New York, where the picture was given its American premiere, the musical score prepared and used by him has been sent to the academy for use by the band there when the picture is presented. The Secretary of the Navy and the Assistant Secretary of the Navy will be invited to attend the showing.

A complete program of Educational pictures will be built around "The Battle of Jutland," furnishing a whole evening of diversified entertainment. One of the Selig-Rork Photoplays, a two-reel Christie Comedy, a Robert C. Bruce Scenic and a Kinograms news reel will be supplied by Educationals Washington branch.

Another showing of "The Battle of Jutland" at the Marine Barracks at Washington will be given just before or just after the Annapolis entertainment, and a third screening at the Naval War College at Newport, Rhode Island, is being considered.

New Roach Comedy

"Shake 'Em Up," the latest Hal Roach comedy, featuring "Snub" Pollard, which Pathe has scheduled for release the week of December 18th, is one of the most elaborate one-reel offerings from the Roach Studios and should please every exhibitor. The comedy is a side-splitting travesty of photoplays of the Mexican border, and most of the mirthquakes are supplied by the earthquakes which "shake 'em up" every few minutes during the course of the day. Pollard appears in the role of "the mysterious rider," a well-known serial play character; Marie Mosquini is the Senorita Teresa Tamale; Noah Young is the Mexican general, and the Hal Roach comedians appear as "atmosphere" and the Mexican army.

Unusual Realism

An example of unusual realism occurred in the filming of "The Master of Beasts," the first of Nathan Hirsh's Jungle Series. Claire Lotto as the heroine was supposed to be awakened with a nightmare to find herself in the toils of a serpent. In filming this scene a huge python was allowed to wrap itself around her body. The snake did its part so well that it was with difficulty that it was wrested from its victim, who was badly bruised and unable to work for several days.

Kineto Foresees Much Good to Public in New Exhibitor Reel

Harry J. Shepard, of the Kineto Company of America, issued this week the following statement:

"The creation of the 'Official Urban Movie Chats of the Motion Picture Theatre Owners of America' will prove to be the most constructive step that has been taken in the motion picture industry. Every right thinking member of the industry, whether he is an exhibitor, producer or distributor, should lend his moral support to this forward movement.

First Issue on January 15

"'The Official Urban Movie Chats of the Motion Picture Theatre Owners of America' are being produced under the personal direction of Charles Urban and the first issue will be ready for release on January 15. Each issue will contain material which will be as fascinatingly entertaining as it will be instructive; the finest pictures in the arts and sciences, in travel and industry and all the many subjects that can be pictured interestingly and profitably to the public mind. These pictures, supplemented by the best thoughts of great leaders among men, past and present, will help to bring to all patrons of the motion picture theatre an understanding and appreciation of the better things of life.

"Mr. Urban will produce a reel which will really be a serial of life. These Movie Chats will give to the exhibitor a weekly contact with the best forces of the community in which he lives. Conceived in the highest ideal of motion picture production, 'Movie Chats will work for immeasurable good in the industry in translating our ideals to the picture-going public."

Million Persons See Fox Picture

More than 1,000,000 persons in the United States have seen "Over the Hill," the Fox special superproduction, according to statistics compiled from the composite reports of Fox exchanges throughout the country. It is said that it is yet to be shown in hundreds of smaller cities in a majority of the states in the Union. The total number of persons who will have seen the production will be increased materially thereby.

Betty Blythe to Be in "The Net"

That Betty Blythe has been engaged to play the leading feminine role in the next Rex Beach picture, an adaptation of "The Net," is the announcement made by Whitman Bennett, of the Bennett Pictures' Corportation through United Artists. It is also announced that work on this production will begin the week of December 12.

SCENES FROM GOLDWYN'S "THE CITY FELLER"

"Just Around the Corner" Hailed as Another "Humoresque" Success

"Another 'Humoresque,'" is the prediction made for "Just Around the Corner," a Cosmopolitan Production presented by Paramount. Several factors contribute to the assurance of the producers and distributors that this picture will more than equal the success of Humoresque," which recently won the Photoplay Gold Medal as the best photoplay of 1920.

First of all, the original story is the work of Fannie Hurst, who wrote "Humoresque." Secondly, the scenario was written by Frances Marion, who did the script of the first Fannie Hurst picture. Miss Marion also directed "Just Around the Corner." A third point is that the locale of the story is again New York's East Side, the dramatic possibilities of which were first strikingly demonstrated by the Gold Medal photoplay.

Another strong factor is that "Just Around the Corner" was created by Cosmopolitan Productions and is said to bear all of the fine touches and high finish which that production company claims for its products.

The authorship of the picture is more than usually important, for Fannie Hurst is considered as the short story writer who has succeeded to the exalted place occupied in literature by the late O. Henry. It is a safe assumption that few are the short story writers whose works boast of the popularity that Miss Hurst's creations have gained.

Was "Superman"

"Just Around the Corner" is based on a short story of Miss Hurst's, entitled "Superman," which appeared in the Saturday Evening Post. In the first volume of the writer's short stories, which was published under the title of "Just Around the Corner," this notable short story was included. Cosmopolitan Productions used the title of the collected short stories for its picture because Frances Marion has crystallized in this East Side drama the spirit of many of Miss Hurst's stories.

Frances Marion, who adapted the story and directed it, has proved herself a skilful translator into screen values of the authoress' delicate sentiment, warm sympathy for the poor and clear understanding of the heart. She is a San Francisco girl who started her career as a newspaper writer and artist, and who later acted for the screen. She took up the writing of scenarios because she felt it to be her real vocation and her success has justified her judgment.

The cast is a well-rounded one. Margaret Seddon, who had an important role in "The Inside of the Cup," plays the mother. A young actor of great promise is Lewis Sargent, who is seen as Jimmie Birdsong. Sigrid Holmquist, called the "Mary Pickford of Sweden," plays Essie Birdsong. Fred C. Thomson, Edward Phillips, Peggy Parr, Mme. Rose Rosonova and William Nally round out the capable cast.

Thelma Worth to Play Lead in Banks Comedies

Thelma Worth, cousin of Betty Compson, has been engaged by Jack Warner, of Warner Brothers, to play the leading feminine role opposite Monty Banks in the forthcoming new series of Banks comedies.

Miss Worth is a protegee of Miss Compson, having studied the technique of acting before the camera, under the personal supervision of her talented and renowned cousin. The first of the new series of Banks comedies, "Be Careful," is now in the course of production at the Warner West Coast studios.

Mae Murray Off to Cuban Locale

Mae Murray and Robert Z. Leonard are on their way to Cuba for the Spanish shots of the next Tiffany production. Mr. Leonard and his staff crowded into a few weeks, months of preparation, and trunks of costumes and props are on the same train which is speeding southward to Key West with Miss Murray and the Tiffany director general on board.

It was originally planned to sail direct from New York to Havana, but owing to the preparation work, it was decided at the last minute to go by rail to Key West and then to Cuba by ship.

Many Big Newspapers Use Story Form of "The Son of Wallingford"

The Bell Syndicate of New York City reports exceptional interest throughout the country in the newspaper fiction version of "The Son of Wallingford," the George Randolph Chester story from which Vitagraph's special production was adapted. The years that the Wallingford characters have been before the public and the satisfaction given by the motion picture which is now running in many big cities are said to be responsible for the interest shown.

Among the additional newspapers which contracted for the publication of "The Son of Wallingford" within the past few weeks are the Buffalo News, the Cleveland News, the Lima, Ohio, News, the Oswego, N. Y., Palladium, the Lewiston, Me., Journal, the Boston Telegram, the Lynn, Mass., Telegram, the Columbus State Journal, the Worcester Telegram, the Waterbury Republican and the Seattle Post-Intelligencer. Among the cities which apparently benefited greatly on "The Son of Wallingford" attendance, after the serialization was started in the daily newspapers, was St. Paul, Minnesota. Both story and motion picture seem to have created a big impression in the Northwest particularly. Duluth, Minnesota, was another Northwestern city publishing the story.

All by Chesters

The Bell Syndicate reports also that it has been approached by trade papers and various semi-trade publications. "The Son of Wallingford" was first published in Collier's Magazine, the National Weekly, and shortly after was brought out in book form.

It was regarded as a novelty by the trade for some time, in that Mr. and Mrs. George Randolph Chester, the authors, were entirely responsible for the finished film in all but the detailed mechanical division, they having originated the idea, written the special Collier's Weekly version, syndicated it to newspapers, rewritten the unabridged book version, adapted the scenario, cast the picture, directed it, and cut, edited and titled it.

"Man to Man," a New Jewel, Finished at Universal City

"Man to Man," Harry Carey's second Universal-Jewel production, hailed as a greater picture than "The Fox," Carey's first super-western now said to be packing theatres throughout the country, has been completed at Universal City and soon will be ready for release. It was directed by Stuart Paton, who has come into recent screen fame as the maker of Priscilla Dean's latest two successes, "Reputation" and "Conflict."

"Man to Man" is the picturization of the popular novel of the same name by Jackson Gregory, one of the foremost writers of tales of the old West. Two of the great thrills in the picture will be a range fire and a cattle stampede. Permission was obtained from the Forest Ranger Service to burn a great tract of dry grease wood and sage brush in the San Francisquito Valley, California. The other great thrill, that of a cattle stampede, was made on the Agoure Ranch, at Calabassas, Cal.

Ernest Hilliard in New Picture

Ernest Hilliard, who has just finished playing the "heavy" in "Idle Hands" with George Arliss, will next be seen in a similar role in a special production for Fox, tentatively "Blood Will Tell," starring Mary Carr, who played the mother in "Over the Hill," and directed by Edwin Carewe. A recent picture in which he played a prominent role was "Tropical Love," lately released by Pathe, which Ralph Ince directed for the Porto Rico Photoplay Company.

THREE OF THE PRINCIPAL PLAYERS IN COSMOPOLITAN'S NEW PRODUCTION, "JUST AROUND THE CORNER"

Left to right: Margaret Seddon, Lewis Sargent and Sigrid Holmquist

Goldwyn Picture Near Completion

Julien Josephson's first Goldwyn photoplay will soon be completed at the Goldwyn studios. It is called "The City Feller" and was directed by William Beaudine, his first Goldwyn picture, and is now in the final stages of titling. Cullen Landis portrays the lead.

Gunning Names Big Exhibitors Booking "What Do Men Want?"

The biggest first run exhibitors of the country are rushing to book Lois Weber's "What Do Men Want?," it is declared at the home offices of Wid Gunning, Inc., distributors of the picture.

Among those who have recently signed contracts are S. Barret McCormick for the Allen, Cleveland; the Pantheon, Toledo; Jensen and Von Herberg, Portland, Ore.; Miller's California Theatre, Los Angeles; Skouras Brothers, St. Louis, and Jones, Linick and Shaefer, Chicago.

Among the big first run houses where "What Do Men Want?" has played successful week runs are the James, Columbus, Ohio; the Alhambra, Indianapolis, and the Butterfly, Milwaukee. Following the conclusion of a highly successful week at B. S. Moss' Broadway, the picture has been sent to the remainder of the Moss theatre in Greater New York.

In Los Angeles, Miller's California arranged an unusual advertising and exploitation campaign for the opening on December 11. Claire Windsor, who played the leading feminine role, made personal appearances. "What Do Men Want?" opened also at the Temple Theatre, Santa Ana, Cal., and at Redlands, Cal., on December 11. It will open a week's run at San Diego on December 18.

In St. Louis, Skouras Brothers opened the picture December 10 at the Grand Central Theatre. Following the completion of this run it will play the remainder of this circuit.

Norma Shearer in Chief Female Role in Eugene O'Brien Film

Norma Shearer, the talented young ingenue, whose work in leading and featured roles during the past few months has brought her to the front as a stellar possibility, has been engaged to support Eugene O'Brien, the Selznick star, in "Channing of the North West," his latest screen offering now in process of production, under the direction of Ralph Ince. The story is from the pen of Edward J. Montague. Miss Shearer's part will be that of a typical girl of the north woods.

NORMA SHEARER

When William Christy Cabanne was casting his big R-C special, "The Stealers," last year, he engaged Miss Shearer for the leading ingenue role. Since then she has had leading or featured roles in several important productions, the most recent of which are "The Man Who Paid" and "The Trail of the Law," both Oscar Apfel productions, in which she is co-starred with Wilfrid Lytell.

Valentino Plays Opposite Gloria

Rudolph Valentino has been especially engaged to play opposite Gloria Swanson in "Beyond the Rocks," which Director Sam Wood has just started for Paramount at the Lasky studio. It is from a story by Elinor Glyn, the adaptation being by Jack Cunningham.

The story covers a lot of ground, some of the scenes being laid in China, with others on the Riviera, in the Alps and in England. The cast includes Alec B. Francis, Robert Bolder, Helen Dunbar, Raymond Brathwayt, Gertrude Astor and F. R. Butler.

First National Lists Eight Productions for Yuletide

Whether Santa Claus is aware of it or not, Associated First National announces "a sockful of success" has been prepared as a Christmas offering to its franchise holders.

Eight big productions, said to be the most important group since First National announced its "Self-Starters" at the opening of the fall season, are listed as current for the "Christmas sock." Three of them, "All for a Woman," "Molly O" and "The Lotus Eater," are now playing on Broadway, the latter being in its second week at the Capitol. Others in the group are: "Hail the Woman," "The Silent Call," "Alf's Button," "Stardust," "Tol'able David."

"All for a Woman," a special production which is having its pre-release showing at the New York Strand this week. This is a big foreign drama, built around the personality of Danton, leader of the French Revolution.

"The Silent Call," a Laurence Trimble-Jane Murfin production, is an outdoor adventure melodrama, made from a story by Hal G. Evarts. It has a cast headed by John Bowers and Kathryn McGuire, but the outstanding character in the play is "Strongheart," a German police dog.

"Alf's Button," a comedy, is an importation, declared the greatest laugh producer ever made in England and, in addition, grossed one of the largest amounts in the history of London. The title role is played by Leslie Henson.

"Stardust," a Hobart Henley production starring Hope Hampton, is a Franchise production, based on the story by Fannie Hurst, who also wrote "Humoresque." "Stardust" is the longest story Miss Hurst ever wrote.

"Tol'able David" marks the dual debut of Richard Barthelmess as an independent star and as a First National unit. The production, made from the story of the same name by Joseph Hergesheimer, was directed by Henry King.

"The Lotus Eater," starring John Barrymore, was directed by Marshall Neilan. It was made from a story by Albert Payson Terhune and presents the star who did "Richard III," "Dr. Jekyll and Mr. Hyde" and other heavy roles in a character similar to his earlier successes, as in "The Fortune Hunter" and "The Dictator."

"Hail the Woman" was made under the personal supervision of Thomas H. Ince, from an original story by C. Gardner Sullivan. It is announced that the production already has been booked for the first-run in most of the key cities.

"Molly O" is Mack Sennett's new special production starring Mabel Normand. The picture is now enjoying a prosperous run at the Central Theatre, New York, but will be open for general release during the present month.

At Los Angeles

Harry G. Ballance, general sales manager of Paramount, accompanied by his brother, Dr. Ballance, and G. V. Traggardh, branch manager at Los Angeles, visited the Lasky studio this week and met several of the stars and players, officials and others. Mr. Ballance is on a western tour of the exchanges and enjoyed renewing old acquaintanceships on the West Coast.

British Visitors Study Hollywood

F. E. Adams, managing director of Provincial Cinematograph Theatres, Ltd., the largest motion picture circuit in England, arrived last week in Los Angeles, accompanied by F. G. Ball, booking manager of the English circuit; Robert Atkinson and Hugh Turtle, prominent English business men interested in the motion picture industry. Mr. Adams and his party visited and inspected many of the big Los Angeles studios and theatres and gave attention particularly to the independent studios releasing their photoplays through Associated First National Pictures, Inc., expecting to take back to England some new ideas in theatres and studio construction. He also consulted with many of the directors making plays for First National as to the latest American methods of production. Upon his return to England Mr. Adams probably will make some pictures for the English market.

While in Los Angeles Mr. Ball previewed many pictures which will reach the English market next year. Upon his recommendation many photoplays now in the making here may be given English bookings. Mr. Atkinson, who is a prominent London architect, visited many of Los Angeles' newest theatres and studios with a view to gleaning new ideas which can be incorporated into the construction of British studios he is planning.

Mr. Adams and party visited the Marshall Neilan studio, where they were much interested in the making of "Penrod" with Wesley Barry in the title role. Later Mr. Neilan took them up in his "Blimp" from which they got a bird's eye view of Hollywood and its studios.

Gay Celebration R. S. Cole Month

The success which attended the R. S. Cole Month sales drive, with Charles R. Rogers as general manager of distribution, prompted the staff at the studio, Hollywood, to hold a gala meeting a few days ago, and drink a standing toast to R. S. Cole and R-C Pictures' Corporation. The group of R-C "boosters" responded with enthusiasm and drank a bumper of grape juice to the continued success and prosperity of Mr. Cole and the corporation.

Those present were: Dey Jennings, W. S. Heywood, Joseph Dubray, Ray Carpenter, Louis Gasnier, Eve Unsell, Colin Campbell, Allen Boone, Pauline Frederick, Doris May, R. J. Tobin, W. S. Seiter, Ray Crone, Hunt Stromberg, James Wilkinson, Bert Cann, Carol Warren, Garrett E. Fort and C. McDonald. The only absentees were Sessue Hayakawa, who with his company was working on location, and William Christy Cabanne, who is working with his staff in New York.

Sol and Irving Lesser Tell How They Began at the Bottom and Climbed Up

By T. S. da PONTE

SOL AND IRVING LESSER are brothers. They grew up together, for a long time were together in business, and in fact, have been almost inseparable from the time, twenty-five years ago, when Irving first made his appearance in the Lesser family. Sol had been rather lonesome up to then because he was born exactly five years before Irving arrived.

All that, however, is just a matter of preliminary introduction. Let them now be presented by Harry Wilson, their personal representative, for the purposes of this interview. To tell the truth, when Harry ushered Irving into the big sitting room of the Ambassador Hotel the other day you would hardly have believed that Harry had in tow one of the most prominent of the film magnates. For Irving is a youngish looking man, as you might judge after having already been told that he's only 25, but aside from that he hasn't any of the haughtiness that you'd expect to find in a young fellow who has achieved so much. He had on a dark suit of conservative cut and he is passably tall and passably "round," but woe be unto anyone who remarks in his presence upon his lack of sveltness. For, said he in the course of the interview, and after his brother Sol had addressed him familiarly as "Fat:" "You know I wouldn't take that off of any other guy; if anybody else called me 'Fat' I'd be likely to clip him one on the chin."

Both Successful

From this remark you might judge that Irving is aggressive in his way of doing business, and that probably is so since he has already shoved himself so far up the ladder of success.

Sol, on the other hand, appears of milder temperament, but he has climbed no less high. You'd judge, however, from his manner that he has done it more peaceably and has gone around any obstacles in his path instead of shoving them aside. He had just broken away from a meeting of franchise holders of First National Pictures, Inc. He came into the sitting room carrying a newspaper package under his arm. No false pride about Sol. He'd just as soon as not walk through the exclusive corridors of the Ambassador carrying a bulky package done up in newspaper. That's the kind of a fellow he is.

You've got 'em now—Irving with his modestly dark clothes of conservative cut, and Sol carrying his newspaper wrapped package. Now listen to 'em talk:

Sol: "I've just come from that franchise holder's meeting and, phew, there's some warm argument going on! I'll have to go back up there in a minute and get into the milling again. It's a great crowd, and they don't care what kind of personalities they pull. Why, when I tried to say a few words somebody yelled: 'Are you going to talk to us as an exhibitor or as a producer? When you're talking as a producer keep your hat on and when you're talking as an exhibitor take it off so that we can tell the difference.' And that's what I had to do—keep my arm going up and down reaching for my hat until I'm all worn out.

"Well, have I given you enough to write about; I'm not much of a talker, you know," and he looked somewhat appealingly at Harry Wilson for a "cue."

Wilson: "Be sure to put in this article that Mr. Lesser didn't seek this interview—write it just as though you happened to run into him accidentally, you know!"

All Want to Break Into Print

Sol: "No, No! Don't do anything like that; it would make me look foolish, for every man in the film industry will know that I'm only too glad to break into print, just as any of the rest of 'em would be, too; and they'd know that this meeting was all pre-arranged no matter what was said to the contrary."

In that statement you have the inherent honesty of Sol's nature summed up.

When Sol had " beat" it back to the First National franchise holders' meeting, carrying his bulky bundle with him, Irving had his inning. There's no false pride about Irving either. He made that plain when he told how he started in business.

Began Selling Ice Cream

"I began by selling ice cream cones in my father's movie house in Frisco, and then to make a few extra dimes I worked at night in a penny arcade. I had the job of shoveling up the pennies," he said.

That wasn't so long ago either, and now Irving is general manager of the Western Pictures' Exploitation Company; finances pictures and productions and has nine units at work in Los Angeles making films for his release. He could probably turn his assets into $1,000,000 cash, and Sol could probably do the same. That's quite some advance for Sol, too, as when he began in the film business it was in a small way also.

"I used to come East to buy 'junk' films at about a $1 or $2 a reel and take them back to California and show them or lease them out there," Sol said.

Now Official of Theatre Company

Now he is vice president of the big West Coast Theatres, Inc., an organization controlling and owning a chain of fifty-four theatres all in Southern California. His associates are Mike and Abe Gore and Adolph Ramish. Besides being an Associated First National franchise holder he is a producer of the Jackie Coogan Productions, and can also lay claim to being responsible for the Mack Sennett bathing girls appearing in person. He was behind George Beban in his "One Man in a Million" personal appearance tour and produced the First National attraction, "What Women Love."

Some fellows, those Lesser boys!

Coran Arrested in Suit Brought by C. B. Peelor

On an order of arrest issued by a New York Supreme Court justice, Deputy Sheriff Michael P. Sinnott on Monday last arrested Chester D. Coran, one of the defendants in a suit brought against him, William J Freeman and the Consolidated Films Laboratory, by Charles B. Peelor.

Peelor alleges that he was induced by Freeman, who is treasurer of the film concern, and Coran, who he says had charge of the New York office of the concern to invest $1,-100 in the stock of the films laboratory on the alleged false statements that there was but a limited amount of the stock available, that it had been listed on the New York curb market and that an application to have the stock listed on the floor of the New York Stock Exchange had been favorably acted on by that body. He also avers that he was told the film concern had sufficient orders on hand to assure the stockholders of a substantial return in the shape of dividends.

Sax on Pacific Coast

Samuel Sax, sales manager for R-C Pictures, now is engaged in promoting sales on the Pacific Coast with headquarters at Los Angeles, after visiting Seattle and San Francisco.

E. D. Jensen, field representative, now is in the Middle West, and during the next few weeks will visit Minneapolis and Milwaukee.

CARMEL MYERS, CO-STAR WITH WALLACE MAC DONALD IN THE CLOSING EPISODES OF VITAGRAPH'S SERIAL, "BREAKING THROUGH"

Pictures Have Been a Stimulant to Vaudeville Business, Declares Hugo Ballin in Reply to Shubert

MOVING PICTURE WORLD is in receipt of the following open letter on the vaudeville question addressed to Lee Shubert by Hugo Ballin, the producer:

"The scores of theatres operated by B. F. Keith, Marcus Loew, Mr. Proctor, Mr. Fox and those other gentlemen, who, with you, now constitute the most powerful operators of variety theatres in the world, launched these enterprises with vaudeville as the sole attraction. That motion pictures were later introduced into the programs of these theatres was neither an accident nor caused by any desire on the part of the proprietors to lengthen their bills.

"Motion pictures were introduced into vaudeville houses to stimulate business and attract greater crowds. And, from being the added attraction, the motion picture has become the feature attraction. I have on various occasions attended the vaudeville theatres. At times I have dropped into Mr. Moss' Broadway Theatre here in New York, not, however, to see Mr. Keith's vaudeville attractions, but to view the 'act' which is advertised most strongly in the lobby of the theatre and which today is the biggest drawing card of this house—the motion picture.

Films Essential to Vaudeville

"Naturally, to a man of your perspicacity and knowledge of theatrical conditions, I do not have to prove citing names that Mr. Moss' theatre is not an isolated example.

"Motion pictures, my dear Mr. Shubert, are what all vaudeville houses need to stimulate business. The motion picture business at present does not present its most flourishing aspect; nor do the legitimate and variety angles of the theatrical business, though we realize the fact that these businesses are suffering much less than 95 per cent. of other industries reacting from war time over-inflation.

"However, to suggest to motion picture exhibitors to use vaudeville to attract business is not good policy for this reason: The exhibitor has attracted his clientel because he shows pictures. His patrons come to see just that—pictures. On the other hand, visiting the vaudeville theatre, the patron looks forward to and expects the utmost variety for the fare presented to him. If there is a picture on the bill, the attraction becomes much greater proportionately than merely the addition of another vaudeville act (which incidentally might cost the showman even more money) to a seven or eight act variety bill.

Why Not Follow Suit?

"You see, Mr. Shubert, the vaudeville man has a much greater profit to derive from employing the motion picture than the motion picture has from employing the vaudeville booking agent.

"In a statement issued by your office, which appears in the current motion picture trade publications, you cite, as instruments used by the exhibitor for greater patronage, Miss Theda Bara, drawing, you say, $3,000 a week, and Victor Herbert, whose price you quote as $1,500 a week. You see, Mr. Shubert, the motion picture exhibitors in these instances have drawn upon people interested, primarily, in a motion picture personality—and it might not be a bad idea to recruit more of them for the variety stage and an outstanding figure in the music world. This does not impress your point, Mr. Shubert.

"Frankly, your letter and article interested me extremely. Any suggestion that would help the motion picture exhibitor's business is one to be carefully considered, and, offered as such, I think I may speak for the industry in acknowledging it cordially.

A Suggestion

"Now, Mr. Shubert, may I ask you to consider a suggestion of my own? It is known that the present vaudeville competition is a tremendous one. Different factions are using every means at their command to attract business. I am absolutely confident that the motion picture judiciously chosen and exploited, as it would be by the various companies from which you would draw your attractions, would benefit you.

"Will you permit me to arrange with W. W. Hodkinson, president of the corporation of that name, distributing my productions, to send a representative to take up this matter with you. Also, on behalf of the industry, to communicate your acquiesence to this suggestion to other motion picture distributing heads?

"Do not think that my attitude bespeaks a downright condemnation of vaudeville as a motion picture theatre stimulant. Like every other fair-minded man, I am open to conviction—as I am certain, you must be."

Catholic Art Association Now Operating in Canada

The organization of the Catholic Art Association has been extended to Canada, according to an announcement made by William E. Collier, a representative of the association, who has been visiting various cities in the Province of Quebec, including the City of Quebec, which is his former home. A Canadian branch of the association has been opened at Montreal with John J. Walsh, A. B., A. M., LL. D., as the president. There are already ten branches in the United States.

The Catholic Art Association is primarily a photoplay producing company which aims to make features that embody some Catholic belief as well as a moral lesson. It is announced that the films are produced at studios controlled by the association and so far eighteen pictures have been released. These pictures are now making their first appearance in Canada.

Founded Four Years Ago

The New York headquarters of the organization were founded about four years ago by Conde B. Pallen, managing editor of the Catholic Encyclopaedia. Mr. Pallen formerly occupied the chair of philosophy at Georgetown University, Washington, D. C., and Fordham University, New York. The Catholic pictures are to be offered largely in theatres in the Province of Quebec where French-Canadians predominate.

VICTOR HEERMAN
Who is responsible for the megaphone work in Jackie Coogan's "My Boy"

Ray Rockett on Way Back to Coast

Ray Rockett, president and general manager of the Rockett Film Corporation of Los Angeles, who has been in New York for the past few days, left for the Coast on Thursday, December 1. Before his departure, Mr. Rockett announced that he had completed negotiations for the distribution of his new five-reel comedy drama, "Handle With Care," with Associated Exhibitors, Inc. It is understood that Associated will release it early in the year. The cast includes Grace Darmand, Harry Myers, William Courtleigh, James Morrison, Landers Stevens, Harry Todd, Ruth Miller and Eugenie Ford.

Ince Declares the Industry Must Satisfy the Public's Appetite for Human Drama

THE motion picture public demands drama dealing with the actualities of life and has grown tired of nambypamby stories according to Thomas H. Ince, whose forthcoming drama of American life, "Hail the Woman," is ready for release by Associated First National Pictures. In an interview given at Culver City, where the executive office and studio of Mr. Ince are located, Mr. Ince expressed his determination to give the public what it wants in picture entertainment.

"From the outset of my career as a producer, I have realized that it would be folly on the part of the industry to ignore any of the demands of the all-powerful public," he said. "Therefore I have made a careful diagnosis during the past year as to what constitutes a 'better picture' in the opinion of that severest of all critics, the American public. Motion picture audiences have grown tired of nambypamby plots, of impossible characters, of sensations founded on sand and of weird situations existing only in the exhausted imaginations of hack writers.

"What the public demands now is motion picture drama dealing with the actualities of life, which are in themselves a hundred times stronger than the figments of dreams. In producing 'Hail the Woman,' I made it in conformity with my observations of what the public really wants in screen entertainment and an answer to the public demand for 'bigger pictures.' C. Gardner Sullivan, who wrote both the story and the continuity, put into 'Hail the Woman' the very best of his ability to make it a drama that meets the public demand.

"The public has been getting educated rapidly as to what constitutes a good picture and what does not. The industry must keep pace with such development of the public mind. It cannot stand still, for stagnation means ruin."

Scenarios Wanted
TWO-REEL COMEDIES
FEATURING CHILDREN AND
VARIETY OF ANIMALS
Campbell Comedy Corporation
4530 Sunset Blvd. Hollywood, Cal.

Keeping in Personal Touch

By FRITZ TIDDEN

THE public cries for realism in screen stories.

"Give us life," say the picture fans.

"All right. We'll give them life," says Paul Bern, Goldwyn scenario editor. So Bern ordered his whole reading staff to spend one day in going over newspapers from small towns in search of ideas which could be developed into photoplays.

"Small town newspapers are much closer to people and events than big Metropolitan journals," said Bern, in explanation. "There is enough drama and comedy in every issue of a newspaper to make a good photoplay if the reader can only see it and develop it."

In any case it's an interesting experiment.

* * *

Harold Lloyd will allot himself a vacation of a month which he will spend in New York upon the completion of his comedy, "He Who Hesitates." Mr. Lloyd plans to make five comedies next year, one of which will probably be a six-reeler, so he feels he will have to curtail his vacation that can hardly include this year a trip to Europe as he had hoped. Jean Havez and Sam Taylor will continue on his scenario staff with Hal Roach also collaborating with them as usual.

* * *

Frank Marshall came East from the coast last week.

* * *

Joe diLorenzo reversed the above trip.

* * *

Al Lichtman ditto. He goes for the purpose of conferences with Associated Producer members.

* * *

One of our most consistent correspondents seems to have burst into lyrics. He confesses he was inspired to the outburst by one of those art photographs of one of Larry Semon's leading women. He makes apologies to John Greenleaf Whittier, who, he says, should not be held responsible however. The pome is:

Blessings on thee, movie maid,
Barefoot girlie undismayed
By thy boyish pantaloons;
Tattered shirt in rag festoons,
With one shoulder careless bare
And thy careful, dis'rayed hair,
With thy innocence and grace—
E'en of naughtiness a trace—
How my heart is set awhirl!
Wish I knew you, barefoot girl!

* * *

Robert W. Service, who is responsible for saving many a vaudeville act by having written "The Spell of the Yukon," spent a week or two in the Louis B. Mayer studio for the purpose of getting atmosphere in preparation for his writing a novel based upon moving picture life.

* * *

Nat L. Royster postcards from Florida that it is hot down there but there is good business and plenty of fish, so let the old world roll by.

* * *

John A. Hammell has joined the sales staff at Paramount's New York Exchange. Mr. Hammell's film experience dates back over a period of twelve years, during which time he has had charge of the New York offices of the General Film Company as well as those of Pathe. He also served a term as president of the F. I. L. M. Club of New York.

* * *

Penrhyn Stanlaws has gone to California.

* * *

Marcus Loew is back in town.

* * *

Hiram Abrams arrived from Europe this week.

* * *

J. D. Williams left for California last Sunday.

* * *

Will Page is no longer exploiting "Theodora" for Goldwyn, but it is announced that he will get to work on another picture for the same firm around the latter part of December.

* * *

A cablegram received at the home office of Paramount from Sydney, Australia, last week announced the birth of a daughter to Mr. and Mrs. John W. Hicks, Jr. Mr. Hicks, who is now managing director of Features Films, Ltd., the Paramount Australasian organization, was formerly assistant sales manager of the Famous Players-Lasky Corporation.

* * *

"The Two Orphans" was given a trial showing at Norwalk, Conn., last week. An event of great importance to moving picture fans was advertised widely in the local papers, but the name of the picture was kept secret. Griffith didn't want any of the trade papers nor New York dailies to review the film at the tryout.

Photo by C. S. Bull.

PATSY RUTH MILLER

To be seen in Goldwyn pictures in the near future. Her first appearance will be in a new Rupert Hughes story

The engagement of George Trilling, of the Peerless Exchange, and Mildred Shiffman, has just been announced.

* * *

The luncheon Arthur S. Kane tendered Charles Ray at Delmonico's December 5, so that he could meet local trade paper and daily newspaper people, was one of the most enjoyable affairs of its kind this season.

Among the speeches following the desert and demi tasse one of the gentlemen invited to say something stated to Ray's face that he thought the star was not a great actor, merely "acting natural" on the screen. The person next to us said he thought it was in bad taste. The speaker then advised Ray and all present to "forget art" in producing pictures. The same caustic person at our side said that what the speaker may have meant was to combine art with other things in producing pictures.

* * *

We hope that the motion picture public has been sufficiently educated by this time so that it will not be necessary, upon the release of Nazimova's new production, "The Doll's House," from Ibsen's play, for the exhibitors to state in large type in the advertisements that it is not a children's play.

* * *

"Always Warm and Green," the title of the new Goldwyn production in which Helen Jerome Eddy is to play the part of a Bohemian girl in America, has nothing to do with a cafeteria helping of spinach, according to Miss Eddy's personal representative.

* * *

The Rubaiyat of Omar 'neath the Bough,
A Jug, a loafing Cameraman—and Thou
Beside me posing in the movie Scene—
Ah! Hollywood were Paradise enow!
—Rubaiyat Press Bureau.

* * *

When Theodor von Eltz is asked where he last played the lead he invariably replies, "Don't Mention It." This doesn't mean that he is ashamed of his affiliation, but that is the title of the story by Daniel Frederick Whitcomb which Fred Becker is producing at the Hollywood studios and which will be released by the Pacific Film Company.

* * *

Before he left for Cleveland, where he takes charge of the local exploiteering for the Paramount Exchange, Max Doolittle got a haircut and then went and had his photograph taken while the baber's haircomb was still in good shape. Mrs. Doolittle had her hair bobbed and dittoed. That's what might be called efficiency.

Our own Epes Winthrop Sargent started a fund to provide a band to render appropriate selections at the train on which Max and the Missus departed. He collected enough to result in a complete band and a cornet, which with the usual sour notes played Lauder's "We Parted on the Shore."

* * *

Lillian Walker has received a flattering offer which may bring her out of her voluntary retirement and before the camera again. "Dimples" is just as blond and beautiful and full of youthful charm as in the old days when she appeared with Maurice Costello and the lamented John Bunny.

* * *

Vera Gordon, the mother of "Humoresque," who is appearing in vaudeville at present, has just been made an honorary member of the American Red Cross in recognition

The India rubber golf stick awarded for the bummest pun of the week goes to the low person who sent in the gag that Maude George had no need of a motor car since she had a Forde already. Carefully diagramming the point, we state that in private life Miss George's husband's name is Arthur Forde.

Eric Mayne estimates, after seeing the pictures in the news weeklies. that if all the delegates to the Washington Disarmament Conference were to shave, the knights of the razor would salvage enough hirsute material to stuff three mattresses and one morris chair.

Guillermo Reiley, the Irish-South American literary troubadour, is now encasing his insteps in a full set of gaiters that buckle with a loud report.

for the splendid work she did for the organization in its recent drive. Miss Gordon will return to the screen shortly, under the direction of one of the foremost directors.

* * *

Edwin L. Hollywood, who directed Irene Castle in "French Heels," and is at work at present upon "The Rise of Roscoe Paine" with the same star, will leave for a fishing trip in Florida just as soon as his picture is finished, cut and titled.

* * *

Marcus Loew is still opening theatres. He will open the State Theatre, Newark, Monday, December 12. Elaborate arrangements are being made by the city of Newark including the reception of the stars by Mayor Alexander Archibald, of Newark, and Governor Edwards, of New Jersey. A big movie and stage ball will be held at the Robert Treat Hotel after the formal opening. Practically all the stars now in New York will be on hand, including those in current productions. Marcus Loew has returned from Los Angeles where he attended the opening of his State Theatre, to be at the opening of the new Newark theatre.

* * *

In the latest issue of The Cast, published by Robertson and Webb, out in Los Angeles, it is noticed that there has been a change of editors. King Young takes the place of Clark Irvine, who leaves the editor's desk to establish a news bureau of his own.

* * *

A good sale is reported for the song, "Smilin' Through," which is introduced in most theatres during the running of the First National picture of the same name, featuring Norma Talmadge. The film is a version of the play in which Jane Cowl appeared last season.

* * *

"Young Ideas."

It might mean a lot. It was, however, a story which the New York fiction hounds of the Universal Film Company purchased. They mailed it to the scenario editor at Universal City, Lucien Hubbard, where it might be read, revised or rewritten, assigned to some star and put into continuity form.

But a hubbub in Hubbard's sanctum sanctorum the other day revealed the fact that "Young Ideas" has been lost or had strayed from the protecting vault. Great was the excitement and diligent the search.

Hubbard instructed Mabel King, script reader, to lead the search. She went to various readers' and continuity writers' offices in the story headquarters; asked each if he or she had seen the missing manuscript. She approached William Younger with a question:

"Mr. Younger, have you 'Young Ideas?'"

Now we ask you, what would you have said?

* * *

Sig Schlager started his career with Ballin by ballin' out a waiter.

* * *

Evan Burrows Fontaine, one of the greatest dancers of the present day, who has been featured frequently by Flo Ziegfeld, is contemplating the formation of her own moving picture producing company. The plans, still being formulated, call for a series of four pictures yearly. Miss Fontaine will not be starred but will apear as a member of an all-star cast.

* * *

"Does the pianist follow the picture closely?"

"Very closely. When the screen shows a desert scene or the picture has anything to do with prohibition, she always plays 'The Campbells are Coming.'"

—American Legion Weekly.

* * *

Olga Petrova's anticipated return to the stage will take place in New York during Christmas week. She will appear, under Selwyn management, in "The White Peacock."

* * *

Nothing but first-runs will be shown at the new State Theatre, Brooklyn, opened by Messrs. Strausberg and Bleendes, December 1, and if the first run on the box office is any indication, the fifteen hundred seats they provide won't be enough.

When we say that the genial proprietors give you a glad hand, a comfortable seat and a corking show, we run no risk in the minutest detail of perjury charges.

* * *

When the Mediterranean arrived December 2, down the gangplank tripped Violet Mersereau. She has been in Germany and Italy for three months, working in the pretentious spectacle, "Nero," which Gordon Edwards is making abroad for Fox.

* * *

Doug and Mary sailed for home on the steamship Paris on December 5.

* * *

Keene Thompson has joined the Hal E. Roach studios forces as scenario writer and will collaborate with Charles Parrott in the scripts for "Snub" Pollard and "Paul" Parrott. Mr. Thompson is well known in the newspaper and magazine field as well as the motion picture industry. He has written for all the comedy stars.

* * *

All existing world's records and the leather medals accruing thereto are hereby handed over to Will Payne, famous author and editorial writer who has arrived at the Realart studio to make his debut in screen work.

Remember how some famous authors would go to Los Angeles and "absorb atmosphere" for about three months before touching pen to paper? Nothing like that for Payne. At 9.30 a. m. he arrived at Realart—and at 5.00 p. m. he had made a good start into his first original story for the screen.

"No use in wasting time," he says. "The best time to write a story is when it's fresh in your mind and you're all pepped up to it."

* * *

Lillian Walker, the English beauty, who has a prominent part in a Paramount picture, John S. Robertson has just completed in England, has changed her name to Lillian Douglas so as to avoid conflictions with our own Lillian.

* * *

The Criterion Theatre now has its own screen magazine, as a part of the program surrounding "Fool's Paradise." The first issue of the magazine will have parts of a Prizma color study, a Fleischer-Inkwell cartoon comedy, a Goldwyn-Bray Pictigraph and a Chester fishing picture.

THE ENTIRE CAST OF MARSHALL NEILAN'S "PENROD"
Mickey appears in the center of his gang and Wesley Barry and Clara Horton flank the director

Edward C. Earl, the well-known cameraman, who has just completed photographing Sir Rider Haggard's "Swallow" and "Sam's Kid" in Africa for the African Film Company, has left Cape Town on the first leg of his journey back to the United States.

* * *

Cecelia Moscowitz, who for the past three years has been the well-liked booker of Aywon Film Exchange, has been booked for life by Ben Sonand, of Philadelphia. The wedding will take place on December 11.

* * *

Harold Lloyd is the recipient of letters from would-be comedians representing every nationality in the world who offer to pay their fare to this country from some far distant city in order to be a member of his company. Came the other day a letter and accompanying photograph from a youth in Sweden.

"I chust feel so funny sometimes, I don't know what to do and I should chust put it in your comedies," he wrote the comedian and followed with an offer to buy ocean passage and a ticket from New York to Culver City if Lloyd said "come."

* * *

John Lynch, formerly scenario editor for Selznick, has joined the staff at the Cosmopolitan studio.

* * *

S. Barret McCormick is in town.

* * *

Sonia Levine, who for some time was associate editor of Metropolitan Magazine, is now working for Famous Players-Lasky, writing stuff for Penrhyn Stanlaws.

* * *

Pete Milne and Ben DeCasseres have established a partnership to do editing and titling, with foreign films a specialty.

SIR GILBERT PARKER, THE FAMOUS NOVELIST, WITH JOHN S. ROBERTSON. CAUGHT BY THE CAMERA ON THE OCCASION OF THE AUTHOR'S VISIT TO THE PARAMOUNT LONDON STUDIO

The titles of double features playing at daily change theatres in Greater New York during this week that tell their own story when blazoned forth on house-front announcements are:

Albemarle: "Scandal"—"Ridin' with Death."

Burland: "Playthings of Destiny"—"Silk Stockings."

Alpine: "Hush Money"—"Let Me Explain."

Bijou: "A Parisian Scandal"—"A Woman in His House."

In the Independent Field

Both Strands Book "Vendetta"

Samuel Zierler, president of Commonwealth Film Corporation, announces that for week beginning December 18 his Pola Negri special production, "Vendetta," will play at both the Mark Strand Theatres in New York and Brooklyn.

"Vendetta" has two big stars, Pola Negri and Emil Jannings. The latter starred at the Strand in his own right only this week. The last time Pola Negri played in the two theatres was in "Gypsy Blood."

"Vendetta" takes its name from the action of a story laid in Bagdad and Monte Carlo, and is based on the terrible blood oath of Corsica. The screen version was prepared from Leo Lasko's play by George Jacoby. Mr. Jacoby also has directed the picture.

Board of Review Highly Praises Urban Feature "The Four Seasons"

In the November Bulletin of "Exceptional Photoplays," just published by the National Board of Review of Motion Pictures, the Urban Popular Classic, "The Four Seasons," heads the list of tne Department. The reviewer says:

"The pictorial background of this film is the changing aspect of Nature through the cycle of the year. The idea, however, has not been to present Spring, Summer, Autumn and Winter as subjects for the scenic, but to indicate each season's significance by the corresponding changes that go on in the forms and habits of all living things.

"In this way the picture of each season becomes the setting for a series of scenes depicting the struggle of each form of life to adapt itself to the circumstances of Nature that enfold it. The forms of life are thus made characters in a real drama, none the less gripping because it has only to do with such widely different folk as the elk, the eves-swallow, the snake, the tadpole and other living things.

"It is evidence of the success of the firm that each of these beings, as its life comes into play against one natural condition after another, takes on a personality and thereby creates in the spectator an interest in its fate.

. . . "The sum of it all is that 'The Four Seasons' is a distinct invention in the matter of the instructional-entertainment film. It opens up a whole new field of possibilities in the barely explored realm of educational pictures. For it is a real photoplay, more thrilling than most of the 'thrillers,' in its utilization of unique characters and an ingenious form of narrative."

"The Four Seasons" was produced by Raymond L. Ditmars and edited under the personal direction of Charles Urban.

Unusual Mechanical Effects Are Employed in "The Jungle Goddess"

Colonel Wm. N. Selig, in making "The Jungle Goddess, chapter picture, which the Export & Import Film Company will market, is said to be shooting many scenes in which mechanical contrivances add greatly to the air of mystery and weirdness.

"In heightening the effect of mystery," says the Colonel, "I am proportionately increasing the box-office value of this serial. I have made a close study of movie audiences. I have found that it is the unusual in settings and action which helps to intensify the audience's interest.

"The script calls for action, plenty of action, taking our leading characters in a swirl of complications across three continents. The speeding train, the submarine, the airplane and the radio are all called upon to play their parts in furnishing thrills.

"But I am going further. I am putting wild animals into scenes hitherto thought impossible and to top this off I am introducing some mystery figures which will score a knock-out. In one jungle city set there will be a monster figure of a jungle god. By a mechanical contrivance it is possible to move the giant arms of this grotesque form. In one scene Elinor Field is caught in the grasp of the god. The huge fingers lift her into the air."

Lee and Bradford Offer Three Features with Josephine Earle

In addition to handling two super productions, Lee & Bradford, 701 Seventh avenue, announce that they now have ready for distribution on the state rights market three Josephine Earle productions, entitled "Branded," "Serving Two Masters" and "Way of a Man."

These pictures are said to be high class, well cast society dramas. Miss Earle was formerly a Vitagraph star, and is now appearing in musical comedy.

The following territories have already been disposed of: Greater New York and Northern New Jersey to the Capital Film Exchange; New York state the Webster Pictures Company; New England States to the Pioneer Film Corp., of New England; Eastern Pennsylvania to Screen Art; Western Pennsylvania and Western Virginia to the S. & S. Film Exchange; Ohio and Kentucky to the W. A. Kaiser Enterprises; Michigan to the Minter United Amusements; Northwestern territory to the Interstate Film Exchange; Louisiana and Mississippi to the well known S. T. Stephens Film Distributing Company.

"Flints of Steel" a Super-Special

The second Ben Wilson-Arrow super-special western drama, "Flints of Steel," starring Jack Hoxie, places itself among those screen offerings which will succeed by virtue of its power of dramatic value. The story has been so ingeniously constructed, it is said, that the suspense holds to the end and the action is worked out logically and naturally so that while it entertains and excites, it never appears improbable.

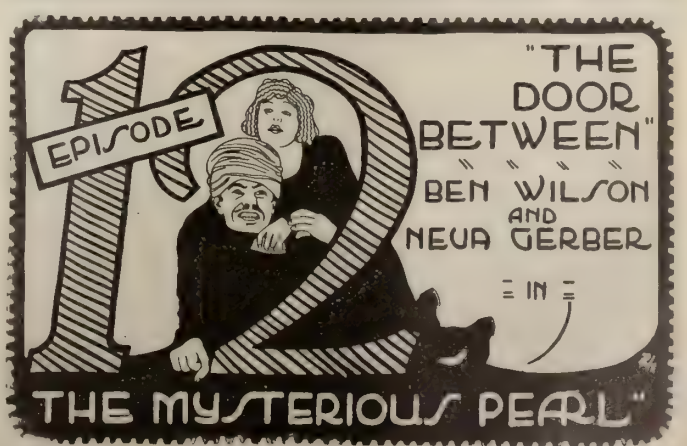
Brandt Heads Company Offering Charles Ray Two-Reel Subjects

The formation of a new company, Art Brand Productions, Inc., with Joe Brandt as president, is announced. This organization will state right a series of two reel dramas starring Charles Ray, and states that due to the feature calibre of these productions they will be handled on a feature scale, and a special staff has been put to work preparing accessories under Mr. Brandt's supervision.

A press book is now being prepared on the first three subjects, "African Love," "After the Storm" and "Saved from the Depths," and two more of the series will be ready for distribution by the end of the week, with a special line of art paper and accessories.

"Two reelers are coming back into even greater demand than during the early days of the film game," says Mr. Brandt, "and I consider these Charles Ray two-reelers one of the most important offerings I have ever secured for the state right market."

SERIAL PHOTODRAMAS SELL SEATS



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PHOTOPLAY SERIALS CORP.
E. S. MANHEIMER, Gen. Mgr.
130 WEST 46 STREET, NEW YORK

INSURE BOOKINGS NOW

In the Independent Field

Warner's "Ashamed of Parents" for Release Early in New Year

The latest Warner Brothers' production, "Ashamed of Parents," is announced for release the first of the new year.

"Ashamed of Parents" has been booked throughout the Fox circuit, in addition to many other circuits and prominent theatres throughout the country. Warner Brothers have prepared a four-page newspaper size press sheet, containing many aids and publicity and exploitation suggestions to help place the picture before the public.

The story centers around a small town young man who is aided by his parents to achieve a worthy position in life. After attaining his goal, he neglects the folks back home and is ashamed of the fact that he has come from a mediocre family.

The production has been edited and titled by Eddie Bonns and Louis Marangella, of the Warner staff, and it contains a cast including Jack Lionel Bohn, Edith Stockton, Charles Eldridge, Walter McEvan and W. J. Gross.

Otis Skinner's Return to Screen Highly Praised

Many commendatory messages have been received by Alexander Beyfuss, president of Exceptional Pictures Corporation, following the announcement of the signing of Otis Skinner for a photoplay version of "Mister Antonio."

"Exhibitors have shown a keen interest in the announcement of Otis Skinner in 'Mister Antonio,' says Mr. Beyfuss. "It is pictures of this type that draw new patron to the motion pictures, and through them are held as future devotees of the silent drama."

No detail is to be spared by Exceptional Pictures in the arrangements for the production and no effort neglected to make an outstanding light of the coming season. Plans are already being laid for the careful working out of every feature which will go into the completed "Mister Antonio."

Equity Feature "Heedless Moths" Booked by Loew and Fox Houses

The Fox and Loew circuit of theatres throughout New York City and New Jersey have booked the Equity Pictures Corporation feature, "Heedless Moths," starring Audrey Munson. This picture had its premiere at the Greenwich Village Theatre in New York City at $2 top and was then transferred to the Frazee Theatre on Forty-second street at similar prices.

"Heedless Moths" is now being presented at Loew's State Theatre in the heart of Broadway, and is attracting crowds, as shown by the accompanying photograph. The booking arrangements were made by Mills and Berkowitz of Elk Photoplays, Inc., controlling the rights to this territory.

It is also announced that this picture is being heavily booked all over New York and New Jersey. It is lavishly produced and was directed by Robert Z. Leonard. A week's showing in Newark, and showing in Paterson and Union Hill have been arranged at prominent theatres.

SNAP OF LOEW'S STATE THEATRE, NEW YORK CITY, SHOWING LONG QUEUE OF PATRONS WAITING TO SEE AUDREY MUNSON IN "HEEDLESS MOTHS"

"Out of Inkwell" Series Bought by the Warners

Distribution rights for California of Max Fleischer's famous cartoon series, "Out of the Inkwell," have been purchased by S. L. Warner, and the rights for Greater New York and Northern New Jersey by Warner Brothers.

The uniqueness of the Fleischer novelty is evidenced by the fact that Sid Grauman and Hugo Riesenfeld signed to show the entire series for one year in their respective theatres. Mr. Riesenfeld, it is said, will present the series simultaneously at the Rialto, Rivoli and Criterion.

"Pasteboard Crown" Arouses Interest

The Travers Vale production, "A Pasteboard Crown," which is being distributed by Nathan & Semerad, is arousing considerable interest, according to the number of inquiries being received by the distributors, who believe that this is primarily due to the fact that this was the first novel written by the great emotional actress, Clara Morris, and the first attempt to screen her books.

The story was adapted by Eve Unsell in synopsis form, and the continuity compiled by Thomas F. Fallon. It is said to have been made into a thoroughly satisfactory screen play, clean and wholesome, with heart interest, suspense and a good plot.

Novel Stunt for "Tarzan" Serial

Masterpiece Film Attractions, which controls the distribution of "Adventures of Tarzan" serial in Eastern Pennsylvania and Southern New Jersey, has devised a novelty for attracting juvenile patronage. It is a false face in the shape of a lion's head, sufficiently large to cover the entire face, with openings left for eyes and mouth. This face has been imprinted with the names of the title of the serial and the star. Every child attending the opening episode will be presented with one of these animal false faces. In addition, novel cut-outs will be given to the children in the various public schools. Arrangements are being made by Weiss Brothers to provide other exchanges with quantities of this animal false face.

Says Serials Are Business Builders

E. S. Manheimer, of Photoplay Serials Corporation, handling the Ben Wilson and Neva Gerber chapter-picture, "The Mysterious Pearl," advocates the use of serials as patronage builders for theatres, calling attention to the fact that the continued story is one of the most popular types of fiction published in magazines and newspapers today, but have also proved effective circulation builders.

"The advantages of chaptered photoplays," says Mr. Manheimer, "over the printed story lies in the fact that it is possible to end the episode at such a compelling moment of suspense in the action that the same audience will be drawn to the theatre week after week.

Like newspapers, theatre managers know the value of the serial story and are taking advantage of it, and, as serials last at least fifteen weeks, they allow for extensive advertising and the showmanship advantages are easily recognized.

Burr's Novelty Reviews Popular

Burr's Novel Reviews continue to hold a high place in the motion picture field. At the conclusion of a long picture, especially if it is a drama where one is held at high tension, a short reel with three or four different subjects rest the audience. The pen and ink comics by J. J. McManus create outbursts of laughter. These subjects are especial favorites with the young folks, especially the kiddies, who never let a comedy situation pass without notice.

Every young woman wants to see the latest dress creations, the smartest hats and the nattiest sport clothes. In Burr's Novelty Review are such features. Others are nature scenes and slow motion "stunts."

In the Independent Field

Weiss Postpones Presentation of Bible Pictures

Louis Weiss, of Artclass Pictures Corporation, announces that the screen production of the Old Testament will not be presented as a feature entertainment in the theatres until the New Year. It had been proposed to show this film at one of the leading theatres during the Christmas season, as being particularly appropriate, but the enormous amount of work necessary to get the several thousand feet of negative down to feature length has made it impossible to finish the work in sufficient time to allow for the necessary exploitation.

It is understood that this film version of the Old Testament will be presented in conjunction with a chorus of fifty, a soloist and augmented orchestra, with an elaborate musical setting and choral effect arranged by one of the New York's leading musicians. It is now anticipated that the film will be ready by the middle of February.

Enid Bennett in Screen Snapshots

An interesting piece of news for film fans is promised in the next issue, No. 16, of Screen Snapshots as it will bring back after an absence of several months Enid Bennett.

Jack Cohen, while at the West Coast, found her playing a very special role, that of wife of Fred Niblo, and, even more important, of mother to the two months' old Baby Niblo in their California home, and he obtained her permission to film her at home in informal scenes with Fred and the baby.

Eddie Lyons' Next "Just a Minute"

Arrow announces that Eddie Lyons, director comedian, has just completed the final scenes of his latest super-comedy, "Just a Minute." Production will start shortly on the next of the series of comedies for Arrow, entitled "Moving Day."

Allene Ray Sales Are in Full Swing

Substantiation of the talk of a brightening market comes in the announcement of Bert Lubin, president of the Western Pictures' Corporation, producers of the new series of six Allene Ray features, that the sales campaign on these pictures, which opened a week ago, has already resulted in the sale of two territories.

Lester Scott, traveling representative for Lubin, has closed a contract for the six pictures with the All Star Features' Company of Detroit for the Michigan territory.

Mr. Lubin personally closed with Mr. Chadwick, of the Merit Film Company of New York for New York State and Northern New Jersey for the entire series of six Allene Ray pictures.

Many Sales Are Made by Arrow

Arrow announces that the series of Peter B. Kyne productions, the first of which, "A Motion to Adjourn," has been sold for New England to the Lightning Photoplays Company of Boston. The Phoenix Film Corporation, of Kansas City, controlled by Joe Fox, has placed a contract with Arrow for fifty-two Arrow Comedies, four Neva Gerber specials and four Peter B. Kyne productions.

Arrow Film Corporation reports that Lee Goldberg, of Louisville, has made the following purchase of pictures from them:

"Headin' North," "Stranger in Canyon Valley," "Watching Eye," "Star Reporter," "The Man Who Trifled," "A Man's Fight," "A Man in the Open," "The Light of Western Stars" and "Nan of the North," the new Ben Wilson-Ann Little serial.

Sixth Arrow Speed Comedy Is Named

"Are Husbands Happy?" is considered an appropriate title of the forthcoming Arrow-Reggie Morris Speed Comedy set for immediate release. This is the sixth of the series of twelve comedies made under the direction of Reggie Morris and which Arrow is distributing throughout the world. While Reggie Morris was at work with his band of young funsters on the West Coast, Frank Marshall, the business brains of the concern, paid a visit to the East and intermediate cities.

Hoxie's Third Vehicle Now in Production

Arrow's great Western cowboy star, Jack Hoxie and company, are at work on the third release of the special series of which the renowned Jack is the bright particular star. "Under Orders" is the tentative title and the direction is in the hands of Roy Clements.

Hirsh Jungle Film Is Out of Ordinary

"The Master of Beasts," which is the first release of Hirsh's Jungle Series of four five-reel wild animal pictures, is said to be of extraordinary interest and developed in an unusual manner.

Mr. Hirsh said: "When I arranged for the production of this series I bore in mind the fact that there are several good animal subjects on the market, and I determined to develop my jungle series along different lines. I considered it to be to the best interest of exhibitors to offer them a complete five-reel subject, of which there will be four in this series, each independent of the other.

"There is a never diminishing lure for every one in the great beasts of the jungle, and the magnificent Hagenbeck collection of these creatures forms the nucleus about which stories of perilous adventure, high courage, romance and touches of humor are woven."

Owen Moore Farce Near Completion

With the forthcoming Selznick picture starring, Owen Moore, nearing completion, word is going out among the Selznick force that great things are expected of the photoplay —and that great things are to be done with it in the matter of bringing it to the attention of exhibitors throughout the country.

The new picture, like its predecessors, will be a comedy of feature length. Among the Selznick releases it is listed as a Henry Lehrman production because it is being personally directed by Henry Lehrman.

As the work of making the picture has progressed there has been thrown into it by its director a number of big incidents which will add much to Mr. Lehrman's reputation as a director. The production, from the mechanicle and technical end, is easily one of the biggest which the Selznick Company has ever attempted. "Love Is An Awful Thing" is the working title.

Pauline Garon, of the "Lilies of the Field," company now playing an unprecedented run on Broadway, appears in leading support of the star. Nita Naldi is also in the cast as are Robert Cain, Tom Wilson, Frank Wunderlee, Togo Yamamoto and Adolf Milar.

Santa Claus Hands Alexander Film a Christmas Present

The film industry has just handed the Alexander Film Corporation one of the most profitable Christmas presents of 1921. In buying the American rights to the "Sherlock Holmes" fifteen two-reel features, each a complete subject, some months ago, the Alexander Corporation laid out an exhaustive plan for exploiting and selling the series.

Then several weeks ago the W. R. Hearst publications started a nation-wide public interest in the great fiction detective by beginning a new series of "Sherlock Holmes" in their Hearst Magazine, which covers the country to an extent of approximately over 2,000,000 readers. Jack Levy was all packed for a selling tour when a volume of incoming mail, 'phone and wire inquiries regarding the "Sherlock Holmes" features led him to decide he would sell the product comfortably from the home office.

Many Sales Made by Sacred Films

Larry Weingarten, in Toronto, has closed a contract for the Bible Pictures with Arthur Cohen, president of the Regal Films, Ltd., which organization holds franchises for Paramount, Metro and Robertson-Cole, and controls twenty-nine of the big first-run theatres in the Dominion.

Weingarten also reports he has received a wire confirming his contract for the Japanese Empire, which was negotiated through Frazer & Frazer, of New York City. The Minneapolis territory in the United States and Continental Europe are the only two territories now open.

Rights to "Shadows of Conscience" Bought by Pioneer for Four States

Pioneer Film Corporation of New York has bought the rights to Russell Production's "Shadows of Conscience" for the state of New York, Northern New Jersey, Indiana and Northern Illinois. A. E. Lefcourt, president of Pioneer, believes he has secured one of the biggest prizes offered in the independent market this year and states this picture is the best he has seen since his inception in the film business.

The story, by John P. McCarthy and Frances Powers, is a human drama of a man whose conscience forces him to confess to a murder ten years after he allowed an innocent man to be condemned as guilty. The picture allows many angles of exploitation and has such favorites as Russell Simpson as the star, supported by Barbara Tennant and Gertrude Olmstead, and was directed by John P. McCarthy.

The picture will be released immediately in Illinois, and in New York as soon as a Broadway showing can be arranged.

Chicago and the Middle West

By PAUL C. HINZ

Riesenfeld Deplores Vaudeville in the Motion Picture Theatre

Chicago's new picture theatres were the object of a special tour of inspection made by Hugo Riesenfeld during the week of November 27—the first trip of this kind he has made. Among the houses which he visited were the Chicago, Tivoli, Roosevelt and Randolph and his praise of these as typical of the great growth of the industry in the Middle West was expressed in many generous comments.

"I have never seen a more beautifully constructed theatre anywhere than the Tivoli," Mr. Riesenfeld said, "and I do not except any of the magnificent opera houses in the old world. There is something so expansive and gorgeous about the sala of this new theatre that it gives even a student of theatrical architecture a new sensation when he steps into it.

"I think Balaban & Katz have done something that is monumental in giving two such palaces to the Chicago public. Theirs is a move prompted by a much stronger and better motive than mere commercial advantage, because it would have been quite as profitable for them to have erected less costly structures with more simplicity in style. I mean to emphasize that they did not need to spend so much. But the result of their enterprise is that Chicago can claim the Tivoli and the Chicago as two great landmarks, as places of supreme interest not only to theatre fans, but, as is rapidly being proved by the class of visitors at these houses, to representatives of the finest American society and many who are not interested in the show business.

Too Much Vaudeville

"The programs at the beautiful Chicago Theatre are fine to the last detail. I think that the purchaser of a ticket at this house gets a great deal of entertainment for his money, and not the least of his enjoyment is the music furnished by Nathaniel Finston and his orchestra."

"If I were to criticize the policy of Chicago theatres," Mr. Riesenfeld said, in reply to a question as to the comparative value of eastern and middlewestern methods, "I should call attention to the same fault that is creeping out in New York and apparently showing itself in all parts of the country. And that is the tendency toward vaudeville.

"Too much color, too much life, too much of the spectacular on the stage is bound to detract from the center of the program, the only excuse for the existence of the program—the moving picture. I am looking forward to the day—and I feel sure there are enough with me in this sentiment to hasten this day along—when presentation will be considered practically superfluous. I do not think it is necessary. When there is a presentation, it is only successful when it is simple and quiet, with a message that is strong only because of its subtlety. Sometimes only a few words, or a few song-notes off the stage is just enough, and a greater consideration than anything of this sort is the musical accompaniment. When more stress is laid upon this feature of our programs and more expense devoted to the perfection of each detail of the accompaniment than to the hiring of a great number of musicians, picture theatres will more nearly attain the high point of art for which they are striving."

Public Opinion Toward Serials Must Be Changed

Coupled with the announcement that Pathe will present its big new serial, "White Eagle," to the trade on December 12 at the Aryan Grotto, Manager Harry Martin, who directs sales in the Chicago territory, expressed his increasing faith in the serial as a part of every good program.

"What the serial of today needs is not improvement of theme or moderation of action—it is accurate publicity. The current opinion of the so-called better class of patrons' needs to be changed, and when the producer or distributor of this kind of subject gives some of his best attention to this educational campaign, he's going to get not only business for the serial but prestige as well."

"Serial Stuff" in Features

Mr. Martin then cited some of the greatest successes among feature productions and pointed out that the spark of genius that put these pictures over in each case was the manipulation of some big, thrilling spectacular scene, such as the climax in "Way Down East." It is "serial stuff," he maintained, that puts the punch into the big dramatic feature. It is that artfully postponed denouement that prolonged suspense "just before the perambulator gets across the railroad tracks" that furnishes the thrill that the public wants, whether it comes in the one-reel installment or the ten-reel special.

"But the public is not aware of this fact, "Mr. Martin continued," and so it is up to us to analyze the situation for them, and it has to be done by clever publicity. I have a scheme in mind now whereby we can sound the public on this question and appeal to some of the biggest houses."

The trade showing of "The White Eagle" starts at 1:45 p. m. and will open with a talk on exploitation by Victor Shapiro. A Harold Lloyd comedy will follow and then the new serial introduced by Sioux Indians, engaged for a tour with the picture in this territory.

Kettering, As Publicity Expert

Personal appearances of popular screen stars at houses on the Jones, Linick & Schaefer circuit have proved to be a decided success this season and largely for one reason. Ralph Kettering's twelve years spent in handling publicity for this firm have brought him not only the broadest experience, with the accompanying insight into the intricacies of playing the newspapers, but so many real friendship among the staff members of the local dailies that it has often been said that he gets more space and layouts in the papers than anyone with the same pursuits in Chicago. Writing the monologue for the stars and adapting it for their special use in Chicago presentations has been another successful part of his work here. He recently summed up the reasons for his good fortune in getting space as follows:

"I play square with the newspapers, never put over anything on them without being frank and above board, make it a point to leave them smiling when I say good-bye, and I try to treat the opposition square, too."

Nebraska Rights Are Taken Over

Ben Beadell and William Aschmann have acquired the Nebraska rights to the Rickard fight pictures and announce a splendid sale of the pictures in this state. The Brandies Theatre in Omaha will show the film for one week beginning December 25, and the Liberty in Lincoln for one week beginning December 26. Sales in Chicago, Illinois and Minnesota have exceeded their fondest hopes, they report, and the results at Barbee's Loop Theatre, where the Dempsey-Carpentier fight has been the main attraction for four weeks, and where it has been showing at an admission of $1, substantiate their appreciations.

Clyde Elliott Is in New Venture

Clyde E. Elliott, who has resigned as president of the Pioneer Film Corporation, announces that he will open the Clyde E. Elliott Amusement Enterprises at 810 South Wabash at an early date. He will handle some of the big independent attractions and various novelty subjects. During his seven years' experience in the trade, he has held the positons of sales manager for Famous Players-Lasky in Chicago, special representative for Select on the West Coast and that of manager for various theatres here.

Now An Exhibitor

Howard Watts, who for three years has been on the sales force of Shea-Smith & Company in a department offering special service to exhibitors, has joined the ranks of the exhibitors and is now installed at the Shakespeare Theatre at Forty-third street and Ellis as manager. This is one of a chain of four houses controlled by Brunhild and Young and in the hands of its promising manager is looking forward to a continuation of very good business.

Burnett Story to Be Filmed at "U"

Frances Hodgson Burnett's novel, "That Lass O' Lowrie," soon will be seen on the screen again. This time it will be used as a supervehicle for Priscilla Dean, Universal-Jewel star.

Several years ago it was a five-reel sensation. Universal made it with Harry Carey and Helen Ware in the leads, supported by Ella Hall, Harry Carter and Jack Curtis. Robert Leonard directed the production at Universal City.

—and in Washington

where the biggest men in the world are in conference

H. M. Crandall

has booked Lewis J. Selznick's masterpiece

"A MAN'S HOME"

for the

Metropolitan Theatre

News of the West Coast

By A.H.GIEBLER

J. B. Leong Heads Chinese Company

Chung Wah Motion Picture Company is the title of a new corporation organized under the laws of California to produce motion pictures for the purpose of showing to the world the noble and beautiful side of the Chinese character. The company is headed by James B. Leong, a native of China, educated and Americanized in the United States, who will supervise all productions of the new company.

A schedule of four pictures a year will be maintained, and the pictures will be made with both American and Chinese players, although about 70 per cent of these players will be American until the Chinese players can be trained and developed. Mr. Leong is the producer of "The Lotus Blossom," featuring Lady Tsen Mei, noted Chinese opera singer. Only two American actors, Tully Marshall and Noah Beery, appeared in "The Lotus Blossom."

* * *

Mrs. Nagel Dies

Mrs. Frances Nagel, mother of Conrad Nagel, died here last week, succumbing to an illness of six months' duration. Mrs. Nagel, with her husband, and another son, Ewing, came to Los Angeles just three weeks ago, with the intention of establishing their home here.

* * *

Christies Are Hosts

C. H. and Al Christie entertained the Business Mens' club of Hollywood at the Christie studios on the evening of November 29 with an informal dinner. Many of the film folk of Hollywood attended. Addresses were made by prominent speakers on civic topics.

* * *

"Molly O" Opens

The new Mabel Normand picture, "Molly O," produced by Mack Sennett, opened an engagement at the Mission Theatre on December 1, following a run of several weeks of "Little Lord Fauntleroy," Mary Pickford's new picture. On the night before "Molly O" was scheduled to open to the public, a special showing of the picture was presented to more than 1,000 invited guests of Mack Sennett and Miss Normand. These guests comprised every prominent member of the film colony, with only Mayor Cryer and a few other public officials, and the local dramatic critics representing the non-professional spectators.

* * *

Now Producer

Emory Johnson, well known leading man, has begun the production of "The Midnight Call," an original story written by himself, at the Brunton studio this week. Mrs. Johnson, who will be remembered as Ella Hall, former Universal star, is featured in the production, with Johnnie Walker, Claire McDowell and Ralph Lewis in prominent supporting roles.

* * *

"Conflict" Stolen

Burglars pried a lock off the door of the projection room at the Superba Theatre last Monday night and took with them the film "Conflict," the current feature of the showhouse. The theft of the picture, which is valued at from $7,000 to $8,000, was reported to the police the next morning when the theatre was opened at 8 o'clock. Another copy of the film was obtained from the exchange in time for the opening performance, and the show went on as usual.

* * *

Off to Orient

Robert A. Brackett of Los Angeles is sailing for the Orient on December 5, in charge of an expedition that is being sent out by Harry Paulis, owner of the Paulis studios. Mr. Brackett will produce a series of pictures entitled "The Window of the World," which will show the traditions and customs of the different people of the earth.

He intends to cover Japan, China and India before any of the films will be released. Mr. Brackett has been connected with the film industry since 1900, having produced many educational films and also having had experience as exhibitor and distributor.

* * *

New Serial

A new serial called "The Shadows of the Jungle" will begin production within a very short time at the Warner Brothers studio, according to announcement this week. Philo McCullough has been engaged as leading man; Jack Richardson as heavy and Bobby Agnew as juvenile lead.

* * *

Theatre Remodeled

The Garrick Theatre, on Broadway at Eighth street, will close for a month, following Sunday night's performance, to undergo a siege of remodeling and redecoration. When the house reopens again it will be on a much larger and more extensive scale.

* * *

Welcome Ballance

Harry G. Ballance, general sales manager of the Famous Players-Lasky Corporation, of New York City, arrived in Los Angeles on Wednesday. A delegation from the Hollywood studio of the F. P.-L Corporation was at the station to welcome him. While here Mr. Ballance will visit with his parents, Mr. and Mrs. Charles Ballance of North Berendo street. His business will include conferences with officials of both studio and exchange.

* * *

Englishman Here

F. E. Adams, managing director of the Provincial Cinematograph Theaters, Ltd., the largest motion picture circuit in England, has arrived in Los Angeles, accompanied by F. G. Ball, his booking manager, Robert Atkinson, and Hugh Tuttle, all interested in the motion picture industry.

* * *

Fourth Feature

Helen Holmes, former heroine of railway thrillers, has just completed her fourth five-reel feature for Herald Productions, Inc. "Hills of the Missing Men" is the title of the picture, and J. P. McGowan, who directed the action, also played the leading male role. The company expects to begin another production starring Miss Holmes before the close of the year.

* * *

Hardy Married

O. N. Hardy, familiarly known as "Babe" at the Larry Semon headquarters on the Vitagraph lot, was married on Thanksgiving Day to Myrtle Reeves, leading woman in Vitagraph and other productions. The bride and groom knew each other when they were both children in Atlanta, Ga., and the wedding is the culmination of an almost life-long courtship.

* * *

Meyers Lunched

J. M. Meyers, who recently arrived from New York to assume the business management of the Denver Dixon unit of the White-Goodman organization, was initiated last week into the Hollywood film colony at a luncheon given in his honor at the Alexandria Grill. The Dixon company is working on "The Sheik's Passion" at present, with Marin Sais, William McCormack and Robert Burns in the leading roles.

* * *

Boy Scout Series

Gene Lowry, who wrote and directed "When We Were Young," a two-reel western made with juvenile players, is preparing to launch a series of two-reel films of the "Reddy Brant" adventures by W. C. Tuttle. A company has been formed in Los Angeles to finance the production and distribution, and work will start within a short time at the old Fine Arts studio.

One production a month is the schedule, and Gene Lowry will direct as well as collaborate with Mr. Tuttle on the scenarios. The series will be known as the Lowry-Tuttle Productions. Clarke Irvine will handle the exploitation through his Los Angeles office.

* * *

Fox Preview

The new Finis Fox production, "Man's Law and God's," was given a pre-release showing at the De Luxe Theatre, Alvarado and Orange streets, last Friday night. The preview had been announced to the patrons of the DeLuxe a few days beforehand, and the crowd was so great that the picture had to be run twice.

CHARLES (CHIC) SALE AS "THE BOY"

One of the seven characters he portrays in Exceptional's "His Nibs," with Colleen Moore as "The Girl"

News in Brief from Everywhere

Buffalo

Al Beckerich, manager of the Loew State, reports business so good that he has a squad of policemen accompany him and the receipts to the bank every morning. Al is nursing a bad cold.

* * *

Lally Brothers reopened the Empire in Dunkirk, N. Y., on Thanksgiving Day with Dustin Farnum in "The Primal Law." The Lally interests also operate the Regent in the same town.

* * *

W. A. V. Mach, manager of the Buffalo **Pathe exchange,** journeyed to Syracuse with Mrs. Mack for the Thanksgiving holidays.

* * *

Charlie Faust, formerly with Robertson-Cole, in Buffalo, will have charge of the new Albany office of Screen Attractions Distributing Company of which Charlie Saunders is general manager. The new Albany exchange will be at 676 Broadway. It will open December 5. The company is releasing an eight-reel unit program, consisting of a five reel feature, a two reel comedy and a one reel review.

* * *

George Germaine, formerly with Fox in Buffalo, has been engaged by Manager Maurice Chase as a salesman to cover the Syracuse territory. Phil Smith is also in that district for Universal. Mr. Chase reports "Conflict" going over big.

* * *

Harry Dixon, manager of the Central Park, visited Buffalo's Film Row one day last week. A protuberance in the vicinity of the hip pocket was duly noted. A large gathering of expectant exchangemen, who had been following him, demanded that he "come through." Harry pulled the bottle out. It was motor oil. The gathering dispersed.

* * *

Buffalo salesmen returning to town for the week end reported that Nate Robbins, owner of the Majestic and Avon in Utica, had bought out the Watertown interests of Jim and Alex Papyanakos, bringing under his direction the Olympic, Palace, Strand and Antique in the northern New York city.

* * *

Following a big turkey dinner for some 250 orphan children given in the Lafayette hotel the day before Thanksgiving, Harold B. Franklin took the whole bunch to Shea's Hippodrome for the afternoon show. Talk about the days of real sport!

* * *

When D. H. Finke put on "The Sheik," at the new Bellevue Theatre, Niagara Falls, he arranged some excellent tie-ups with book stores, through which he received a number of window displays. In return he mentioned the stores in his ads, directing patrons buy the novel before the picture was shown.

There have been some changes in personnel at the Nu-Art Pictures Exchange, General Manager Fred M. Zimmerman announcing the resignation of Mell R. Edwards and the appointment of George C. Whitsel, formerly manager of the Temple Theatre, Buffalo, as his successor. Grace Laughren has been appointed secretary to Mr. Zimmerman and Mary L. Foran will assist Art Young, office manager, as a stenographer. Mr. Jersey, special representative for Arrow Films, was in town for conferences with Mr. Zimmerman last week. Mr. Zimmerman announces that C. A. Hayman, owner of the Cataract Theatre, Niagara Falls, has signed up for "Tarzan," the first serial he has booked at his theatre in eight years. Mr. Zimmerman says that the Cataract was able to attract 1,000 extra admissions each Saturday afternoon when the picture was shown as an added attraction. The two Pola Negri subjects, "Vendetta," and "Intrigue," handled by Nu-Art have been booked by the Strand, New York.

* * *

Edward L. Hyman, manager of the Brooklyn Strand, was in Buffalo the first part of last week to attend the funeral of his father, Abraham N. Hyman. Mr. Hyman is a former Buffalo boy, having been manager of the Victoria and assistant manager of the Strand before going to Brooklyn.

* * *

The Rev. William J. Metz, of the Universalist church in Olcott, N. Y., presented Winston Churchill's "The Inside of the Cup," on the screen at the church Sunday evening.

* * *

When Charlie Ray visited Niagara Falls last Tuesday, Howard Carroll, of Cataract Theatre, took advantage of the visit to pull a half page ad in the local newspapers. The ads were pllaced next to the story of Ray's visit to town, with Mrs. Ray and business associates

* * *

Henry F. Thurston, manager of the Temple Theatre, Lockport, N. Y., is mourning the death of his wife, Elizabeth. Mr. Thurston also lost a baby a few weeks ago.

* * *

Belleville, Ont., interests will soon open the Dufferin street parish hall in Bridgeburg, Ont., as a motion picture theatre.

* * *

Sydney Sampson, manager of the Buffalo Grand and Warner exchange, reports all bookings records being broken by "Why Girls Leave Home," the production being shown this week at the Strand, where Manager E. O. Weinberg is putting on a big exploitation campaign.

* * *

Many Buffalo exchange men and exhibitors received invitations from Morris and Mitchell Fitzer to attend the opening of the new Empire in Syracuse on Thanksgiving Day afternoon.

Andy Geitner will open his new theatre on the city square in Silver Creek, N. Y., on Christmas day. The house will have a seating capacity of 800 and will cost $40,000. It will replace the old Park, formerly operated by Mr. Geitner.

* * *

The Buffalo Hodkinson office is receiving many laudatory comments on its four Triart master productions, one of which "The Beggar Maid," was shown at the Mark-Strand all last week and which Manager Bruce Fowler will soon offer at the Elmwood. The Regent, Rochester, has booked the series. Ed Hochstin is out in the sticks for Hodkinson and is turning in many contracts. Marion Gueth finds that she likes the booking job after all. She has a new typewriter 'neverything. "Rip Van Winkle," seems to be another popular Hodkinson release, the Star, Rochester and the Lumberg, Niagara Falls, having signed up for it.

* * *

No less a personage than N. I. Filkins is in Buffalo with the announcement that he has been appointed general manager of the New York state Merit exchanges. Mr. Filkins is well known in Buffalo where for a number of years he was connected with various exchanges, being local manager for Merit before going to a similar position in Albany.

Mrs. William Bork, who recently resigned as Buffalo manager of the Rialto Theatre Supply company, has been engaged by Frank Davidson as his assistant at the new Independent Movie Supply Company branch, which opened December 1 in north Pearl street, directly opposite the new exchange building. The Rialto company is closing its Buffalo store.

* * *

F. W. Vanzile, principal of the Holley, N. Y., high school, is meeting with much success in his picture shows in the school auditorium every week. Mr. Vanzile was in Buffalo on a booking tour last week.

* * *

There has been another realignment of managers in the General Theatres Corporation under which the six houses in the chain will be operated by three men. Harry Dixon will manage the Central Park and Star. Jim Wallingford will look after the Circle and Allendale and John Stevens will run the Marlowe and Ellen Terry. The move is made in an effort to put the houses on a more economical operating basis.

* * *

W. A. V. Mack, manager of the Pathe office, announces that the local exchange broke all collection records during November, which would indicate a return to better business in the Western New York territory. Mr. Mack has heard that "Buck" Taylor, former Pathe manager in Buffalo, is now in charge of the short subject department for Universal in Philadelphia.

Michigan

The mysterious disappearance of Frederick Rowley, manager of the Ferndale Theatre, Ferndale, Mich., a suburb of Detroit, is still baffling the police. He left his house in that village on October 31 presumably to go to Detroit. He never returned. His wife is operating the theatre.

* * *

Warren and Cohen, operating the Colonial Theatre, first run pictures and Loew vaudeville, together with a string of neighborhood picture houses, were hosts on Thanksgiving night to all of the actors playing the Colonial at a dinner on the stage of the theatre at midnight. Members of Detroit's film colony also attended. Dancing followed the dinner. Warren and Cohen give three vaudeville-picture dinners annually—at Thanksgiving, Christmas and New Year's.

* * *

H. S. Gallup, general manager of the Delft Theatre, Inc., with headquarters at Marquette, Mich., announces that his new theatre at Iron River, also to be known as the Delft, will open December 15. G. E. Moyle, formerly assistant manager of the Delft in Marquette, will manage the house.

* * *

Detroit City Fire Marshall Gabe Goldwater announces that a recent canvass of the theatres of Detroit reveals the fact that the city has a total seating capacity of 116,354 and a standing room capacity of 6,320.

* * *

The Motion Picture Theatre owners of Michigan have transferred their quarters from the Hotel Tuller, Detroit, to the beautiful new Wolverine Hotel, situated within a block of the Film Building. Handsome new offices have been fitted up for the association on the main floor, while the regular monthly meetings will be held on the mezannine floor. While the offices at the Tuller were spacious and beautiful, the directors believed that the location should be in closer proximity to the Flm Building for the convenience of the exhibitors. The move was made last week.

* * *

Michigan is proud of its exhibitor-author, Frank R. Adams, of Whitehall, who wrote "Enchantment," the Paramount production now being released with Marion Davies as the star. Whitehall folks are planning a big celebration in their own and neighboring cities when the picture is booked.

* * *

George Sampson, formerly manager of the Pathe exchange in Detroit, has resigned and will take over the managment of the F. B. Warren exchange here. He will assume his new duties at once.

* * *

Harvey E. Lipp of the firm of Lipp and Cross, exhibitors at Battle Creek, has returned to the Food City for the winter after spending several months at Gull Lake.

San Francisco

Herman Wobber, district manager for the Famous Players-Lasky Corp., has returned from a conference held at New York.

* * *

R. E. Byard, former booker for Famous Players-Lasky Corp., has resigned to become house manager of the Coliseum Theatre. Mr. Cassidy, formerly with the latter house, is now assistant to Robert Abraham in the Century Theatre at Oakland.

* * *

Wid Gunning, Inc., has moved its local exchange to 284 Turk street, where splendid quarters have been fitted up in a building erected especially for film exchange purposes. Manager W. A. Crank notes that the change fitted in very nicely with the instructions received from the home office to make the change in name on December 1, making it unnecessary to change any of the signs or stationery.

* * *

G. C. Blumenthal, manager of the Educational Film Corporation, states that the change to the new quarters on Turk street, near Leavenworth, will be made about the middle of December.

* * *

The Ball Model Shop, now located on Mason street, near Market, will move shortly to the new building at Turk and Leavenworth streets. This shop handles moving picture cameras and makes to order equipment required for special purposes.

* * *

The Rialto Theatre recently departed from its exclusive first run policy to offer the "Queen of Sheba" and did a very large business at popular prices.

* * *

Work is being rushed on the new Loew Theatre at Market and Taylor streets, and the Orpheum Junior at Taylor and Golden Gate avenue, and a race is on to see which house can be opened first. The openings will be held in the spring.

* * *

Carl E. Scott, representing the Metro Exchange, has returned from a trip made to Eureka and the North Coast. Business is reported to be showing an improvement in that section.

* * *

The Vitaslide Company and George Breck, formerly engaged in the theatre supply business, have taken upstairs quarters at Golden Gate avenue and Leavenworth streets.

* * *

The La Bonita Theatre, at Clement and Twenty-third avenue, has been making additions to its equipment of late, including the installation of a Fotoplayer.

* * *

Alex. Kraler, an exhibitor of Independence, Cal., is making a business visit to San Francisco.

* * *

Walter G. Preddey has sold projection equipment to F. W. Cain, who will operate a moving picture show at Las Plumas, Cal., where a large power development project is located.

* * *

Fred W. Voigt, manager of the local branch of Metro, is preparing to make a tour of the San Joaquin Valley to visit exhibitors.

* * *

J. W. Flood, who sold the Rex Theatre at Fallon, Nev., some time ago to Glenn Hurst, is again operating this house, Mr. Hurst disposing of it owing to the pressure of his aeroplane business. Mr. Flood was recently here arranging for service for 1922.

* * *

Al Oxtoby, formerly with First National, is now connected with Metro and has been assigned to the Joaquin Valley territory.

* * *

Franchise holders in the First National Exhibitors' Circuit in Northern California met late in November at luncheon at Tait's Cafe to hear the report of C. C. Griffin, Joseph Bauer and E. J. Arkush, who recently returned from the convention and a tour of the East.

* * *

The Liberty Theatre at Sacramento was reopened on November 26 after having been closed for several weeks for enlargement and remodeling. In its new form it is virtually a new house and one of the finest in the Sacramento Valley. A fine Robert-Morton organ has been installed, together with a new heating and ventilating system and air washing equipment. Many film men from San Francisco attended the opening, which was a gala event. Albert Elkus, mayor of Sacramento, assisted in the dedicatory ceremonies. The film offering included Mary Pickford in "Little Lord Fauntleroy" and Al St. John, in "Happy Pest." John W. Distasio, manager and part owner of the theatre, is a pioneer California exhibitor and wonderfully popular in the industry.

* * *

Work is being hurried on repairs to the Hippodrome Theatre, Sacramento, Cal., which was recently damaged by fire, and it is hoped to have this house in operation again before Christmas.

* * *

The Auditorium Theatre at Modesto, Cal., which has been closed for some time, has been reopened with stock and moving pictures and plans are being made to show the latter exclusively at an early date.

* * *

G. M. Anderson, Bronco Billy of the old Essanay films, was a recent visitor in San Francisco and inspected the Pacific Studios with the idea of renting one of the stage units for the production of feature and comedy pictures.

* * *

Following the completion of the second stage unit at the plant of the Pacific Studios, San Mateo, it is planned to commence work on one of the largest stages in the world. This will be 140 by 280 feet in size, with a thirty-five foot clearance, and will be most modern in its equipment.

* * *

The Tivoli Theatre has placed a revised scale of winter prices in effect. Matinees are now 25 cents and evening prices 30 cents for the balcony and 50 cents for the entire lower floor. These prices are inclusive of the tax.

Pittsburgh

A meeting in the interests of the Motion Picture Theatre Owners of Western Pennsylvania will be held at the Logan Hotel, DuBois, on Sunday, December 18, at 2:30 p. m. Notices will be sent to all exhibitors of that section to be present, as matters of vital importance are to be discussed. Secretary Fred J. Herrington will be present to tell the meeting of the advantages and necessity of membership. Make a note of the meeting now and put it in a conspicuous place. An enthusiastic meeting was held in the New Park Theatre, Johnstown, Sunday, December 4.

* * *

At the meeting of First National sub-franchise holders of the Pittsburgh teritory, held recently at the Fort Pitt Hotel here, an advisory board was elected consisting of C. N. McCloskey, Uniontown; Mike Manos, Greensburg; M. Rosenbloom, Charleroi; J. P. Harris and J. B. Clark, Pittsburgh. This board will meet twice a month to take up all questions of dispute between exhibitor members and the exchange. There were ninety members present and harmony prevailed throughout the sessions.

* * *

Harry Handel, of the Hippodrome Theatre, Beaver avenue, North Side, Pittsburgh, has been discharged from the West Penn Hospital, having fully recovered from the effects of a serious operation which necessitated his stay at that institution for three weeks. During Mr. Handel's absence from business, his house manager, Jack Herson, looked after the theatre.

* * *

Harry Charnas, president of the Federated Film Exchange Company, with offices in Pittsburgh, Cleveland, Cincinnati and Detroit, spent several days recently in Pittsburgh. Mr. Charnas is well pleased with the progress being made by the local Federated Exchange.

* * *

Thomas Gilbert, formerly with the Stahl Enterprises in Homestead, Pa., and one of Pittsburgh's most successful theatre managers, is now in charge of Rowland and Clark's Belmar Theatre in Homewood, succeeding Carl Henning, resigned.

* * *

On Monday, November 28, O. R. Kurtz celebrated the twelfth birthday of his anniversary into the film game in Pittsburgh. Kurtz is now on the road for Vitagraph, and strangely enough it was in the same building that he started with the old General Film Company.

* * *

Joseph Lefko and Harry Simeral, Pittsburgh film men, who were seriously injured in an automobile accident recently, are again back on the job. Both, however, still bear bruises and pains from their experience.

E. K. LINCOLN

Who is supporting Hope Hampton in her next First National release

THE DARK YOUNG GENTLEMAN IS WILLIE GREENE

A prodigy at African golf discovered by Col. Fred Levy. Here he shows Hope Hampton how "seben" comes, in front of the Louisville First National Exchange. Fred Sliter, First National field manager, you see on the extreme right. This exploitation for "Stardust" stopped traffic

St. Louis

The Criterion Theatre, Broadway near Olive street, has been purchased by Hector M. E. Pazmezoglu for a consideration said to have been $250,000. The deal was made by a syndicate headed by Samuel Lewis which recently bought the Criterion from the Famous Players Missouri Corporation for $200,000.

Pasmezoglu also controls the Congress and the Delmar Theatres here. The Criterion opened under the new management last Saturday with "No Woman Knows" as the opening attraction.

* * *

Charles Goetz, home office special representative for Associated First National Pictures spent Monday, Tuesday and Wednesday in St. Louis. He is perfectly at home here as at one time he managed the local office for the old General Film Company. He left for Omaha, Nebr., Wednesday.

* * *

Manager G. M. McKean, of Fox, announces that the Strand, Springfield, Ill., has booked "Over the Hill" for the second consecutive week.

* * *

A. F. Aronson, Goldwyn vice-president, was a caller. He left for Chicago on his way to the coast. He will visit the principal cities en route.

* * *

Herman Overstoltz, formerly with the West End Lyric, is now traveling Southeast Missouri and Northern Arkansas for the Enterprise Distributing Corporation.

* * *

The Lyric Theatre, Galatia, Ill., owned by the Galatia Amusement Company, will open about December 15. This house represents an investment of approximately $50,000 and will have accommodations for 900 spectators. E. R. Korns will be manager. H. T. Towle, a leading Galatia merchant, is president, and Walter Durham, secretary-treasurer. The St. Louis Exhibitors' Supply Company has the contract to equip the house, installing two Type "S" Simplex machines and a Hartner transverter.

* * *

Tom Leonard, of Pioneer, is just back from a visit to the Pioneer office at Kansas City.

* * *

C. E. Lilly, manager of Price Theatres, Inc., Hannibal, Mo., announces that the new Orpheum Theatre being erected on Fifth street, Hannibal, will not be opened before the middle of January. This theatre will seat 1,600 and cost upwards of $150,000. The Price Corporation also controls the Star and Broadway Theatres in Hannibal.

* * *

Joe Desberger, St. Louis manager for First National, attended the convention of Western Missouri and Kansas franchise holders at Kansas City, Mo., Monday and Tuesday.

* * *

E. R. Gump, manager of the Washington Theatre, Belleville, Ill., interested the Belleville public school officials in a series of special Saturday matinees for school children to see the Universal serial, "The Winners of the West." The matinee on last Saturday was very largely attended. It was the first morning week-day show ever put on in Belleville.

R. J. McManus, Paramount manager, was called to Parsons, Kas., by the death of his mother. The funeral was held on last Friday.

* * *

Tom Leonard, of Pioneer, announces the purchase of a half interest in rights to "The Lady of the Dugout" for twelve states and foreign countries. Al Jennings is the star and is making personal appearances in conjunction with the picture. Illinois, Indiana, Missouri and Kansas are among the states taken over by Leonard.

* * *

J. Jamieson, formerly manager of the Broadway Odeon, Columbia, Mo., is office manager for Eddie Dustin of Hodkinson.

* * *

C. D. Hill, of F. B. Warren Corporation, has closed a contract with Skouras Enterprises to show "What Do Men Want" at the New Grand Central, opening December 10, and then sent the film over the Skouras chain of houses. Skouras has also contracted for "The Girl from God's Country," which will start over the circuit on December 8.

* * *

Bill Huitt, of the Strand, Robinson, Ill., was a caller.

* * *

W. P. Callahan, former Paramount salesman here but now with Vitagraph in Chicago, was a visitor.

* * *

Billy Mueller, of Jefferson City, states that his new theatre will open about January 10.

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The St. Louis office won second prize of $1,200 in the Paramount Week national contest.

* * *

Leo Kieler, of Paducah, Ky., was a visitor. He plans to winter in Florida.

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Robert Clarke of the Opera House, Effingham, Ill., was seen in the vicinity of Grand and Olive.

* * *

Sam Hallowell, Scenic, Assumption, Ill., was a visitor of the week.

* * *

Noah Bloomer, Gayety, Freeburg, Ill., and J. Scott, of Scott's Theatre, Jacksonville, Ill., were seen at the Paramount office.

* * *

Charley Raymond, Paramount exploiteer, is back from a tour of Missouri key cities.

* * *

Friends of W. H. Fett, owner of the Majestic, Memphis, Tenn., will be sorry to learn that he is ill. Mrs. Fett is running the theatre during his absence.

* * *

Marcus Loew, who was here on Friday, announced that he will not start construction on his contemplated $1,000,000 State Theatre at Eighth street and Washington avenue until construction costs are reduced. He expressed the opinion that the St. Louis scale of wages for building mechanics is prohibitive, and that a drop in values is so inevitable his corporation does not feel justified in going forward with the theatre under existing conditions. The Loew corporation has a lease on lots with a frontage of 135 feet on Washington avenue by a depth of 226 feet on Eighth street. The present ground rental is $60,000 a year.

* * *

Felix Kahn, director of the Famous Players-Lasky Corporation, and Hugo Reisenfeld, manager of the Criterion, Rialto and Rivioli Theatres, New York, were other callers the latter part of the week. They disclaimed there was any significance in their arriving in town coincident with the visit of Loew.

* * *

Thomas Curran, special representative of Arrow Film Corporation, was here to close their contract with the newly organized Exhibitors' Direct Service Exchange, involving $70,000 in royalties on Arrow productions. He departed Sunday for Dallas, Tex. The Exhibitors' Direct Service Exchange, a $100,000 enterprise organized by exhibitors of St. Louis and vicinity, opened their headquarters at 3314 Lindell boulevard on December 5, with Sidney J. Baker in charge. On last Friday the company elected permanent officers. There was but one change from the temporary selections. B. A. Pappas, owner of the Majestic Theatre, Franklin avenue, was elected a director in place of Steve Kaiman, of the O'Fallon Park Theatre. Pappas was selected to give exhibitors of his vicinity representation on the board. Kaiman withdrew as his section was presented by Ferd Warner, of the North Grand Theatre, who is vice president of the organization.

* * *

Dr. J. A. Campbell, of Marissa, Ill., has been elected president of the Fine Art Pictures' Corporation to succeed S. J. Hankin, who recently sold his interests in the exchange. Secretary Walter Thimmig, who has been in temporary charge of the office, has announced that on December 19, P. E. K. Collins, present manager for Enterprise, will assume charge of the Fine Art Exchange.

* * *

There has been a noticeable improvement in conditions in this territory in recent weeks. Manager McKean, of the Fox Exchange, reported one of the biggest weeks in the history of his office. Manager Floyd Lewis, of Realart, and Jack Weil, of Goldwyn, were others who spoke in optimistic tones of present conditions and the prospects for the future.

* * *

The Avenue Theatre, East St. Louis, controlled by Joseph Erber and Phil Cohn, will re-open as a picture house next Monday. William Fox's "Over the Hill" will be the attraction. The Avenue was formerly a combination house.

* * *

Dr. J. L. Price has purchased the Grand Theatre, Missouri avenue, East St. Louis. He now controls three neighborhood houses in the Southern Illinois metropolis, the Grand, Star and Liberty.

* * *

C. E. Jensen, field representative of Robertson-Cole, was a visitor of the week. He made a sales talk to the road representatives of the R-C organization here.

G. M. McKean, of Fox, is sporting a new Auburn Beauty Six. Excuse my dust.

* * *

Eddie Carrier, promotion specialist for Robertson-Cole, has gone to Pittsburgh, Pa., to open the New Strand Theatre with "The Lure of Jade," featuring Pauline Frederick.

* * *

M. L. Muhlenbeck, of the Majestic Theatre, West Frankfort, was a caller at Wid Gunning's local office.

* * *

Jimmy Clayton, of the Strand, West Frankfort, was another caller of the week.

Indiana

The Dreamland Theatre Company, of Michigan City, has filed incorporation papers with the Secretary of State to engage in the operation of a moving picture theatre at that place. The capital stock is listed at $15,000 and the directors are Jacob Wallerstein, Abraham Wallerstein and N. N. Bernstein.

* * *

A return to pre-war prices was announced this week by the Why Not Theatre at Greenfield, which is being operated under new management. With the exception of Wednesdays and Saturdays, the price of admission to the balcony will be 5 cents, and the lower part 10 and 15 cents. On Saturdays and Wednesdays the prices will be 10, 15 and 25 cents.

* * *

Workmen are putting the finishing touches on a new moving picture theatre at Petersburg, and expect to complete their work in the next few days. The date for the opening of the theatre has not been definitely determined.

* * *

A new advertising "stunt" is being used by the Orpheum Theatre at South Bend. The management selects a license number from one of the automobiles appearing on the streets of South Bend each day and publishes it in its daily advertisements in the newspapers. The number entitles the owner of the machine to two of the best seats in the theatre at either of the two evening performances. The "stunt" is attracting much attention.

* * *

Harry Van Noy, manager of the Riviera Theatre at Anderson, with the assistance of the citizens of Anderson, will take Christmas cheer into more than 200 needy homes in the city. Mr. Van Noy is going to give a special matinee a few days before Christmas, the admission to be some article of food. All the articles collected, with donations from the merchants, will be taken as Christmas gifts to the homes of the city's poor.

* * *

Business that was discussed at a meeting of district managers of the Famous Players-Lasky Corporation, held recently in New York, was explained to clerks and employes in District No. 10, embracing Indianapolis and Cincinnati, by Fred F. Cresswell, district manager of the corporation, at a dinner last week at the Hotel Severin, Indianapolis. Following the dinner, which was part of a two-day program, those attending saw a special screening of "The Bird of Paradise."

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Revived An Old Idea to Extend a Run to Five Days in a Town of Only 524

MANAGER Kelsay, of the Gem Theatre, Chrisney, Ind., ran "The Kid" for five days in a town with a census population of 524, though the figures are somewhat out of date and the town may now have 600 to 700. Even with the higher figure, it is some stunt.

More than this, the same idea provided homes for eight orphan children.

And the Gem is being talked of all through that section.

It is an old idea, used originally, we believe, in Omaha, but it had been forgotten and is as good as new.

Knew An Orphan

Mr. Kelsay had become interested in an orphan child in an asylum. He had the First National production with Chaplin and Jackie Coogan booked, and he decided to let his own "Kid" help along the run of the pictured foundling.

He was friendly with the newspaper and persuaded them to run some paragraphs about the child. Gradually he worked his own name into the stories and finally announced that the child would be in the lobby to greet the patrons when he showed "The Kid."

It was a pretty youngster and the women raved over it, asking about its history. Mr. Kelsay withheld all information, announcing that he would give the story of the child the last day of the picture's run.

Boomed Business

This simple appeal boomed business the final day, and when a slide was flashed telling that the child was an orphan and an inmate of a certain home, some fifty persons left the house.

The wife of a wealthy farmer was the first to reach the orphanage and she arranged to adopt the child. Later some forty other applications were made and seven other children, not quite so appealing, but just as much in need, were adopted. Eight children found good homes as the result of what had originally been planned as a press stunt, and the Gem was talked about in all the small towns which feed the house its patronage.

Ordinarily "The Kid" would have been good for a one-day run, but it went over for five.

Good for Other Plays

The same stunt can be used for other stories having orphaned children or foundlings as a central figure, and some of the First National franchise holders are already planning to use the idea for "The Golden Snare." All you need is a town with an orphan asylum nearby and an editor with an appreciation of good heart-interest stories.

Pick out the most attractive baby, and it would help to have the child dressed by some local concern in exchange for an advertisement. Start two or three weeks in advance and you'll be building business and doing a good deal at the same time.

As we recall it, the original child was housed in a special nursery in the theatre. In any event you will need to keep the child out of a cold lobby during the winter.

MAKE YOURSELF A CHRISTMAS PRESENT! GET A P. T. A.!

Frank L. Hulsey's Plan Has Good Sales Value

Frank L. Hulsey, of the Jewel Theatre, Helena, Ark., one of the Saenger string, has his own ideas on advance stories, and his scheme has the merit of putting the picture over to the best possible effect.

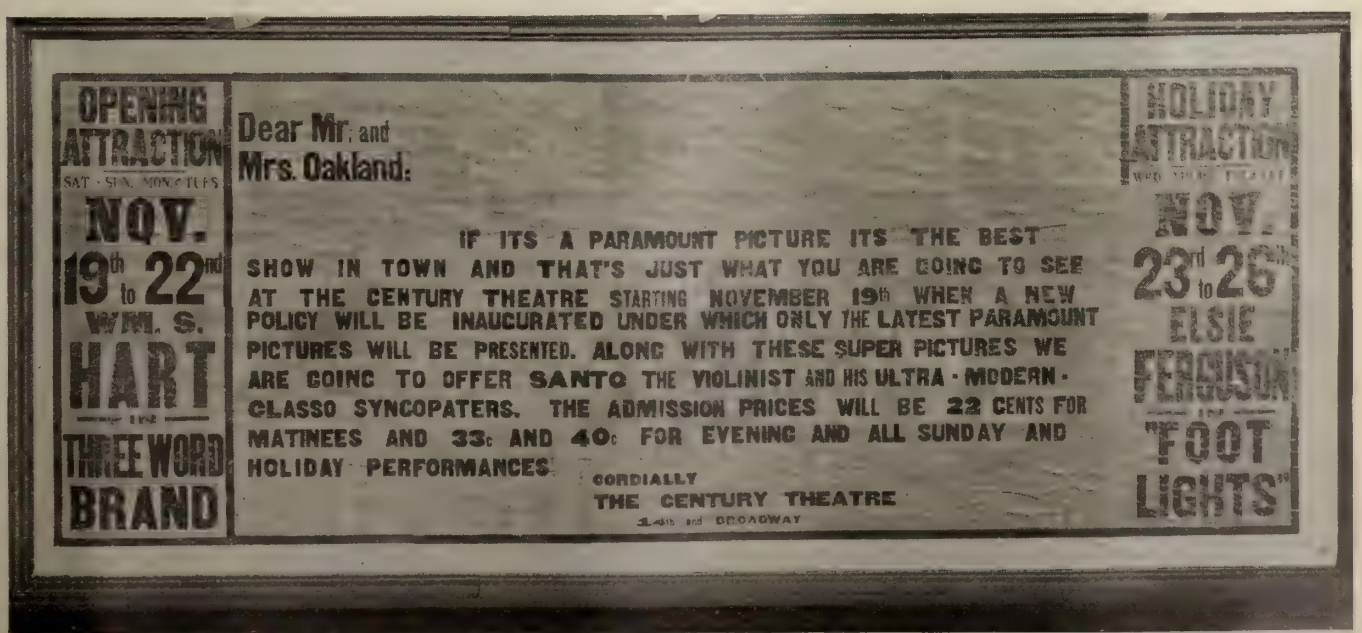
The house uses a double column full drop on Sundays, and this carries with it a column of advance work. Instead of wasting this with a lot of high flown press agent talk, Mr. Hulsey writes an interesting lead to a recapitulation of his attractions.

In a current example he starts off by tracing the history of entertainment from the Greek drama and the hippodromes of Rome, through Shakespeare to the picture of today. He runs on to point out that the educational advantage of the pitcure lies in the knowledge it gives youth of all phases of life; knowledge to be gained through personal experience only at a terrible cost.

For nearly half a column he says nothing about his own offerings, but then he slides into a chatty story of the coming titles. He does not try to sell the plots, but tells the reader something about each of the stronger coming attractions. It is gossipy and interesting, the sort of talk to appeal not only to fans but those who are only mildly interested.

And for a final kick he points out that the Saenger houses make a point of listing for Friday and Saturday the stories most likely to appeal to the children as well as adults, since these are the theatre-going nights for the child, with no lessons to interfere.

It is a capital idea and well worth several columns of flaming adjectives and verbose description no one will believe. The whole is carried under a head and signature as any feature story.


OPENING ATTRACTION
SAT · SUN · MON · TUES
NOV. 19th to 22nd
WM. S. HART
IN THE
THREE WORD BRAND
Dear Mr. and Mrs. Oakland:
IF ITS A PARAMOUNT PICTURE ITS THE BEST SHOW IN TOWN AND THAT'S JUST WHAT YOU ARE GOING TO SEE AT THE CENTURY THEATRE STARTING NOVEMBER 19th WHEN A NEW POLICY WILL BE INAUGURATED UNDER WHICH ONLY THE LATEST PARAMOUNT PICTURES WILL BE PRESENTED. ALONG WITH THESE SUPER PICTURES WE ARE GOING TO OFFER SANTO THE VIOLINIST AND HIS ULTRA-MODERN-CLASSO SYNCOPATERS. THE ADMISSION PRICES WILL BE 22 CENTS FOR MATINEES AND 33c AND 40c FOR EVENING AND ALL SUNDAY AND HOLIDAY PERFORMANCES
CORDIALLY
THE CENTURY THEATRE
14th and BROADWAY
HOLIDAY ATTRACTION
NOV. 23rd to 26th
ELSIE FERGUSON
IN
"FOOT LIGHTS"

HOW THE CENTURY THEATRE, OAKLAND, PUT OVER THE HOUSE OPENING RECENTLY

It had 24-sheets printed to tell all about the house and the attractions it would play, and then posted them where the announcement could not possibly be overlooked. Flanking the announcement with three sheets gave the opening attraction and the underline, and no one had any excuse for not knowing all about the new house, for the paper was pasted all over town that he who ran might read

Selling the Picture to the Public

Kind to Cleveland

Claud Saunders, exploitation manager of the Famous Players-Lasky, has transferred Max Doolittle from the Criterion Theatre to the Cleveland Exchange and Max left for that city Wednesday, with all his shirts and Mrs. Doolittle.

Cleveland has a treat coming to it, for Max's shirts defy description and must be seen to be appreciated. They cannot be prose pasteled and not even the most elaborate color processes known to the printer's art can reproduce them. He is so proud of them that he wears the narrowest collars he can find in order to give the shirts more of a chance. He can buy the collars, but he has to have the shirts made to order. He is the only man in history who has to travel with a sound-proof trunk.

Max has terminated his somewhat brief stay at the Criterion. It was a no-decision bout. He put "Peter Ibbetson" over, but he was worth more to the exploitation department on a real job, so he was shot out to the city by the lake where his work will count, and the experiment of giving the Criterion a set of monkey glands will be abandoned until later.

Persistent Lions Leaped at "Tarzan"

One of the best lobby stunts to be recorded lately was worked by the Grand Theatre, Rochester, for "The Adventures of Tarzan" serial, handled in that section by the Nu-Art Pictures Corporation. It was originated by Claire Meechum, manager of the Grand.

He used as a basis for the stunt the six sheet of the fifth episode, showing Elmo Lincoln upon a dais, with the lions leaping upwards in their efforts to reach him.

Cut Out the Lions

The lions were cut out and mounted to a motor wheel on an eccentric with the result that they were in constant motion, not only attracting attention, but getting over the idea of the thrill as still paper never could. A lettered screen in front of the motor concealed the mechanism.

The photograph sent in was too dull to permit reproduction, but we understand that the handlers of the serial are being supplied with the data. If you have the serial booked, you want this idea. It does not cost much, and it brings wonderful results.

Hyman's Novelties at the Mark Strand

Getting down to normal, Edward L. Hyman makes his program at the Mark-Strand, Brooklyn, the week of December 11 with one production, a prologue and a heavy overture, the latter Liszt's Hungarian Rhapsody Number Two. This will feature the cemballom part, during the playing of which the soloist will be picked up with a white spot from the booth. The stage will be in blue with the house red and dome lights blue, the side lighting being amber.

EDW. L. HYMAN

A Sport Pictorial, "Stamina," follows, and this gives place to the production; a group of six numbers from "Mlle. Modiste." This ties up with the recent appearance of Victor Herbert at the house, which was partly influenced by the hit his compositions have always made there, for Hyman plays Herbert as his sure fire and has never missed out yet.

The setting will be a pink cyclorama with maple furniture, a centre table, two chairs a hall tree, a floor lamp with parchment shade and a lot of hat boxes. The number opens with the opening chorus and is followed by "The Mascot of the Troupe" also sung by the ensemble, the girls beating small drums. Then comes "I want what I want when I want it" for the baritone. The next is the dance of the milliners, by two of the ballet and "The Time, the Place and the Girl" follows this, sung by the tenor. "Kiss Me Again," for the soprano and ensemble, brings the routine to a snappy close.

Then comes the Topical Review, while the scene shift is made, and the curtains again part to disclose a modern interior. The feature of the setting is a large frame in which is a portrait painted upon scrim. A narrator sits at a table and in recitative introduces the various characters who are to appear in the play, the latter "All for a Woman," a foreign First National production based upon the story of Danton and Robespierre. This will give the spectator a chance to orient the characters before the action starts and gives the feature a better chance. The characters are shown behind the scrim by the usual process of bringing up the lights at the back of the scrim when a figure is to be shown. This fades out the painting which is seen only when the lighting in front is greater than that behind the scrim.

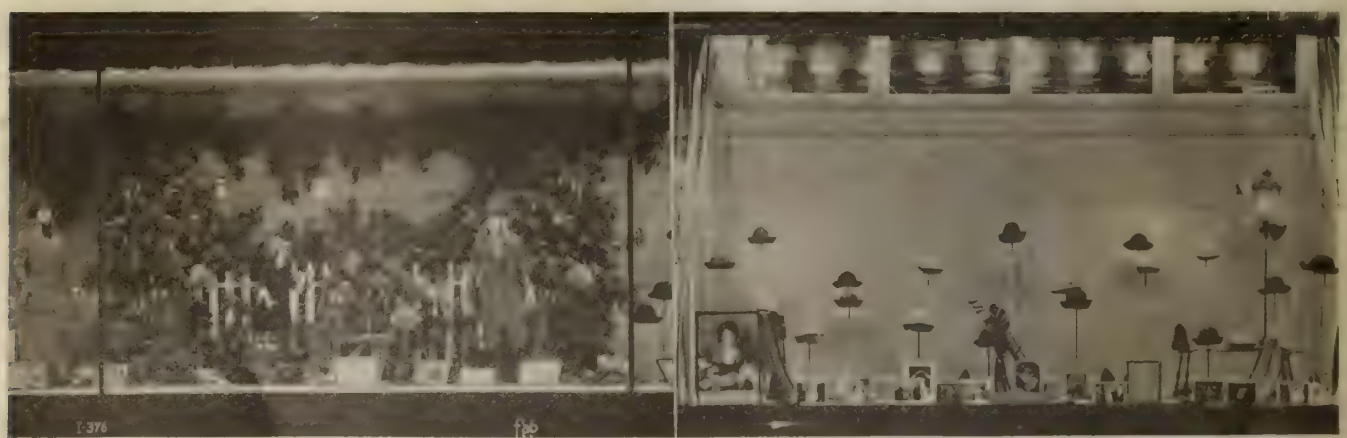
The usual vocal number does not follow the feature on account of the length of the latter, but the Claude Cook comedy, "The Toreador" follows, broken only by the interpolation of the "coming" film trailers. The organ postlude is "Fanfare" by Shelley.

Got Broadway Windows on Mabel Normand Play

Tying up one of the leading New York stores to a picture was easy for "Molly O" because of the numerous tie-ups made with the manufacturers of various articles appealing to women.

The week before the opening of the Mack Sennett production at the Central Theatre, New York, Gimbel Brothers made a double window showing of the hat worn by Miss Normand in the play and used a dozen stills and portraits. A few days before the opening the store took nearly twenty column inches to introduce the hat, with a drawing and a reference to the opening of the picture at the Central. This came under the head of commercial advertising and not amusements, but at that it was close to a hundred dollar space and it was run in half a dozen daily papers.

Abraham and Straus, the largest store in Brooklyn, also made a large window display, with stills and a reference to the opening, and as every woman in Brooklyn makes a point of looking over "A & S" at least once a week, it went over strong, though it probably did not sell many tickets.



THESE PERAMBULATORS PUT OVER "THE FOOLISH AGE" IN WASHINGTON FOR LOEW'S PALACE

The Robertson-Cole exploitation man framed the stunt and sent the boys around town. The impersonator of Bull Montana was arrested for trying to make his way into the hotel where the disarmament delegates were stopping, but they could find no law under which he could be held. A parade of the unemployed was also used to get attention for the Doris May picture

The Season of

GOOD CHEER!

Ten thousand theatres all over the world will reflect Good Cheer for their audiences by showing

Christie Comedies

Keep them Cheerful through the New Year with the Best Comedies Christie has ever produced and insure Good Cheer for your Box Office

A HUMAN INTEREST SCENE IN "NO PARKING" WITH NEAL BURNS

Christie

The Class Comedies of the World

ONE STORMY NIGHT—Dorothy Devore in the type of fast farce which has made Christie famous.

A RAMBLING ROMEO—Neal Burns dashing into a hot-water romance.

PURE AND SIMPLE—Bobby Vernon's drolleries in a quarantined house full of laughs.

Comedies

Youth and Beauty with Clean Clever Stories

IN FOR LIFE—Viora Daniel, a winsome comedy star, and a new wrinkle in weddings.

SAVING SISTER SUSIE—Dorothy Devore as a piquant ten-year-old heart-breaker.

A BARNYARD CAVALIER—The biggest thing ever done in two amusing reels, featuring Bobby Vernon.

GOOD CHEER!

AL CHRISTIE

for every manager
is the fact that
Christie Comedies
are booking Successfully
with all types of features

No matter what features are
the meat of your programs
Christie Comedies
are always fitting dessert
They are
Quality Entertainment

CURRENT AND COMING RELEASES

	TITLE	FEATURED PLAYERS	DIRECTION
1.	**Nothing Like It**	Dorothy Devore, with Eddie Barry	Al Christie
2.	**Oh Buddy!**	Neal Burns, with Vera Steadman	Wm. Beaudine
3.	**In For Life**	Viora Daniel, with Jay Belasco	Al Christie
4.	**Falling For Fanny**	Eddie Barry, with Helen Darling	Wm. Beaudine
5.	**Exit Quietly**	Bobby Vernon, with Vera Steadman	Frederick Sullivan
6.	**A Pair of Sexes**	Neal Burns, with Viora Daniel	Frederick Sullivan
7.	**Pure and Simple**	Bobby Vernon, with Josephine Hill	Wm. Beaudine
8.	**Saving Sister Susie**	Dorothy Devore, with Earl Rodney	Scott Sidney
9.	**Fresh From the Farm**	Bobby Vernon, with Josephine Hill	Wm. Beaudine
10.	**Kiss and Make Up**	Earl Rodney and Helen Darling	Scott Sidney
11.	**No Parking**	Neal Burns, Helen Darling, Laddie, Baby Jane	Scott Sidney
12.	**A Barnyard Cavalier**	Bobby Vernon, with Viora Daniel	Al Christie
13.	**One Stormy Knight**	Dorothy Devore, with Jay Belasco	H. Beaudine
14.	**A Rambling Romeo**	Neal Burns, with Helen Darling	Scott Sidney

Now Booking Through

Educational Pictures
"THE SPICE OF THE PROGRAM"

Selling the Picture to the Public

????? Campaign Sold "Experience" Big

Will Steege, of the Capitol Theatre, Great Falls, Mont., used the question mark on all his paper and newspaper work for "Experience" and by arousing curiosity, he put the picture over to better business than the play would have done in that town without some sort of a teaser.

STEEGE'S QUESTION MARKS

He used the mark on a banner over the sign, as a cutout and on the three sheets in front of the house, and scattered similar marks all through his display advertising.

It overcame the handicap of an all star cast.

Prizes Displayed Have Double Public Appeal

Telling your readers that you are going to give $25 in prizes sounds well, but if you put the money into gold and display the actual coin it means a great deal more. There is something tangible in the sight of a five dollar gold piece that beats all the reading matter on the front page.

When the Record-Herald of Helena, Mont., hooked to the Marlow theatre on a prize contest for the best essays on Elsie Ferguson in "Sacred and Profane Love" the management put up $25 in prizes. The paper had the money in five gold coins displayed in the window of the leading jewelry store with a sizable card, and put a shaded lamp above the coins to give the best sparkle to the newly minted money.

The result was that the offer had more appeal than would have been the case had the theatre merely announced the prizes and the newspaper, the jeweler and the house all came in for their share of the publicity. If you work a stunt, work it to the limit, and try and find some ways of going beyond the former limit. The essay stunt is old stuff, but it helped to put the picture over and about half of the value of the idea was the publicity given the actual money.

Painted Trash Cans

Although most towns now have trash cans on prominent street corners, comparatively few have been put to exploitation use.

G. M. Phillips, of the Strand Theatre, got painted signs on all the recently installed cans in Birmingham, Ala., and they gave a nice effect. He also used a beaverboard train in the lobby to advertise Douglas MacLean in "Passing Thru," getting a train long enough to stretch across the arch. As it was carnival week and the town was filled with visitors, the special lobby built up the business.

Suiting His Public With Unique Appeal

Advertising, after all, is merely comparative, and we believe that the man who puts his picture over is a good advertiser, no matter how he does it.

But unique in advertising campaigns is one which comes from a 300 population town out West, where the manager, who evidently is closely related to "His Nibs," who runs the picture palace in Chic Sale's feature, lately booked the Paramount series and then started in to tell his little world.

In a form letter he announces, with a disregard for singular and plural that "the manager of the ..... Theatre wishes to announce that they have gone under a large contract with the Paramount Film Company. Paramount pictures are high class pictures, getting away from all blood and thunder." To cite the stars he includes "A. Washburn," "Emil Bennett" and "Mrs. Clark."

And in a throwaway he announces "Pictures with some sense," the first being "Adventure Hearts, by Robert Warwick."

It's all a scream to the experienced advertiser, but this manager goes after his clientele in the way it will understand, and he is selling the picture just as thoroughly as anyone can.

Used "Mothers" Checks

The three-cent checks used during the original run of "Mother Eternal" at the Casino Theatre, New York, last spring, were used by Fred Hathaway, of the Alhambra Theatre, Utica, with the same letter as was sent out in New York, but the checks had a string tied to them as they were good only when applied on admissions to the Alhambra lower floor seats. One thousand checks were mailed out and brought good results, Mr. Hathaway reports.

GET A

P. T. A. FOR CHRISTMAS

Snell Had Good Ideas on "Musketeer" Stunts

A. L. Snell, who has been acting manager of the Imperial Theatre, Gadsden, Ala., injected some new ideas into his campaign for "The Three Musketeers," and if it had not rained for all three days of the engagement about every white man, woman and child in Gadsden would have seen the picture.

He started ten days in advance with a teaser on "One for All," and in spite of the wide national advertising the film had received he had a lot of people guessing and asking the answer. Heralds were sent to all R. F. D. boxes and were given out at all industrial plants. They were distributed at two football games and at the Opera House during the run of a dramatic attraction. On Armistice Day he threw open the house for a memorial service conducted by the American Legion, and all who came went out with a herald. And, for fear he might have missed some one, he had them stuffed into packages by a department store.

Then he won the window of a vacant store with a pass for two, whitewashed the glass and made a peep show. They fell for it so hard that people stopped their automobiles and crossed the sidewalk to see what was in the window.

He got the department store to give him a four-inch, double-column cut in their display, and he got a window showing of nine swords, each with a card naming the owner, and "Douglas Fairbanks didn't use this sword in 'The Three Musketeers,' but you should see him handle the one he does use." As most of the swords were owned by prominent citizens the loan display attracted great attention.

Pupils' tickets were given out entitling the bearer to one admission to any matinee on payment of 25 cents. As this was the regular price for children he got a laugh, and that was as good as a discount.

Four boys in musketeer costumes rode around the streets, the first one riding the worst looking nag Snell could borrow. At show times they ushered. He also used the personal telephone call.

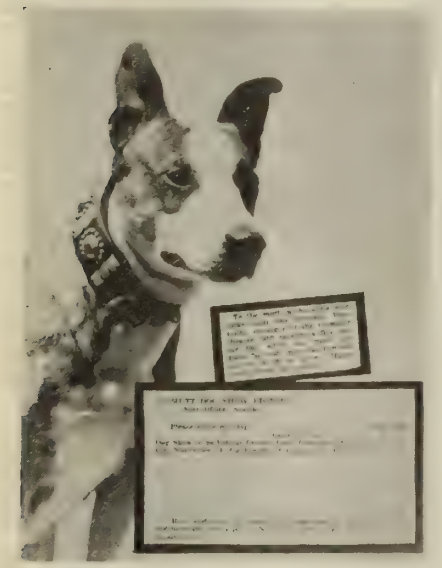
PUT THE PRIZE MONEY INTO GOLD PIECES AND GET A WINDOW

That's what the Montana Record-Herald, of Helena, did when it hooked to the Marlow Theatre on a prize contest on "Sacred and Profane Love," and it helped the hyphenated paper and the theatre and the jewelry store

Selling the Picture to the Public

Mutt Show Made Talk for Century Comedies

This is an idea for a new contest, and a chance to horn in with your pet animal comedian. Sell the idea to the local paper, or some society, and then sell them your own advertising angle.



THE BROWNIE ANNOUNCEMENT

Horning in on a Seattle "Mutt" Show brought William Cutts, manager of the Clemmer Theatre, all sorts of advertising for the Century Comedies he plays, at a cost of $7.50. The Star held a show of mongrels for the benefit of the community chest. Blooded dogs were not allowed, except as spectators. Every dog has his day and that was the day of the mixed breeds.

Brownie, the Century canine comedian, is a mongrel, as are most clever stage dogs, and Cutts contributed prizes of $5 and $2.50 to the owners of dogs which most resembled "Brownie."

There were prizes for the best looking dog and the ugliest, the most impudent and a family group. The prizes were small and so was the admission fee, but the interest was strong, and the exhibition hall was crowded. "Brownie" was entered by proxy; a large photograph, and his contest was the centre of attraction.

Only the cities can hold breed shows, but any country town can scare up a supply of mongrels. If the Red Cross doesn't want it, try the Y. M. C. A. or the Boy Scouts or any organization that can use a little money, then enter your dog star and clean up. It's new and it will be popular.

Drug Store Placards Made Large Business

Good exploitation is not always a matter of money. Sometimes it is better when it costs nothing. I. L. Shields, of the Rialto Theatre, Augusta, Ga., saw that a prominent drug store in the shopping section was making a drive on a line of toilet requisites.

He thought up a card, showed copy to the store and got in ten stills as well as the large sign on the right.

The latter read: "Your face value depends on two things: care of the skin and no worry. Elizabeth Arden's preparations will take care of your skin and 'Her Face Value," starring Wanda Hawley, at the Rialto today, will make you forget your worries."

The only cost was for the card and the sign writing, and that was very little when compared with the results, for it clearly increased the sale of the toilet articles and it is reasonable to presume that it sold at both ends.

Very often watching the store windows will lead to a good exploitation stunt. This one was good.

THESE TWO LARGE CARDS COST THE THEATRE NOTHING

The drug store was glad to get something to call attention to its toilet articles, and found that it was well worth while to ride on picture publicity. The Rialto Theatre, Augusta, Ga., used it for Realart's "Her Face Value"

Elemental Hook-up Won a Window Show

There is not very much to this window from New Haven, except that it is a good display in a most desirable location. It is the show window of the United Illuminating Company, which does not approve of theatrical displays.

LAMPING THE SIGNS

Manager Carroll, of the Rialto, went to them with copy for a sign which read "'The Call of the North.' You have heard of the lure of the Northern lights. Right at home you can know the radiance of comfort given by the Mazda lamp."

That sold lamps as well as theatre tickets, so the company told Carroll to go ahead and they made the finished card the centre of a display of lamps from 500 volts down, and liked the effect so well that they let in one of the 22x28 insert cards as well. This card was lighted from the rear at night, and helped call attention to Jack Holt, Paramount and Mazda lamps in a triple alliance.

Had a Queen Full

Birmingham has been having a celebration and a "Queen" was elected from each county to participate in the carnival. Being a good poker player, G. M. Phillips figured a queen full was a full house, so he invited them all to see Elsie Ferguson in "Footlights," at the Strand Theatre. They brought a crowd with them and also served as a basis for a newspaper story.

For the lobby Mr. Phillips cut out the tile from a beaverboard panel, pasted red paper over the opening and lighted it from behind. He also had a row of small footlights in front of and below the title. On the sides he had draperies to suggest the drawn curtain of a stage. It made a showy yet neat front and helped to put over a 25 per cent. increase.

Personality in the theatre is much to be desired, but don't talk so much about yourself there. You have no space in which to sell your show.

Selling the Picture to the Public

THIS IS REALLY WHAT YOU MIGHT CALL A KID MATINEE

How Mrs. Emma Shakespeare, of the National Theatre, Cincinnati, got all the children in her neighborhood to see "The Kid" and go home and tell the rest of the family about the Chaplin-Coogan comedy. It cost only four dolls—Coogan dolls, of course

Four Dolls Assured a Two Day Success

Using the Jackie Coogan dolls to advertise "The Kid" gave Mrs. Emma Shakespeare, of the National Theatre, Cincinnati, a good two day run for "The Kid" at this somewhat late day.

She has a neighborhood house and she centered her efforts on the school in her immediate vicinity. A week before the showing the dolls were placed upon exhibition with the announcement that they would be given to some one at a special after-school matinee the opening day.

Throwaways with the same announcement were distributed at the school, at closing time, a couple of days before the opening, and on the opening day most of the kids made a beeline for the theatre, apparently under the impression that the early child captured the dolls. The cut shows the advance guard.

The house was packed to capacity and at the conclusion of the performance Mrs. Shakespeare picked out four children whose behavior had been most exemplary and handed them the dolls, and they all went home to tell mother and father and big sister and brother what a fine show there was at the National, and the rest of the family went without any expectation of getting a doll.

A Pink Tipster

Albert Boasberg, one of Claud Saunders' prize pupils among the Paramount exploiteers, has been up to something new again. He sends out "confidential reports" on all Paramount pictures to the patrons of the Detroit exchange.

He adds some sound exploitation suggestions to the slips, which are printed on pink paper, after the fashion of service reports, and they look very imposing. The exhibitors like them because they give practical advice.

Bill Robson, who Paramounteers the Pittsburgh district, works much the same scheme, though he does not report on the picture but manifolds the exploitation stunts he works.

Toy Trains Popular on "Dangerous Curve"

It is well established that movement in a display very greatly increases its value. It is also well known that a toy train makes appeal to all ages. Therefore, it follows that a toy train as a display is about as good as you can get.

Here is a second example of the use of a toy train for "Dangerous Curve Ahead," this time from the Post Theatre, Battle Creek, Mich., the display being obtained by G. A. Cross, manager of the house.

Mr. Cross has been at some pains to get a realistic setting for his railroad and the train runs through an autumnal landscape, emerging from a timbered tunnel and disappearing behind a house in the background, the alternate appearance and disappearance of the train giving a better effect than would be possible did the train remain in sight.

An insert card, two lettered cards and the traffic target were all introduced without hurting the display, and it is figured that several hundred extra tickets were sold through the use of this window.

The setting is effective, but not costly. The trestles are made of boxes covered with brown cloth, working into a similar floor cloth, and lightly covered with autumn leaves, a few branches supplying the trees. The house and tunnel entrance are made from beaverboard and represent about the only painting to be done. It can be made very effective without prohibitive expense.

Worked Unemployed Stunt

Albert Boasberg, the Detroit Paramounteer, has a lot of good ideas of his own, but he is glad to take other schemes if they will work, and he cleaned up lately with Gary's unemployment stunt.

He persuaded Phil Gleichman, of the Broadway Strand, to hire the breadline to carry banners reading: "What are you doing to help the unemployed? Men must live, so the Broadway Strand Theatre gave us a job to advertise 'Ladies Must Live,' a Paramount Picture, the Broadway Strand Theatre, now showing. If it's a Paramount picture, it's the best show in town."

Not content with this, Boasberg got the newspapers interested and all of them made mention and some gave editorial comment to the question, with an appreciation of the Strand's practical work.

Leslie Whelan, the Washington Paramounteer, varied the idea by hiring ten men to peddle bills stating the case, but he did not use the "men must live" idea though he, also, exploited the Betty Compson picture.

TOY TRAINS ARE WINNERS ON ALL "DANGEROUS CURVES"

Here is another example of the use of mechanical trains to advertise Goldwyn's "Dangerous Curve Ahead." It is from the Post Theatre, Battle, Creek, Mich., and one of the best settings for the train we have yet seen

Selling the Picture to the Public

Aeroplane Plays Dates in the Macon Theatres

Some day H. B. Clark, manager of theatres in Macon for Southern Enterprises, is going to get a picture of his aeroplane. He tried it at the Capitol, but it didn't work, and he tried it again at the Rialto, and once more you can't see it. It's right under the four lights near the top of the picture.

You can't see it, but Macon both saw and hear it, for it is provided with a motor and hums around in a circle all day long, giving both sound and movement to the lobby. It sells a heap of tickets, and next time Mr. Clark is going to give it a coat of phosphorescent paint so it will stand a chance.

He used it at the Rialto for Realart's "The Speed Girl" and for this he borrowed a racer and bannered it for the lobby display. It looked like speed in every line, and it won plenty of attention for the Bebe Daniels story. With the one sheet frames out of the way there was plenty of room for the patrons, and the results proved that the drag of the car in the lobby has not yet been exhausted.

THIS AEROPLANE FLEW FROM ONE THEATRE TO ANOTHER

It was first used at the Capitol Theatre, Macon, and then was transferred to the Rialto to buzz them up about Bebe Daniels in Realart's "The Speed Girl." That's Bebe's car standing out in front of the house. H. B. Clark says so!

Rich Oriental Drapes Made Wonderful Lobby

Now and then some accident of chance makes it possible to do something big at comparatively small cost.

The press book for "Dawn of the East," a Realart, gives the suggestion for the use of oriental draperies in the lobby, on a dominant scheme of black and yellow.

Looking around for such effects, the Princess Theatre, Denver, chanced upon a rich Chinese merchant who was a collector of Chinese art, and his pride was appealed to by the suggestion of a loan exhibit. He let go of about $25,000 worth of material, mostly hand embroideries and wonderful rugs, and the theatre gave unusual care to the lighting scheme which permitted these to be shown to the best advantage.

It was good enough to bring the crowd just to see the lobby, and a comparatively simple matter to pull them through the door once they had gotten that far. The care taken with the lobby display carried the suggestion that the picture must be out of the ordinary, and they wanted to see what it was like. It did not cost much, but it rolled up the box office record like the bank account of a grafting politician.

THIS BLACK AND YELLOW LOBBY WAS A BIG WINNER

The idea was taken by the Princess Theatre, Denver, from the Realart press book on "Dawn of the East," with Alice Brady; but the Oriental decorations were unusually costly, and were valued at about $25,000 in real money

Played a Suit Case

Getting a cheap novelty, R. M. Kennedy, of the Galax Theatre, Birmingham, Ala., bought a suit case for 75 cents and painted on the sides, "Take a peep at the case of Becky free." A hole was cut in one end and inside were an electric light and two pictures cut from "The Case of Becky," one in each of her phases.

This was placed in the lobby close to the sidewalk and had an audience all day long. You can find these paper suit cases in the cheap sections of the town.

Red Spot Trade Marks for "Dangerous Curve"

Four weeks before "Dangerous Curve Ahead" played the Phillips Theatre, Orlando, Fla., Frank H. Burns placed advertising signs on the bad curves on the roads leading into town. They are used the red circle of the Goldwyn advertising, and they proved such an attraction that the newspapers urged the placing of permanent signs at all bad curves. It created more than a one-day newspaper comment.

A week before the showing he got out a series of cards with snappy sayings, all commencing with the title, and tacked these all over town. They, too, carried the red disc. All of the lobby paper was spotted, and a red disc covered most of the upper half of the building and could be seen as far as Main street ran.

It cost $30 to put the stunt over, but it built up attendance by fully a third and left a comfortable figure on the profit side of the ledger.

Bettered the Tickets

Phil Gersdorf, of the Arcade Theatre, Jacksonville, gave a punch to the "Experience" ticket heralds by enclosing them in envelopes similar to those used by the railroad offices but printed up "Experience Short Line" and below "The Road to Entertainment." The card in the corner read "Via Arcade Theatre."

They not only helped the local distribution by gaining attention above the ordinary, but they worked even better in the guest mail boxes in the hotels.

Selling the Picture to the Public

THIS TELLS THE STORY OF "THE AFFAIRS OF ANATOL"

It is a window display planned by S. O'Hara, of the Armory Theatre, Clarinda, La., for the Paramount super-production, and represents a new and very good idea. The heads are cut out and are connected by real ribbons to the hands of the Reid cutout

Novel Cutout Effect on "Affairs of Anatol"

Getting an entire window gave S. O'Hara, of the Armory Theatre, Clarinda, Ia., a chance to make an unusually effective display for Paramount's "The Affairs of Anatol." Cutouts of the four women were made in heart shapes and suspended in the window, real ribbons running to the hads of Wallace Reid.

The background was paneled beaverboard in white, with black striping, and there were just enough stills and cards used to kill the blankness of the effect without hurting the display.

It is a really artistic effort and better than the average on a picture on which everyone has been trying to do his best.

Three Horse Chariot Rolled Up Box Score

Ben E. Johnson, of the Fox Audubon Theatre, is full of ideas—good ones—and when one of his boss' own pictures comes along, he stretches himself.

He had "The Queen of Sheba" lately, and he dug around the theatrical storage warehouses until he found an old chariot, then he hired three horses from Potter's stables and sent the rig around uptown New York until everyone in the territory knew that King Solomon's best girl was due to show at the Audubon.

Not every town can boast a storehouse where you can dig out a chariot, but if you can get the wheels, you can make something like it out of cardboard that will last long enough to parade the town with.

If you look at the picture closely you will find that this is a two horse rig, with the third horse running free, so any standard double pole front wheel will work in a pinch. Hitch the third horse to the axle by lengthening the trace.

GET A P. T. A. FOR CHRISTMAS

Did It Again

The Blue Mouse Theatre, Minneapolis, tried the free score card once and liked the result so well that it came out again with a card tying the theatre and "Enchantment" to a local game. That they used it a second time very conclusively proves the value of the first experiment. It's too late for foot ball now, but there are other events for which score cards are used. Take all the openings.

No Town Too Small No Town Too Large

Just because Provo City, Utah has a population of only 10,000, it was no sign that the place could not be exploited.

When William Fox's "Over the Hill" came to town, the management of the Columbia Theatre invited the 200 inmates of the Home for Invalids and the Aged to attend the performance.

Borrowing a sufficient number of cars was a publicity stunt in itself, and a parade of some forty or fifty cars, loaded with happy old folks was another wonderful advertisement. Then, to cap the climax, local florists and confectioners were hooked in and the guests went back to the home with candy and flowers to further gladden their hearts.

It brought several columns of heart interest stories and helped to make business all through the run.

No town is too small for an exploitation stunt, if it is sized to the town, and no city is so large that local exploiting cannot be done.

Hooked to Politics

Because Ft. Worth, Texas, was in the throes of a political campaign with the pee-pul vainly trying to find a candidate to run against an unpopular mayor about to be recalled, Henry J. Gould, of the Hippodrome, offered "Honest" John Smith.

No one seemed to know which of the Ft. Worth Smiths most deserved the title, but they were interested, and they watched for further announcement, the original newspaper announcement merely presenting the name.

When it was found that this particular John Smith had his headquarters at the Hippodrome and wanted to see his supporters on certain named days, the bubble burst, but Tom Moore in "Beating the Game" was more popular for those three days than he might otherwise have been.

It was a timely hitch to a local stunt and made a cleanup for the Goldwyn release.

GETTING "THE QUEEN OF SHEBA" PINCHED FOR SPEEDING

Perhaps not exactly that, but Fox's Audubon Theatre, New York, per Ben E. Johnson, manager, hired an ancient hack and sent it up and down Broadway and through the cross streets when the Fox production played uptown

Selling the Picture to the Public

"Quo Vadis" Contest Helped Ticket Sale

Taking a tip from the popular questionnaires now being syndicated the Strand Theatre, Toronto, included a set of pseudo historical questions in its advertising for "Quo Vadis" and offered cash and ticket prizes for the most accurate replies. It made for interest in the production and those who did not enter the contest were at least interested in the replies, mentally formulated their answers and sent down to see how close they had come to the facts. The list may be of interest to others.

CAN YOU ANSWER THESE?

—Who was Nero?
—What Empire did he rule?
—During what year did Rome burn?
—Who was Ursus?
—Who was Tigellinus?
—Who was the first person to bulldog a bull?
—What does bulldoging a bull mean?
—Who is the meanest man in ancient and modern history?
—With whom was Lygia in love?
—What was the meaning of "thumbs down?"
—What relation was Vinitius to Petronius?
—Who was Nero's favorite General?
—How old was Nero at the time of his death?
—What is the English translation of "Quo Vadis?"
—Was Chilo really a nobleman or a beggar?

Much capital was made of the fact that a number of Toronto schools and colleges had reserved seats in blocks, and a further emphasis was given the educational value of the Wid Gunning product by school-children matinees, at special prices for the children only.

Street Car Ballyhoo

The Street car ballyhoo is too common to attract more than passing notice these days, but when the street car is the only one in town, it carries some weight.

Otto Schmid, of the Ellen Theatre, Bozeman, Mont., hired a street car from a neighboring city, had it run down on the interurban tracks and shot it around town when the interurban was out of the way. Accustomed as they were to the huge cars used for inter-city traffic, the comparatively diminutive car used for local trips was a real novelty in Bozeman and it attracted more attention to "The Affairs of Anatol" than Mr. Schmid could have gotten through any other means.

Sent Out "The Sheik" Riding a Green Horse

Painting a white horse green probably did more to help advertise "The Sheik" in Los Angeles than the other stunts put together. Of course, in one sense, "The Sheik" does not need advertising, for it is a self-seller, but you have to tell the public where they can see what they want to see, and an elaborate series of stunts was prepared when the Paramount play went into Grauman's Theatre, Los Angeles, for a four-week run.

One of the best stunts was a downtown window shown in the large cut below. It was open, apt and attractive, and it really caught the eye better than the much more elaborate window shown in the same layout. The materials used were a few camels, used for inkwells and paper weights, a little drapery and some palms, plus stills, but the display was eye-inviting, and it held the attention.

"The Sheik" and his escort paraded the streets for several days on their milk white steeds, and then the newspapers came out with an offer of a reward of $500 for the arrest of the person who painted the milk white steed a bright green. Grauman might have made it $5,000 for he knew his house artist would rather hold a regular job than collect the reward and get fired, and it was the house man who had done the dyeing. After that the green horse got more than double the attention.

For a final clean-up a $50 prize was offered to anyone who could catch "The Sheik," but his horse was fleet and he a skillful rider, and he could dodge even the automobiles.

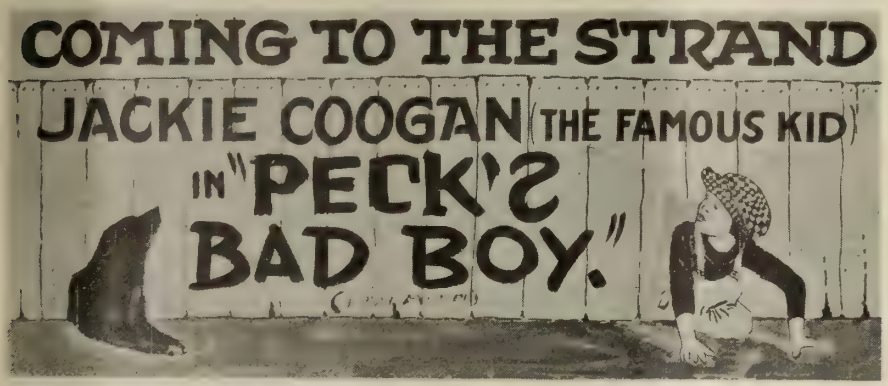
Took Two Stunts

Out of the large list at his service, J. B. McCauley, of the Opera House, Glenwood, Minn., took two stunts for "The Affairs of Anatol." He got a department store to distribute 1,000 heralds in their bundles, and he gave the local paper 50 tickets to be handed persons whose names were buried in the advertisements in a double truck tie-up. Just two, but it sufficed.

A REMARKABLY TASTEFUL WINDOW; DRESSING ANOTHER WINDOW, AND A STREET STUNT FOR "THE SHEIK"

How Grauman's Theatre, Los Angeles, put over the Paramount best-seller for four weeks to a continued clean-up. The top cut shows a very simple effect attained with only a few camels, a little drapery, palms and stills. It is really a far better display than the more elaborate window shown on the lower line. This latter looks more like a lobby display. The horses are the street perambulator, and were kept out for the four weeks of the run

Selling the Picture to the Public



A BLACK AND WHITE EFFECT FROM WATTS OF OMAHA

The manager of the Strand seems to be a believer in painted signs because they bring him results. This is a black and white for "Peck's Bad Boy" that made a nice increase in the business for this First National production

Made a Book Window His One Best Seller

Edward Myrick, manager of the New Liberty Theatre, Great Falls, Mont., made his drive for "The Great Moment" along the lines suggested by the Paramount exploitation department.

He persuaded a local store to obtain a large supply of the books on consignment, and then drive on them. He supplied two large cards, to supplement the advertising sent by the publishers, and took one of these for the house and gave the other to the store, one reading "See" and the other "Read."

He not only sold most of the books, but he ended the campaign with a record that will let him get into the store the next time he wants to work a similar stunt on another Paramount picture.

He might have gotten more of the window for his own use, but to have done so might have hurt future campaigns, and he got all he required, as it was.

Got the Governor

Working the special showing print supplied by the Fox exchange, the Clinton Square Theatre, Albany, gave its pre-view in the rooms of the Albany Club, as a feature of one of the club's entertainments, and the Governors and reporters for all the papers were among those present. It carried even more drag than a theatre special.

Two banners were carried in the parade of Shriners visiting Cyprus Temple of the Mystic Shrine, the bearers being dressed in costumes to suggest one of the Arab patrols. Street cars were bannered, menus stamped and 5,000 heralds were distributed, all aiding in getting bumper houses.

Using the Contest

The contest originated for "The Great Moment" and later changed for "Experience," to read "My great experience," is being freely used in the territory of the Southern Enterprises.

Frank Burns, of the Phillips Theatre, Orlando, Fla., hooked the Sentinel on a contest on "The experience that has done me the most good in my life," and in Montgomery, Ala., H. C. Farley, of the Empire Theatre, used up sixteen dollars in prizes on the most exciting experience. He could not land the paper but got the idea over with folders, four stores assisting with window cards.

Black and White Made an Effective Change

Harry Watts, of the Strand Theatre, Omaha, believes in painted signs because they are different. Recently we showed an unusually elaborate color effect for the Strand. This time it is something different; a black and white for "Peck's Bad Boy."

The drawing is spirited and the lettering well done, with the result that something striking is obtained. In a stand of colored paper any black and white will stand out above the rest because it strikes a different note. There are times when color is best, but here the strong contrast makes the display.

Paging Local Lights Is Greene's New One

Fred V. Greene, the local Paramounteer, does not go around trying to sell his exploitation ideas to managers any more. He does not have the time.

When he first came east he had to go around and coax the managers to try an exploitation stunt for a Paramount picture "just once." It was hard selling, at that.

Now he sits at his desk in the exchange like a physician in his consultation room, and passes them out.

His latest is a corker. It is a series of scatter ads with the top in 30 or 36 point, whichever the paper uses for heads. They read something like this:

MR. JOHNSON

stated to the doorkeeper at the Opera House last night, that "One a Minute" beat any comedy he had ever seen.

Another one told that

MR. VAN ETTEN

when he left the Opera Housé last evening said "'One a Minute' is one of the best things I have ever seen."

There were nine in the lot, scattered through the paper, and they all mentioned a name well known, but they did not specify which Johnson or which Van Etten or which Anderson made the statement, and it was only human for the people to wonder whether it was Sam Johnson or Jack Johnson, or Bill or Mike who had given his opinion.

It sounds simple, but it had them all talking in Kingston, N. Y., where George Gildersleeve, of the Opera House, was the first to use it. Take the telephone book, select the most prevalent names and you have the entire layout. It's good.

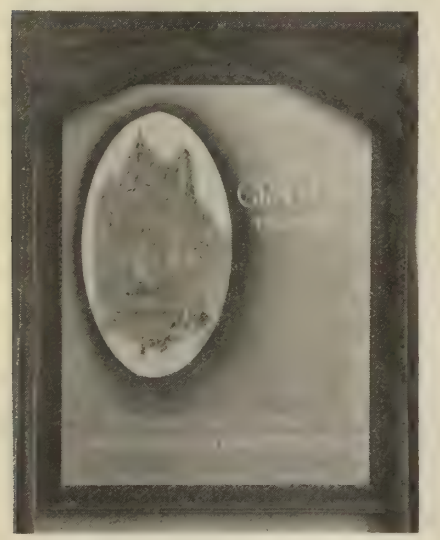
THIS IS A GOOD EXAMPLE OF AN INTELLIGENT HOOK-UP

It was done by Edward Myrick, of the New Liberty Theatre, Great Falls, Mont., for "The Great Impersonation." He persuaded the store to get a stock of the books on consignment, and then he went 50-50 *on the display cards*

Selling the Picture to the Public

Exceptional Campaign Started the Granada

Nick Ayer, formerly press agent for the California, Imperial and Portola, has been appointed by Roth and Partington as manager of the Granada, the beautiful house recently opened in San Francisco, and Louis W. McDermott has been added to the press staff. Wayland Taylor, Paramounteer, helped in the displays.



THE GRANADA CARDS

For the opening of the Granada an exceptional campaign was planned, and the special sheets drawn by Jewett Bubar were extraordinary. They were plain and dignified, but they sounded the keynote of the house. Each card was about 4 by 6 and was boxed in, with velvet curtains. Ten of them were placed in prominent store windows, and they are as handsome as anything we have seen.

Special supplements were issued by two of the papers and several pages of advertising taken in the others. The house was thoroughly sold before they undertook to sell the opening attraction. This was "Enchanted" the Marion Davies Cosmopolitan-Paramount release, which was selected for its unusual beauty of scenes.

Taylor contributed to the work on the principle followed by the Paramount exploitation department, that exploitation is not designed to sell the picture so much as to sell the house through the picture, and he aided in obtaining some of the best windows. Everyone helped on the opening, for the new house had to be put on overnight, and it went over just that way.

HERE IS THE DOG MATINEE COME INTO ITS OWN AGAIN

Roy Holstein, of the Bluebird Theatre, Petersburg, Va., revived the idea for First National's "Peck's Bad Boy," offering a prize for the best impersonator of Jackie Coogan who was accompanied by a dog. The dog did not have to be an impersonator

Went Out With Lanterns Looking for "Experience"

Max Rosenfield, of the Paramuont exploitation, contends that Diogenes was one of the first exploitation men, because his stunt of going around with a lantern looking for an honest man has been carried down even to this generation.

John Friedl, of the Royal Theatre, Sioux City, Ia., had three men copying the old Grecian and they went about town with lanterns looking for "Experience" when that Paramount p'ayed the town. If they will come over on Broadway they will find better light and a more diversified experience, but that would not help Sioux City any, and they were out to toll the crowds into the Royal.

They went around looking into the faces of pedestrians, and no one who was held up forgot the title or the house, the latter detail being carried on the blanket of the third man of the trio.

It is not the first time that the man with the lantern stunt has been worked in modern times, but it was new in Sioux City, and it rolled up the ticket sale to a point to satisfy even Friedl.

THESE MEN MADE LIGHT OF A PARAMOUNT PRODUCTION

John Friedl, of the Royal Theatre, Sioux City, sent them around town to look for experience, and they lamped the pedestrians. By picking out husky looking chaps Friedl was able to get them through the week without any scraps

Plays Up Profiles

J. Jasper Emanuel, of Philadelphia and surrounding territory, also the Metro exchange, has devised a good idea for program exploitation. He blacks in profile portraits, has a line cut made and offers ticket prizes for the identifications.

Not many can guess, unless the picture is common, but they are all interested, and they look next week to see who it was, and have the name of the star indelibly impressed upon their recollection. It is simple and cheap, but it pulls like a thousand dollars.

Selling the Picture to the Public

BEATING THE EXTRAS ON ELECTION NIGHT STUFF

The Empire Theatre, Bridgeport, had two signs painted—one for each candidate—and slipped the winner the moment the election seemed reasonably assured. It sent out the car to tell the people "Over the Hill" was a winner

Made Election Extra An Auto Perambulator

James Rourke, of the Empire Theatre, Bridgeport, beat the newspapers in recording the results of the recent local election. He had signs made for the two candidates and the moment that the election of one seemed reasonably assured he sent out a car bannered

Atwater Elected
Mayor of Bridgeport
"Over the Hill"
Elected Best Show in Bridgeport
Empire—Now

This was supplemented by ten boys carrying card signs, and the whole town knew the result before the newspapers could distribute their extras.

It was a real news beat and the parade of the boys did more to call the story to the attention of the public than the best newspaper advertising could have done, though plenty of space was taken to help put over the successful run.

The Times ran the Carr picture contest and ran it on the front page, while the editor was one of the guests at a special showing and wrote a leading editorial on "The Teaching Power of the Picture" with "Over the Hill" as his theme. The stunts gave the house an entirely new set of records, by days and for the week.

Toy Trains Helped on "The Iron Trail"

H. B. Clark, manager of theatres for Southern Enterprises in Macon, Ga., revived the toy train lobby idea for the Rex Beach story, "The Iron Trail," borrowing an electric train and running it on a platform in the lobby. The only cost, other than that for signs, was a card stating that the train had been supplied by a local dealer.

Used the latter part of November, when thoughts are intent upon Christmas presents, the train possessed an unusual appeal, but the train always sells the attraction it can be used for, and it is capable of a variety of treatments. It works well when there is nothing more than the track and the trains, but fixed up with the tunnels, bridges, stations and the rest of the material supplied by the toy manufacturers, a display can be evolved which will hold the attention of men and boys alike and bring admiring exclamations from the women.

This simple idea helped put over the United Artists' production to about a one-third increase in business, and the cost was negligible.

Put on a midnight matinee for New Year's Eve. You will not only make money, but new friends. The idea is always a big winner.

A Capital Idea and a Good Hook-up Gag

M. Rosenthal, lately of the Allen Capitol Theatre, Cleveland, sends in two good ones.

His best is a new one. He arranged with the newsdealer to insert a free pass in each motion fan magazine which prints the story of a production the Walkerville, (Ont.), theatre has booked. There is a reference to the fact that the story has been booked. This is a generous pass distribution, but it is a great stunt to get them coming when you are trying to build up, for one pass will always bring in one or more paid admissions. The tie-up is made complete with window cards telling of the coming of these plays and the fact that they are written up in a certain magazine. And the passes assuredly do not hurt the dealer's sales.

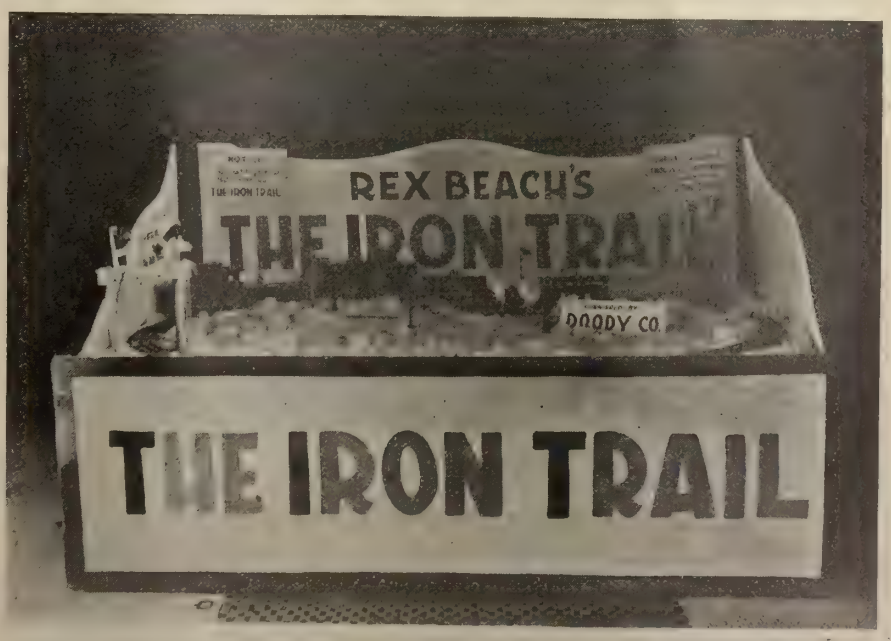
Tied Up Kiwanis

Mr. Rosenthal's other idea was a tie-up to Kiwanis. That society had been using the house when Rosenthal took hold and was presenting "In Jappyland," with local talent, for the benefit of the Girls' Camp. He found that the managers of the affair wanted to treat the performers to a supper to mark the close of the run, but were untilling to break into the receipts.

He solved their problem by booking the hits of the show for a few additional days. The editor of the paper was a Kiwanian and he turned the paper over to the house for press stuff, the youngsters got their supper and Rosenthal got off to a fine start. Right at the jump he had marked himself as a hustler.

Watch for local productions and book in the chief numbers for a few days. It can almost always be done, and it will always return its cost, and more.

Start the new year right. Get a P. T. A. and follow the schemes right through to the good ideas for next Christmas.



THIS TOY TRAIN RAN ON "THE IRON TRAIL" IN MACON

H. B. Clark, manager of theatres, worked the popular idea for the United Artists' production, and it helped to explain the title and to gain patronage, for the Beach story played to about one-third additional business on this engagement

Selling the Picture to the Public

Snow Covered Booth Made No Lobby Mess

Some managers object to the snow lobby because it makes such a mess to clean up. Here is one from T. G. Coleman, of the Strand, Memphis, which can be put up and taken down with little effort and no dirt.

He made it for First National's "The Golden Snare" at a cost of only $22.85 and business was 20 per cent. over the top.

Apparently he used cotton plants in the background, with cotton batting around the corner boards in front and on the box office. The guard rail is wrapped in cotton cloth, for it would be no good advertisement to have the patrons come away from the box office all covered with cotton strands. The idea is to decorate the lobby and not the patrons.

With cotton at the present high prices, the snow lobby is not as cheap as it used to be, but if the results are greater than the expense, the result is worth while and Mr. Coleman reports that the receipts went 20 per cent. over "the book."

THIS SNOW SCENE FOR "THE GOLDEN SNARE" IS CLEAN

Some managers object to mussing up the lobby. T. G. Coleman, of the Strand Theatre, Memphis, achieved a lobby effect without muss and it cost him only $22.85 to put over this First National to additional business

Beaverboard Frames Filled This Lobby

For the wide lobby we like this idea of Oscar White, of the Rex Theatre, Sumter, S. C., who used it for "Experience" with good results. The frames and the connecting arch are made from beaverboard and painted white. Three sheets are set in about six inches back of the frame, and the space thus formed is beveled in with orange tissue, 100 watt lamps at the top yielding the illumination.

Set right up against the front, it gave all of the effect of a false front with a small proportion of the cost of a built-in lobby and it is so simple in design that almost anyone can make it. The bevel of the mat may cause a little trouble unless you figure it right.

Make two side pieces and set them into the frame at an angle of 45 degrees, then make a bottom piece the exact width of the opening and cut the sides at the same angle. Let this drop back to the side pieces at the same angle of inclination. By making the frames and the arch separate, a lot can be done with this combination to present a new appearance. This is like the Taylor designs. It is capable of an infinite variety of changes, which is the best angle. You can lay off the cost on a dozen pictures in the course of a year.

Sold Book Readers

In Altoona, Pa., the Capitol Theatre broke in on the "Read a book a week" idea with the definite appeal that the book read be one of Mark Twain's, and to help the suggestion the Fox exploitation staff assisted Anast N. Natopoulos to a co-operative display of Twain's works in sets and single copies, the card copy reading, "Read a Mark Twain book this week and see 'A Connecticut Yankee in King Arthur's Court' at the Capitol this week."

Prizes were offered the school children for the best essays on the book from which the play was taken, the prizes being the book and tickets to the Capitol. Working a week ahead, both the theatre and the store built up business.

A SIMPLE IDEA FOR A FLASH LOBBY FRONT ON "EXPERIENCE"

Oscar White, of the Rex Theatre, Sumter, S. C., used beaver board frames for his three sheets, hitching them together with a streamer of the same material. He got a fine flash for the Paramount at a small cost

Woman Exhibitor Has a Unique Hen Party

Votes for Women! Hazel Woody Brinkley runs the Brinkley Theatre in Moran, Kansas. She has to count the exploitation pennies, and she is good at that sort of mental arithmetic, but she bats them over like a Babe Ruth.

She felt a feminine intuition that "The Girl from God's Country" was the sort of story she could clean up on, so she went to it. She pulled the teaser idea from the Wid Gunning press sheet and got out a one announcing that "She will be here in three days." Next morning she cut it down to two and then announced that "She will be here at 4:15."

Next she passed the word that five complimentary tickets would be tossed from a "certain kind of flying machine" when "she" landed, and the whole town came out.

At the announced hour she tossed a hen out of the drug store window, the comps being tucked under her wings. The kid who brought the hen back also got a ticket and was told he could keep the chick.

Then in the drug store window there was a toy airplane flying about with a ladder leading down to a film can and a sign reading "She's here." It wasn't much, but it packed them the opening night and got a fair house the second in the face of a combined rain and snowstorm.

She works a lot of prologues and has trained the high school students into a fair stock company. The prologues are not pretentious, but the home talent brings out the crowd, which is what she is after.

Selling the Picture to the Public

HERE IS CONSTANCE TALMADGE WAITING AT THE CHURCH
Arch Bamberger, of the Empress Theatre, Owensboro, Ky., takes his show down the street this time and puts his lobby display for Constance Talmadge in "Wedding Bells" into the window of a department store for a change

Had Constance Talmadge Waiting at the Church

Since he found out how good lobby displays were, Arch Bamberger, of the Empress Theatre, Owensboro, Ky., has been dressing his lobby regularly, but for Constance Talmadge in "Wedding Bells" he changed pace and took his display to a department store, where he built a pasteboard church, showing only two elevations, and with a boy and girl doll dressed up and some place to go.

The department heads got to scrapping as to who would profit by the window. One wanted the space for wedding dresses and another for dress suits, so they compromised by throwing them both out and giving the display to mesh bays for Christmas presents.

It not only put over the First National for a big two-day run, but the manager of the other department store wants a window as soon as Bamberger can think one up, so it ensured later publicity, as well.

The church idea for "Wedding Bells" is not a new one, but this shows a new treatment of the idea, and a less expensive one, for only two faces of the church are shown and there is no elaborate building required. The only trouble was dressing the boy doll—the dolls having been won by Mrs. Bamberger at a card party some time ago, but the local tailor was glad to make the suit just to show what he could do.

Real Iron Chains to Emphasize "The Oath"

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., used a real iron chain to bring together the man and woman in First National's "The Oath." The figures were cut out and placed either side of the lobby with the chain connecting them and it was loose enough to clank. This might be helped along by attaching a light sign which would catch the breeze. The hardware worked as no painted shackles could. It made the whole thing seem real.

Repaid in Kind

Because the local department stores were a bit dubious about enclosing "Over the Hill" heralds in their packages, H. Buchanan, of the People's Theatre, clinched the matter by printing on the reverse an advertisement of the store's bargains, and they both saw the light.

If you can get the privilege without paying for it, well and good, but if you have to reciprocate, here is a better way than by offering to pay in cash. It costs less and will appeal more strongly to the store.

Used Lindlar's Idea

F. H. Burns, of the Phillips Theatre, Orlando, Fla., worked the open book box office idea suggested by Walter Lindlar for "The Great Impersonation." He liked it so well that he made a smaller book along the same lines for a book store hook-up—which is something Lindlar did not think of. He used the sides of the box office book for two hand painted six sheets, which helped not a little. Better get up one of those book fronts. You can use them for a lot of titles.

Australian Lobbies Show Improvement

Lobby displays (they call them vestibules), in Australia, are coming into their own. We have shown several from Sydney lately, but this from the Grand Theatre, Perth, a Paramount house, is the most elaborate we recall having seen from the island continent.

It was designed by J. L. Coombe, of the Grand Theatre, Perth, West Australia, and is one of two displays, for the house is at the junction of two streets and has entrances on both, joining a common lobby.

The general color scheme of the display, including the lighting, is heliotrope, to match the production title, and that it helped draw is shown by the fact that 6,000 persons paid admission the opening day of a week's run.

The Grand is the newest house in Perth, and was built at a cost of £40,000, seating 1,200 and running continuous from eleven to eleven. Western Australia is the only state in the Commonwealth permitting Sunday shows. These run from 8:45 to 10 P. M. only, and no admission can be charged, a "collection" being taken up at the door.

The show is played by organ until evening, when a seven piece orchestra is used. The day prices are six and nine pence (about 12 and 18 cents, normal), in the afternoon and ninepence and one and six in the evening, general admission.

The two feature program is the rule, and Enid Bennett beats Mary Pickford as a box office attraction, as Perth is her home town. Ninety per cent. of the films shown are of American make.

THIS LOBBY FROM PERTH, AUSTRALIA, SHOWS IMPROVEMENT
It was designed by J. L. Coombe, for Paramount's "Heliotrope" and that color was the scheme for all of the effects from lights to the costumes of the ushers. It brought in 6,000 *patrons the first day of a run*

Selling the Picture to the Public

Australian Full Page Is Much Like Our Own

This full page for "Outside the Law" comes from Sydney, Australia, where the Universal attraction opened at three houses day and date. It is not unlike the work over here except that it is rather too dark. The artist has worked for a solid ground. This was all right in black on white card, but the paper is yellowish and the result is hurt through the lack of contrast. The sketches are capitally done, and the text

AN AUSTRALIAN FULL PAGE

is set in type mortises where they will show to the best advantage. The black strip has a good display value, though it is a question whether a white ground would have been better, since this would have gained more prominence through contrast with the ground color. With outline sketches, the black would be better, but with the dark ground, a white strip would have thrown star and title into greater prominence.

—*P. T. A.*—

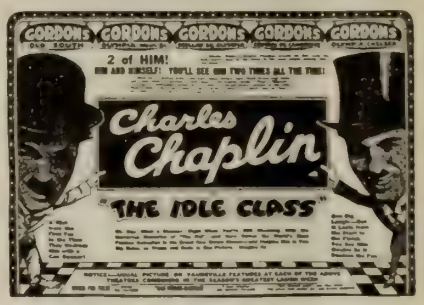
Shea Daily Displays Show Excellent Points

This double batch of Shea daily ads are of unusual interest since they run from good to poor. Only one comes under the latter classification, the third in the top row. Here the head of Miss Young is too weak to carry the display, and there is nothing but the name to carry the appeal. This was for a personal appearance, and so much of the space was taken to tell of the fact that this was an appearance in person that there was not much room for the making of an attractor, especially as they had to underline the midweek change. The best of the lot is that on the left of the top row, the double football effect,, appropriate enough for the Ray football story, and harmonious in the name oval. It is a much better effort than that adjoining, in which the name is played up in lettering. The sash effect in the last of the displays is conventional, but it serves its purpose well. The best of the Criterion set is the third, with the rayed sun. This does not give as much display to the announcement, but it does give a better display to the star name than the others in the set, though it employs the smallest type of the lot. This is because it has nothing to fight, and can put the name over clearly. The next best is the second display, in which the black figure stands out from the space. This is the second best of the eight displays because the drawing is as strong as the coloring. The longest advertisement, a forty-one lines, is the weakest. The extra space taken for the display of the hand with the whip does not return value for the cost of the extra lines. Pauline Frederick is what is selling the attraction and not the whip and the extra five lines do not give a return commensurate with the investment. That on the extreme right is much better, along the same general lines. But with the single exception of the Wednesday ad for the Hippodrome, all of these spaces are good and suggestive of treatment for the same or larger spaces for other attractions. It might be noted that the Sunday displays are now in all hand lettering. Up to recently the vaudeville house had the attractions in type, but now the entire space is all given the same treatment with a consequent improvement in appearance and with no loss in display value, for this artist follows the type-style letter and can be clearly read.

—*P. T. A.*—

One Advertisement Sold Five Theatres

All five Gordon Theatres in Boston used Chaplin in "The Idle Class" for first-run, and combined in a five by 100 line advertisement. This gave a 500 line display for each house at the cost of one-fifth of that sum. All five of the signatures were run across the top of the display and the rest of the space is devoted to selling the film itself, without reference to the other attractions to be found at the different houses. The features are sold through other displays, the Scollay Square for example, takes 120 lines across three to get over "Experience" which was the dramatic feature, and shows a very well designed space with the title against the silhouette skyline of a city with markers showing the supposed location of some of the spots in the story, the Bowery, where the hero works as a waiter, the cafe "where he meets the most beautiful woman he has ever seen," the park bench and the church which figure in his regeneration. This locality stunt has been used for other pictures, but not often, and it is still compelling. The layouts are very well made and the Gordon houses overshadow the rest of theatrical Boston with the many display advertisements. Other houses offer the film, but you get the idea that the Gordon houses are specialists in Chaplin laughs and you are most apt to consider these if you want to see the comedian. This is one of the advantages the chain houses enjoy. They can work in co-operation when necessary, but there is nothing to prevent two or more houses in any town getting together on occasion; nothing but the stupid suspicion of some managers. If a two hundred line advertisement is more than twice



A FIVE IN ONE SPACE

as large as one in one hundred lines, and if the two hundred liner can be accomplished by combination, it seems foolish not to gain this additional pull, yet it is seldom that managers will unite unless they belong to the same string of houses.

—*P. T. A.*—

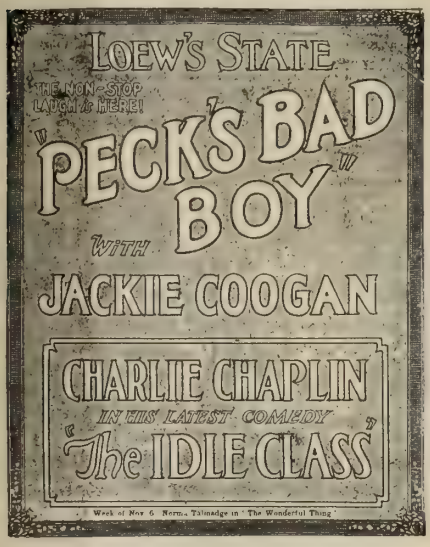
This White on Grey Lacks Full Strength

While the Loew Theatres in Cleveland are unusually well advertised, some of the work is better than other designs, and one of the weakest we have seen lately is that for "Peck's Bad Boy." This will how up better in the reduction than it does in the original, for pulling in that benday will give a better color than was found in the original 150 line depth. On the other hand, the display looks better in the newspaper than it does set apart by itself, for one of the reasons for using the benday was to get away from an all type display to the right of it, for "Way Down East" at the Stillman. It was probably figured, and with reason. that two all types would fight each other more than where one was different from the other. This is sound practise, but the artist did not

EIGHT SHEA DAILY ADS

Selling the Picture to the Public

make the design strong enough. What strength this display possesses, it largely obtains through contrast with the companion space. This white



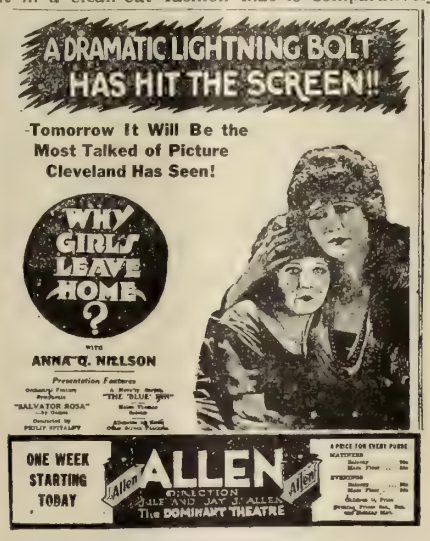
A LOEW CLEVELAND AD

on grey is not as pronounced as would be white on black, but on the other hand, it is not as offensive to the eye, for a large black space with white lettering may be prominent, but it is most decidedly not attractive. You see it, but a part of the effect is lost in your displeasure at the appearance, though this dislike may be purely sub-conscious. But had the artist made this design with the black outline of the letters twice as heavy, he would have gained a far better result. An outline one-sixteenth of an inch in width would not have been too heavy for the larger letters and then the white would have helped the black and the benday would have aided both. Try something along these lines sometime, but get a big, black line around the white, even though your artist may argue that it will be too heavy. Probably this artist felt the same way about it, and he just missed out having a really individual display. It was good, particularly in contrast with its page-mate, but it could have been made much better. You can't get a strong cut with benday and white lettering, but with a heavy black line in between, you can get something really unusual.

—*P. T. A.*—

This Open Layout Is Pleasing in Appeal

Cutting down somewhat on its space, the Allen Theatre, Cleveland, gets just as much out of this 150 by 4 as it would from the quarter page spaces and larger that it used to employ. It is plenty large enough to get the attention and the layout is very nicely planned. The disc for the title gets the first attention, the pose cut helps the suggestion of this title, and the top lines sell the idea of an unusual picture. The smaller features below are looked up, and can ride in small type because the patrons know that the small stuff is as much a part of the show as the main feature. It does not make too much noise, but it does convey, in a very few words, the suggestion that this Warner Brothers production is something the playgoer must see to be up with the times. All the sensational shrieks in the world would draw no better business from the mob, and sensation would probably keep away a lot of persons of taste who will respond to this appeal. The use of reverse permits two punch lines in what is practically one space and centres the appeal, instead of offering two punches, one at the top and the other below the title. It does all the selling before the title is reached, and it does it in a clean-cut fashion that is comparatively


A DRAMATIC LIGHTNING BOLT HAS HIT THE SCREEN!!
Tomorrow It Will Be the Most Talked of Picture Cleveland Has Seen!
WHY GIRLS LEAVE HOME
ANNA Q. NILSON
ONE WEEK STARTING TODAY
ALLEN
DIRECTION
JULE AND JAY J. ALLEN
The DOMINANT THEATRE

THE ALLEN AD FOR THE WARNER PLAY

rare. There is nothing striking to the display, yet it stands one of the best examples of intelligent work that could be desired. There is enough white space to catch the attention, even on a heavily loaded page, and yet not a square quarter inch of space is wasted in an effort to get more attention. Another line or two of type would very probably have wrecked the entire space. The advertising man knew just when to stop.

—*P. T. A.*—

Too Much Attractor Affects the Display

This display from Newark for "The Four Horsemen" reminds us of the old steamboat which lost headway when it blew its whistle. There is so much attractor that the title is overshadowed. Between the reduction from a four columns and the use of a really black ink, this reproduction will look better than the original 145 lines, but you can get the idea. In the newspaper, the reverse cut was not a strong black, and it would need the most positive black to give the white letters sufficient strength to fight back that overhanding mass of attractor. The drawing is spirited and in a sense effective, but there are far too many lines. It's all a mess and you have trouble picking out the four figures of the horsemen. The first impression is that of a mass of lines of no particular meaning. You have to study it to see what it is all about. You'll get the idea if you hang over it long enough, but there is too much detail. Attractors should be given strong, forceful lines and few of them. This style of art would be all right in an allegorical painting, but this is advertising, not allegory, and detail kills whatever strength the drawings of the horsemen might have possessed before the clouds blew in. The display might have

TOO MUCH ATTRACTOR

been improved by mortising for the title, but at best there is entirely too much sketch and too little advertisement. The picture sells on title alone, but the title should be given the fullest possible chance. Only about one eighth of the space is really an advertisement. The proportion is too slight. The four horsemen could have been suggested in an open strip across the top, which would have left ample space for the title and other details. Half of that display at the top and none whatever at the sides would have brought a larger return on the money invested. The house probably did business without any pull from this advertisement, but that does not prove this display to be good.

—*P. T. A.*—

Attractive Border Helps Announcement

Advertising borders are something like the show windows of a store. They set off the display. The Century Theatre, Baltimore, had the makings of a good all-type advertisement in the copy written for the space shown here. Probably it would have sold tickets to many transients in addition to the regulars. But dressing up the space sold to as many more who might not otherwise have come, because it framed the type argument with a neat display which not only isolated the type appeal from the contending spaces, but which did a little selling on its own account. The cupids with the man and woman below give a strong hint of a good story. It does not particularly indicate this especial story. With other portraits it might serve for scores of other pictures, but the pose is suggestive of an interesting story. The title is suggestive of a good entertainment. You decide that you want to see it. Many borders defeat their own ends. They are so fussy and flossy that by the time the eye has absorbed the design it has tired of the space and passes on to something else. More than one frame on which the artist may have labored for hours actually turns business away. It is better to hold the design to some simple orna-

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

mentation and to select for the cut some simple, vigorous pose rather than an intricate and involved photograph. There are times, of course, when the best selling is done on the appeal of bigness and intricacy of production, but this two-person pose is better for a light comedy

AN INVITING FRAME

than a scene showing a dozen people. These Century spaces are above the average, as a rule and show not only care but thought in their preparation. This is 160 lines by four; rather a large space, but we think that it did much more than pay for itself.

—*P. T. A.*—

Advertises Fairbanks with Halftone Cuts

The line cuts prepared for "The Three Musketeers" by the United Artists' press department are so evenly good that almost all of the houses have used these in preference to half tones, and with better results. Ascher's Merrill Theatre, Milwaukee, however, uses a layout of stills and gets an excellent result simply because the paper permitted good impressions. In most newspapers this layout would more nearly suggest a black border, for the backgrounds are too dark to yield effective newspaper cuts. The cuts, of course, do not show up in this reproduction and our cut is used to show the placement rather than the effect. The figure cut in the upper left hand corner is a line cut with a benday effect and even where the stills are brought up, this looks much better. It is taken from the press book, and the comparison in effect between this and the background stills speaks volumes for the work of Charles E. Moyer and his staff. The line cuts for this production are among the best ever turned out for a film attraction and have contributed very greatly toward the advertising of the play. Even with the cuts coming up well, most of the selling in this space is done by means of the type layout, which is decidedly good. The compositor has set the lines with a nice appreciation of their relative value, playing up the three best lines in bold type. The result is so good that we are inclined to believe that the copy was sent over so carefully marked that the compositor could not go wrong. Apart from one or two long lines in small all capitals, the work is excellent.

—*P. T. A.*—

All Hand Lettering Hurts This Display

Providence is still clinging to the tradition that the all hand lettered display is the best. The belief is archaic, but it persists even after Boston has abandoned its evil ways. The Rialto space is a cross page down seven inches. It has to carry two features, but gives most of the display to Alice Brady in "Dawn of the

PROVIDENCE LETTERED AD.

East," the first of the features obtained under its new Realart franchise, announcement of which is made the chief feature of the space. The display would have looked much better in part type, particularly the ears to the right and left of the signature and the list of stars at the left. There is no reason in the world why these should not have been worked in with type, for the mortises could have been cut without trouble and the result would have been a clean cut announcement instead of a lot of hand lettered capitals difficult to read. The central display is very well done.

—*P. T. A.*—

Traffic Signals Gaining in Favor

William Jobelman, of the Tivoli Theatre, San Francisco, sends in a traffic signal signature he used in a recent advertisement, the use of the traffic disc being suggested by the road traversed by "The Girl in the Taxi." The road is a sweep of benday with the car, bearing the title at the far end and with the injunction to follow the cab for a bubbling fun ride. This style of display is not unlike the chart advertisement for "Dangerous Curve," but it is

JOBELMAN'S ROAD MAP

germane to the chief attraction advertised and Mr. Jobelman may never have seen the other display. This is not a copy, at any rate, and the circular patch gives a strong attractor. The First National trade mark is shown in the middle distance with the injunction to "swing in at this sign" which will not only help this attraction, but all First National billing. The layout is a nice use of white space and attractor, but we think Mr. Jobelman will get better results if he will use type lines where he can. He gets all of the distinction he needs in his art work, and having done this, he should make the text as plain as possible and were hand lettering more easily read than Roman, most type would be cut on the lines of hand letters. He should not permit his artist to do all of the lettering merely because he has an artist. One little point to remember in this advertisement is to note how the sweep of the road carries the eye from the target at the bottom to the car at the top, hooking up the title to the name of the house. Ordinarily the reader would start at the top and read down, but you will find that most persons reverse the course with this cut and start from the target and follow the road up to the top because the wider spacing at the bottom suggests that here is the start of the path. Nine persons out of ten will start at the bottom with this display.

ASCHER'S
MERRILL
WE MIGHT TALK AND TALK AND TALK!
BUT WHAT'S THE USE! EVERYBODY KNOWS THAT
DOUGLAS FAIRBANKS
DUMA'S IMMORTAL NOVEL OF MEDIAEVAL FRANCE
"THE THREE MUSKETEERS"
A WONDER PICTURE SHOWN AT POPULAR PRICES
DOUGLAS FAIRBANKS AS THE GALLANT D'ARTAGNAN

A HALFTONE LAYOUT

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Tol'able David

(*Richard Barthelmess—First National—7,118 Feet*)

M. P. W.—Richard Barthelmess scores a great hit in his first starring vehicle.

E. H.—Is an intensely interesting story of a backward Virginia settlement simply told but vivid in its action and tense in effect. Richard Barthelmess distinguishes himself as David.

N.—A favorite star in a simple, yet powerful story.

W.—Barthelmess' first starring vehicle would be better if edited.

Poverty of Riches

(*Featured Cast—Goldwyn—7 Reels*)

M. P. W.—Reginald Barker's production of Leroy Scott story is excellently acted and directed.

N.—A serious picture, well made, with entertainment possibilities.

T. R.—Is a well constructed picture, ably directed, cleverly acted by principals and supporting cast and handsomely photographed.

W.—A problem photoplay—story not suitable for screen entertainment.

E. H.—There are no especially appealing moments aside from the kid stuff to recommend it.

The Bonnie Brier Bush

(*Donald Crisp—Paramount—4,622 Feet*)

M. P. W.—Donald Crisp production for Paramount has a fine Scotch flavor.

E. H.—Is one of the best of the foreign made Paramounts. It is an adroit picturization of Ian Maclaren's classic story of the same title, admirably directed by Donald Crisp, who also plays a leading role.

W. Pleasing production with quaint and interesting Scotch background.

T. R.—The production is highly artistic, holds its interest well throughout, its sentimental lure is strong, without becoming mawkish, and can on the whole be listed as a desirable attraction.

N.—Simple little love story with Scotch dressing.

Peacock Alley

(*Mae Murray—Tiffany—7,500 Feet*)

M. P. W.—Mae Murray does a striking piece of characterization in colorful Tiffany production.

N.—Unquestionably "Peacock Alley" is a good bet for the exhibition.

E. H.—Is Mae Murray's first independent production and provides screen entertainment far above the average.

T. R.—The direction is flawless, but besides the presence of Mae Murray, the photography furnishes a feature that cannot be overlooked.

W.—Mae Murray does her best work in lavish "Peacock Alley."

The Hole in the Wall

(*Alice Lake—Metro—6 Reels*)

M. P. W.—The story has the merit of sticking close to its class and serves admirably to amuse the spectator who does not go to moving picture theatres for instruction or moral uplift.

W.—Not a universal appeal in Alice Lake's latest.

T. R.—The picture gets off to a slow start. It is still running a slow pace at the opening of the second reel, when interest is aroused and maintained for the balance of the feature.

N.—Atmosphere is strong; melodrama is weak.

The Man of Stone

(*Conway Tearle—Selznick—5 Reels*)

M. P. W.—Conway Tearle does his usual good work in desert drama, Selznick production.

N.—A good program picture.

W.—Pleasing production, star and atmosphere.

E. H.—Is a picturesque story of army life in Arabia.

T. R.—The Man of Stone registers as frank melodrama and considered as that kind of entertainment can be set down as a fairly enjoyable attraction.

Little Eva Ascends

(*Gareth Hughes—Metro—6 Reels*)

M. P. W.—Barnstorming days of troupe of ham actors make snappy comedy, which stars Gareth Hughes. S-L production—Metro release.

N.—Clever comedy furnishes amusement and novelty.

T. R.—Well worth seeing and likely to meet with universal approval.

W.—Many good laughs with Hughes in role of "Little Eva."

Cheated Hearts

(*Herbert Rawlinson—Universal—4,415 Feet*)

M. P. W.—Henley has done his best with the meagre material placed at his disposal, however, and there are frequent flashes of high merit to the production.

W.—Even a good production fails to make story entertaining.

N.—An average program release.

T. R.—This is just a mediocre picture. It has all the earmarks and possibilities of a good story, but somehow or other the story doesn't develop.

WILLIAM CHRISTY CABANNE

Who has started production on his latest R-C Special, "Beyond the Rainbow," with a cast of notable screen personalities

Ladies Must Live

(*Betty Compson—Paramount—7,482 Feet*)

M. P. W.—George Loane Tucker's production for Paramount is a dramatic hash.

W.—Tucker's last production worth while.

T. R.—This last production, sponsored by the late George Loane Tucker, is a worthy tribute to the memory of the maker of The Miracle Man.

E. H.—A picture with splendid exploitation possibilities and a title that should draw.

N.—Some moving moments in this production.

The Girl from Porcupine

(*Featured Cast—Arrow—6 Reels*)

M. P. W.—Arrow offers fine Curwood feature, rich in heart interest.

T. R.—Another great James Oliver Curwood picture.

W.—Curwood story with unusual twist interesting.

N.—Can complete with any as a program feature.

The Light in the Clearing

(*Featured Cast—Hodkinson—7,000 Feet*)

M. P. W.—Irving Bacheller's novel has been turned into an interesting photoplay by T. Hayes Hunter for Dial Film Company—Hodkinson release.

T. R.—A good picture that will hold every kind of human being in any kind of audience.

N.—Powerful melodrama; superior entertainment.

W.—Rather dismal atmosphere in Bacheller's story.

Call of the North

(*Jack Holt—Paramount—4,823 Feet*)

M. P. W.—Paramount picture is virile tale of the north woods.

W.—Holt worthy of stardom but material is ordinary.

N.—Jack Holt stars in entirely satisfactory "outdoor" picture.

E. H.—It is a splendidly made picturization of Edward White's novel, "Conjuror's House," a vivid story of the Hudson Bay Country.

T. R.—The Call of the North is an excellent melodrama, well acted, beautifully photographed and replete with human interest.

The Lotus Eater

(*John Barrymore—First National—6,960 Feet*)

M. P. W.—Fantastic story directed by Marshall Neilan permits John Barrymore to demonstrate his exceptional ability as a screen actor.

W.—Too frequent variation to make it of absorbing interest.

N.—Great vehicle for star and excellent entertainment too.

T. R.—It seems to be important for a screen story. Then, we reach an island and the audience is greeted with fairy tale improbabilities. The star is going to be the big "draw" for this picture.

E. H.—Is a fantastic and wholly enjoyable screen play that will meet with general approval because of the unique story.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

American

PAYMENT GUARANTEED. Fairly good picture that took well with my patrons. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois

Associated Producers

HOME TALENT. Fine production from all angles, with plenty of comedy situations throughout. Advertising; two one-sheets was sufficient. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Educational

KAZAN. Good northern type feature; audience well pleased, drew good second day. Advertising; usual; "special" ads. Patronage; small town varied. Attendance; good. J. F. Cramer, Majestic Theatre, Willits, California.

KAZAN. A great picture, but film was rotten, could hardly get it through machines. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

Equity

FICKLE WOMEN. I didn't think much of this one at the start, but it improves all the way through and the climax is all that can be expected. Fight very well pulled off. Rural scenes as good as I have seen. Advertising; usual. Patronage; neighborhood. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

First National

TWO MINUTES TO GO. Played this with the High School, fitted the occasion like a glove. Pleased well, not as good as "Scrap Iron," but a keen picture. Get your school with you on this. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

WEDDING BELLS. One of "Connie's" best, but for me she has lost her drawing power. Does only about 50 per cent. of what she used to get. Advertising; lobby and newspapers. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa .

THE SIGN ON THE DOOR. Norma was at her best and it pleased nearly every one. Advertising; extra. Patronage; high class. Attendance; fair. Geo. Monroe, Gilbert Theatre, Beatrice, Nebraska.

SCRAMBLED WIVES. A pretty good comedy, but not so good as some of her others. Well liked by the ladies. Star retains her youthful appearance. Advertising; billboard. Patronage; neighborhood. Attendance; good, holiday. B. W. Hamma, Casco Theatre, Portland, Maine.

THE SKY PILOT. Good picture, well produced, pleased all, cast excellent. Advertising; newspapers and lobby. Patronage; general. Attendance; fair. Forest Ehrices, Richmond Theatre, Richmond, Indiana.

THE GOLDEN SNARE. Good picture, picturesquely beautiful. Not so strong as "God's Country" and "River's End." Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THE WOMAN GIVES. Not as good as some other Talmadge pictures I run, but Norma Talmadge always draws them in. Advertising; weekly program and lobby. Patronage; family. Attendance; good. James C. Christie, Third Avenue Theatre, Watervliet, New York.

TWIN BEDS. Good high class comedy with no vulgar or offensive situations. Advertising; window cards and 1 sheets. Patronage; high class. Attendance; good. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

TWO MINUTES TO GO. A great football picture that draws them in. Ray good in this. Patronage; small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE SERENADE. Poor picture, not the kind Walsh should be cast in, besides, American subjects are more liked. Advertising; posters, signs and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

THE WOMAN IN HIS HOUSE. My patrons complimented this picture, especially the women. It is an interesting story with lots of sob stuff. Advertising; street car cards, newspapers, programs. Patronage; mixed. Attendance; good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

MOTHER O' MINE. What a small town exhibitor would call a knockout from every standpoint. Pleased 100 per cent. Played Lloyd in "Never Weaken" with it. Best business in months. Advertising; billboards and newspaper. Patronage; all classes. Attendance; excellent. L. O. Davis, Perry Theatre, Hazard, Kentucky.

Fox

TO A FINISH. Very good; the kind people are asking for; action and fun. Advertising; lobby and newspapers. Patronage; mixed. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

DESERT BLOSSOMS. A picture that made them talk. William Russell at his best. A real picture. Advertising; regular space. Patronage; young. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

MERELY MARY ANN. This picture was plain punk and in bad condition besides. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

A RIDIN' ROMEO. One of Mix's best. A laugh from start to finish. You can't go wrong on this one. Advertising; two daily papers, lobby. Patronage; mixed. Attendance; good G. H. Pardin, American Theatre, Longmont, Colo.

ROAD DEMON. Tom Mix does some great automobile stunts in this, it's a whirlwind. Patronage; small town. Attendance; fair. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

CHALLENGE OF THE LAW. It's a shame to put William Russell in such cheap stories as this and then send out mutilated films of the production and charge good money for the service. The audience hissed. Advertising; usual posters. Patronage; best rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

BEYOND PRICE. Pleased about 40 per cent. of our patrons. Star fails to draw, account of poor stories she has appeared in recently. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

THREE GOLD COINS. Good Western, plenty of thrills. Fox news and feature made good program. Advertising; usual adv. posters and photos and newspapers. Patronage; holiday crowd. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

Goldwyn

BUNTY PULLS THE STRINGS. Good light comedy with little draught, well staged and acted, did not draw. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansis.

SONG OF THE SOUL. A very good clean picture with a wonderful love story. Scenes in Everglades are bound to please any audience. Advertising; newspaper and billboard. Patronage; neighborhood. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

EARTHBOUND. Unusual production. Capacity houses on two-day showing at advanced prices. Every one satisfied. Would not advertise for audiences who care for "gun-play" or "he-man" pictures. Patronage; high class, summer colony. Attendance; good. Morton Fry, Town Hall, York Village, Maine.

ALL'S FAIR IN LOVE. There were a few who did not care for this one, but we class it as a good picture from any point to show. The director allowed May Collins

Our type-setter is a generous fellow and last week gave a whole column of First National reports to Associated Exhibitors. Also three Stoll productions, "The Flame," "Bars of Iron" and "Mr. Wu," were handed to Selznick when they belonged in Pathe distribution. We hasten to make the correction.

Straight from the Shoulder Reports

too much footage in her hysterical scene, a little was funny, but too much got monotonous. Advertising; regular lobby, 3 column, eight-inch two papers. Patronage; country town. Attendance; fair. Columbia Theatre, Columbia City, Indiana.

Hodkinson

RIP VAN WINKLE. Just a program picture, draggy. Advertising; billboard, lobby, newspaper, schools with hand bills. Patronage; mixed and children fans. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

RIP VAN WINKLE. Very, very pleasing production, will especially delight the children as well as the adult part of the audience. Few did not care for this fairy tale, but each night the attendance increased and that tells the story to the exhibitor. Advertising; four column ten-inch ads. two papers, regular lobby. Attendance; good as attendance is under present conditions. Patronage; country town. Columbia Theatre, Columbia City, Indiana.

Metro

THE MAN WHO. Perhaps far fetched, but the audience enjoyed every minute of it. Advertising; newspaper, program. Patronage; family. Attendance; good. Arthur G. Pearson, Pearson's Theatre, Somerville, Mass.

Paramount

SOMETHING TO THINK ABOUT. The best picture Paramount ever made. Beats "Affairs of Anatol" to death. Advertising; 24 sheets, six sheets, three sheets, one sheets, insert cards, slide, herald, newspapers. Patronage; best. Attendance; only fair. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

LOVE SPECIAL. A splendid cast provided with poor story. Drags, but cast puts it over and makes you like it. Advertising; regular. Patronage; small town. Attendance; poor against storm. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

GILDED LILY. Classy picture, with plenty of high life. Advertising; newspapers only. Patronage; down town. Attendance; mixed. T. M. Hervey, Unique Theatre, El Paso, Texas.

BEYOND. I consider this feature, although over the heads of some, an intensely interesting one. Advertising; newspapers, stands, billboards. Patronage; good. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

CRADLE OF COURAGE. Good picture, but Hart is slipping for me. Advertising; newspapers only. Patronage; down town. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Texas .

THE WISE FOOL. Fair picture. Advertising; good. Patronage; good. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

CALL OF YOUTH. Sorry to say, I am not wild over this one. English actors do not seem to get across with the goods as an American would. A good story, nevertheless. Advertising; billboard and newspaper. Patronage; neighborhood. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

CAPPY RICKS. Very good picture and well acted, good photography, good star who is well liked here. Advertising; three 24 sheets, eighteen 1 sheets, lobby and two newspapers. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Okla.

FRISKY MRS. JOHNSON. Good picture. Advertising; big. Patronage; good. Attendance; good. Orpheum Theatre, Fargo, North Dakota.

THE RESTLESS SEX. I was away when this one was run, but it drew fairly good. Patrons pleased. Advertising; weekly program and lobby. Patronage; family. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

TESTING BLOCK. While this is one of the best, did less business than any other Hart picture. First day fair, second day off. Advertising, four 1 sheets, two 3s, one 6, set photos. Patronage; middle. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

ONE A MINUTE. While this is a very pleasing picture, I do not consider it McLean's best effort. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FOOTLIGHTS. By far the best thing we have ever had Elsie Ferguson starring in. Costumes simply wonderful. Interesting story, superb acting. Certainly a good picture, as keen as a whip. Played this as benefit to a ladies' club. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

CITY OF SILENT MEN. It is needless to say much about this, as Meighan always gets away in good shape, but this one is even better than usual. All comment favorable. You can't go wrong on it. Patronage; neighborhood. Advertising; usual. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

AFTER THE SHOW. We consider this one a beautiful and well acted picture, a little sad, but puts home a great good thought. We need more like this one. Lila Lee, Jack Holt and Charles Ogle, and the latter as usual just eats his part up. Some actor, this Ogle man. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

SENTIMENTAL TOMMY. Fine picture, but should be shortened considerably. Lost money on it. People would not come, although I increased my advertising. Advertising; street car cards, newspapers, programs. Patronage; mixed. Attendance; poor. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

WHAT'S WORTH WHILE? You cannot surpass Lois Weber as a producer. Her company is superb, and not a flaw in the picture. Advertising; program, paper and papers, oil paintings, lobby ,etc. Attendance; good. Arthur G. Pearson, Pearson's Theatre, Somerville, Mass.

AFFAIRS OF ANATOL. Elaborate, plenty of stars, but lacking in the pull of the old Reid pictures where he worked alone and which we bought at about one-tenth the rental, so that we did not have to sting the public on account of excessive rental. Played to steady fall-off patronage on a three-day run. If bought at regular rental and presented to public at regular prices of admission, it would be a good buy, otherwise, stay away from it. Patronage; high class. Advertising; billboards, cards, newspapers, oil paintings, lobby, etc. Attendance; poor. C. A. Pratt, Graham Theatre, Washington, Iowa.

HELD BY THE ENEMY. A very fine picture and a wonderful cast. Big business. D. Buss, Star Theatre, Tonawanda, New York.

Pathe

SAGE HEN. Excellent picture, good story and moral. Could run as a special. All pleased, bad weather. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

BUTTERFLY GIRL. Very pleasing, well liked by patrons. D. Buss, Star Teatre, Tonawanda, New York.

Realart

OUTSIDE WOMAN. Fair, just pleased. D. Buss, Star Theatre, Tonawanda, N. Y.

R. C.

BEACH OF DREAMS. Picture slow in action. Cast not well known. Advertising; newspaper. Patronage; small town. Attendance; poor. L. T. Carskadan, Music Hall Theatre, Keyser, West Virginia.

THE LURE OF JADE. Unconvincing story, but Miss Frederick puts it over with her emotional acting, logical ending. Advertising; newspaper and lobby display. Patronage; small town. Attendance; fair. H. M. Cutshaw, Princess Theatre, Greenville, Tenn.

"All-American Picture Elevens"

Morton Fry, Town Hall Theatre, York Village, Maine, says: "As this is the time of year when Walter Camp and the other enthusiasts have been making up their All-American Football Elevens, why isn't it perfectly proper for moving picture enthusiasts to submit their "All-American Picture Elevens"? Mr. Fry submits a first and second team; we have space only for one; here it is:

1. Spectacular Drama—"Four Horsemen".....Metro
2. Drama—"Disraeli".....United Artists
3. Comedy Drama—"Hold Your Horses".....Goldwyn
4. Costume Play—"Three Musketeers".....United Artists
5. Underworld Drama—"The Penalty".....Goldwyn
6. Northern—"Behold My Wife".....Famous Players
7. Western—"The Testing Block".....Famous Players
8. Juvenile—"Little Lord Fauntleroy".....United Artists
9. Society—"Sacred and Profane Love"....Famous Players
10. Foreign—"Passion".....First National
11. Comedy—"The Kid".....First National

What is your eleven? Tell the world of theatre owners.

Straight from the Shoulder Reports

THE FOOLISH AGE. A clever comedy, we found it needed a little speed in projection as do all pictures of this type, the picture, however, will please the greater part of an audience. Advertising; one column reader, three column, eight-inch ads. in two evening papers, and regular lobby. Patronage; small town and rural. Attendance; good. Columbia Theatre, Columbia City, Indiana.

THE WONDER MAN. Very good, well liked by those who saw it. Lots of action. Advertising; three sheets, photos, slide and newspaper. Patronage; American. Attendance; fair. Edw. W. Weiner, Windsor Theatre, Canton, Ohio.

FOOLISH AGE. Good, but not what it's cracked up to be. Doris May is excellent, but don't offer too much. Advertising; posters and signs. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

Selznick

OUT OF THE SNOWS. Another good Canadian Northwest picture. Advertising; sixes, threes, ones, photos and slide. Patronage; small town. Attendance; fair. Michael Lezczynski, Pastime Theatre, Depew, New York.

GREATEST LOVE. Vera Gordon's work is excellent. A fine picture, well received. Book it and boost it. Advertising; newspaper and billboard. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

CLAY DOLLARS. We do not believe this is the best picture Eugene O'Brien has to his credit; however, it pleased. Much good comedy and story enough. You will have no kicks on this one. Mr. O'Brien should cut the forever posing stuff, else he is apt to slip. Others have. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

BODY AND SOUL. A wonderful story of a girl who lost and found herself again. Advertising; sixes, threes, twos, ones, photos and slide. Patronage; small town. Attendance; fair. Michael Lezcyzynski, Pastime Theatre, Depew, New York.

United Artists

DREAM STREET. Wonderful picture from production and character type standpoint, but too slow and draggy getting started and you wonder for about three-quarters of an hour just what they are trying to do. Character of Spike McFadden allowed to over-act throughout. Pleasing to only a short 50 per cent. The name of D. W. Griffith apparently means absolutely nothing to my public any more. Advertising; heavy advance, billboard and newspaper campaign, artistic lobby. Patronage; high class, what few there was. Attendance; terrible, fell flat. C. A. Pratt, Graham Theatre, Washington, Iowa.

CARNIVAL. An exceptional picture, well presented, should go over big with better class patrons. Advertising; big newspaper space, extra big billboard, exploitation, carnival lobby. Patronage; all classes. Attendance; fair. Alex A. Macdonald, Orpheus Theatre, Halifax, Canada.

Universal

LURING LIPS. A nice program picture, well produced. It will please. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

RAGE OF PARIS. A good picture, not the type of story that pleases everybody. Entire cast was good, so that helped to put it over. Advertising; average. Patronage; mixed. Attendance; fairly good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

Vitagraph

SPORTING DUCHESS. Alice Joyce is good in this one. Patronage; family. Attendance; fair. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

TRUMPET ISLAND. On the whole a pleasing picture. The last reels of this production were a bit disappointing compared with the first four reels, which were particularly entertaining. Advertising; one sheet, three sheets, newspaper, photos and heralds. Patronage; community. Attendance; fair. Ida Grant, Grant's Theatre, Hobart, New York.

MORAL FIBRE. Very good picture. Why do producers persist in making features in six reels? Nearly every one would be improved very much by being cut to five reels. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

MORAL FIBRE. Good average picture, pleased most every one. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

F. B. Warren

THE BLOT. Good picture of its kind, and a little different in theme, but my people want well known books, plays or stars, and this one lacked them all, so did not draw. Advertising; billboards, lobby and newspapers. Patronage; mixed. Attendance; poor. C. A. Pratt, Graham Theatre, Washington, Iowa.

State Rights

OFFICIAL DEMPSEY FIGHT PICTURE. The picture is interesting for those who care. This picture did not do big business, and at the end we lost money. Advertising; photos, heralds, three weeks extensive campaign. Patronage; neighborhood. Attendance; poor. W. Fishkoff, Empress Theatre, Rochester, New York.

GOD'S COUNTRY AND THE LAW (ARROW).—Very fine picture, scenery excellent and acting very good. Curwood pictures get the crowds. Advertising; newspaper, lobby display and heralds. Patronage; general. Attendance; very good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE RAIDERS (WM. N. SELIG). A fine story of the Royal Northwest Mounted Police. Advertising; photos, slide, sixes, threes and two ones. Patronage; small town. Attendance; fair. Michael Lezcyzynski, Pastime Theatre, Depew, New York.

Serials

RUTH OF THE ROCKIES (PATHE). A good serial and will keep them coming. Patronage; small town. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.

HURRICANE HUTCH (PATHE). Ran the first episode with the last episode of Purple Riders and Lloyd comedy, Pathe news, and broke my house records on a serial. Started my show at 6:50 P. M. and had them shut out at 7:30. Every one pleased. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE WHITE HORSEMAN (UNIVERSAL). A pretty good serial, 11th episode. I think "The White Spider" a more appropriate name for it. Advertising; photos, one six sheet; slide. Patronage; small town. Attendance; fair. Pastime Theatre, Depew, New York.

THUNDERBOLT JACK (ARROW). This is a good Western serial, held up very good from start to finish. Every one pleased. No extra advertising. Patronage; mixed. Attendance; good. U. G. Replogle, Grand Theatre, St. Marys, Ohio.

EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"For Those We Love"

Betty Compson's Own Production Distributed by Goldwyn Has Decided Sentimental Appeal.

Reviewed by Mary Kelly

Reminiscent of the earlier days in picture production when the strength of appeal was rated according to the abundance of purely sentimental passages is Betty Compson's feature "For Those We Love." Modern tastes seem to require entertainment with less emotional strain unless the subject shows some definite development to balance the prevalence of pathos. In other words there must be some excuse for the suffering which, in this feature seems to have been inserted rather than blended into the story. This impression is created largely because of the type of characters featured—the weak brother who steals from the small family treasury, the old father who goes blind, the angelic sister whose life throughout is one of self-sacrifice and the village scoundrel without a single redeeming trait.

Considered as a vehicle for the star, Miss Compson, the production is auspicious. The role gives her one of the best chances conceivable for getting over the effects which have made her a public favorite—innocence beauty, wounded girlishness and an old-fashioned charm, enhanced by a careful selection of wardrobe that is sure to please. Among other good characterizations is that of Lon Chaney as the gambler, who in the event of reformation would have an easy chance to over-act, but who cleverly avoids this. The photography and many of the out-door sets are lovely. The picture should make money for the exhibitor.

The Cast

Berenice Arnold.....Betty Compson
Jimmy Arnold.....Richard Rosson
Vida ..... Camille Astor
Dr. Bailee.....Bert Woodruff
George Arnold.....Harry Duffield
Johnny Fletcher.....Walter Morosco
Bert ..... George Cooper
Frank ..... Frank Campeau
Trix Ulner.....Lon Chaney

Direction by Arthur Rosson.
Scenario by Perley Poore Sheehan.
Personally Produced by Betty Compson.
Length, 5,752 Feet.

The Story

Berenice Arnold, who was unselfishly devoting her life to make her father and brother Jimmy happy is unable to sleep one night because of her anxiety about Jimmy, who is out. It develops that Jimmy has been gambling and has come back to the house and stolen money that was in his father's keeping. She sees him escaping from the house and the next day chides him and forces a confession from him. She determines to get back the eighty dollars and return it to the possessor. In accomplishing this she calls upon Trix, a notorious gambler, and gets involved in some village scandal. Unable to secure the entire amount from him she seeks out Frank, owner of the gambling house and is insulted by him. Her efforts to reclaim the money are tireless, however, and Trix decides to replace the amount by committing one more robbery for the girl's sake. Jimmy is involved in this and is shot. But Berenice succeeds in saving her father's name and finds solace after her brother's death in a happy love affair.

Program and Exploitation Catchlines:

What Is the Strongest Motive That Governs a Woman's Life? Love IS a Broad Term But See How Widely It Answers This Question in "For Those We Love."

Do Sacrifices "For Those We Love" Really Pay? This Query Often Raised Brings Many Answers—None More Interesting Than Betty Compson's.

Exploitation Angles: Betty Compson is the best angle for exploitation. The sentimental value of the theme—featuring a young girl whose high standards of living reform everyone with whom she comes in contact—should have prominent place. Women can be reached through this. Lon Chaney's part should strengthen the possibilities for advertising.

IN THIS ISSUE

"Love Never Dies" (*First National*).
"Mam'sello Jo" (*R-C.*)
"The Right That Failed" (*Metro*).
"Shattered Dreams" (*Universal*).
"For Those We Love" (*Goldwyn*).
"Get-Rich-Quick Wallingford" (*Cosmopolitan*).
"All for a Woman" (*First National*).
"School Days" (*Warner Brothers*).
"Conceit" (*Selznick*).
"Oh, Mabel Behave" (*Photocraft*).

"As Old As the Hills"

This one-reel Bruce Scenic, released by Educational, depicts ancient castles in England, Scotland and Wales, none of them less than 600 years old. The resting places of famous men, such as Grey, author of the "Elegy in a Country Church Yard," are also shown. One of the most interesting features consists of views of the castle in which the Knights of the Round Table gathered at the call of King Arthur.—S. S.

"Assorted Heroes"

Like previous two-reel Campbell Comedies, released by Educational, this subject deals entirely with the antics of children and animals. While it has many elements of interest, generally it does not seem to reach the high mark established by its predecessors. It consists of a series of episodes that have little or no connection with each other and do not, as a whole, constitute any sort of a plot. The work of the children is only ordinary, but the animals, which include a dog, horse, monkey and ostrich, are very appealing.—S. S.

"No Parking"

The difficulties a young married couple experience in locating a home for themselves, their baby and dog, are responsible for this two-reel Christie Comedy, released by Educational. The man and his wife, played by Neal Burns and Helen Darling, first encounter a landlord prejudiced against babies and dogs, and then decide on a portable house. They immediately tear it down to rescue the baby, who has crawled under the flooring, and then move it by automobile when it is disclosed it has been built on the wrong lot. The comedy is ordinarily interesting.—S. S.

"Shattered Dreams"

Both the Artistic and the Seamy Sides of Parisian Life Well Pictured in Miss du Pont's Newest.

Reviewed by Fritz Tidden

"Shattered Dreams" is by a long way the best feature so far as general results go that Miss du Pont has made since her starring career commenced not long ago under Universal supervision. The greatest factors in raising the standard are a story that more securely retains the interest of the spectator, and much more expert direction. The star, however, has not progressed along with the improvements. By actual count she changes her expression but twice during the numerous dramatic incidents of this melodrama.

The story unfolded during the progress of "Shattered Dreams" is built along a familiar theme. The same one that has been used for the wild Arab who turns out to be an English nobleman, the millionaire bum who had his head bashed and suffered amnesia, and the crook who is found to be an upright Croesus whose mind experienced a queer twist after a fever. So it can be seen that the current variation is founded on a theme that has met with wide popularity, therefore depending upon its treatment for success. Those concerned in the production of "Shattered Dreams" have fulfilled their task in a thoroughly adequate manner, introducing some suspense, enough dramatic situations and fine atmosphere. There are spots in the picture that seem to be pure padding but they are generally followed with something that revives the interest. The cast that supports the star is excellent. But the title writer exceeded himself with flowery verbiage.

The Cast

Marie Moselle .....Miss du Pont
Theophile Grusant.....Bertram Grassby
Louis du Bois.....Herbert Heyes
The Police Commissioner.....Eric Mayne

Adapted from novel, "Wind Along the Waste," by Maude Annesley.
Scenario by J. Grubb Alexander.
Directed by Paul Scardon.
Length, five reels.

The Story

Marie Moselle, an amateur sculptress, bickers with her fiance, Theophile, a society gallant of the ennuied school, over her artistic ambitions. He is horrified when she chooses a huge Parisian Apache as model. She actually falls in love with the superb manliness of this model, but resents his caveman advances and flies back to the suave soothings of Theophile.

The Apache visits her again, determined to carry her away. She shoots him. Then begins remorse, which finally drives her to his bedside. While nursing him back to health she learns she really loves him—for himself. Then she finds out he is a nobleman, who sought the underworld as the result of shell-shock. His mentality regulated during his illness, the two look forward to happiness together.

Exploitation and Program Catchlines:

She shot her cave man in "Shattered Dreams," but she loved him just the same.

Her shell-shocked Apache was—but see "Shattered Dreams." It's too good a story to spoil.

Exploitation Angles: Play the cave man stuff for interest, but try and establish the star. Feature the atmosphere of the Parisian art studios and the underworld.

Newest Reviews and Comments

"The Right That Failed"

Bert Lytell Essays the Role of the Two-Fisted American Hero and Proves a Winner in Metro's Latest.

Reviewed by Mary Kelly

Primarily because of its quality of he-Americanism, Metro's new special "The Right That Failed" should enjoy a popularity without class limitations. It radiates certain ideals of manliness through a love story of an accepted type, that will no doubt coincide with the cherished standards of every member of the representative American family. At the same time the opportunity for humor has not been overlooked and in fact it is the predominating lightness of treatment attached to a theme full of possibilities for the comedy-writer that makes this feature the best in which Bert Lytell has starred for some time.

The introduction of the prize ring and the corresponding characters into pictures is a modern tendency that has probably never proved a greater success than in this feature. When a champion boxer finds that his great prowess which has won him unparalleled recognition among men counts for worse than nothing with the one fair lady, the situation of his helplessness and miscalculations is picturesque and amusing to say the least. For the first time his fists are of no use. But the usual takes place and the feminine admiration for physical fitness is once more the conclusive factor in a three-angled love affair.

Bert Lytell, as the square-jawed, unpolished lover, gives an impersonation that will no doubt surprise many who have followed his work. He is fully convincing in registering a far greater ease in the bout than in the love arbor. Virginia Valli, it might be said is a personality and an actress who would inspire a vis-a-vis. Good direction, attractive settings and the comic illustrations increase the selling value.

The Cast

Johnny Duffey .....Bert Lytell
Constance Talbot .....Virginia Valli
Mr. Talbot .....De Witt Jennings
Roy Van Twiller.....Philo McCullough
Mr. Duffey .....Otis Harlan
Michael Callahan .....Max Davidson

Story by J. P. Marquand.
Directed by Bayard Veiller.
Scenario by Lenore Coffee.
Photography by Arthur Martinelli.
Length, six reels.

The Story

Johnny Duffey, lightweight champion of New York, knocks out Kid Reagan in a sensational bout and discovers after all is over that he has a broken wrist as a souvenir. He goes to Craigmoor to rest. Craigmoor is a fashionable resort, attractive to him because of Constance Talbot's presence.

He encounters the first great difficulty of his life when he learns that Constance comes from a family which does not share the admiration for prize fighters that he has been accustomed to expect. Her fiance, Roy Van Twiller, a dainty asset to social teas, tries to frame up Duffey by bringing his father, manager and prospective antagonist to call upon Duffey to embarrass him in front of Constance. The three refuse to recognize Duffey and he in turn manages to get even with Van Twiller. This he does in fine style and learns that Constance loves him.

Program and Exploitation Catchlines:

He Had the Right to the National Championship as a Boxer—He was the Hero of the Hour—A Man's Man—But Could He Win the Love of a Fair Lady of Society?

What Do Women Prefer in a Lover—Society Manners or a Man with a Fight in His Right Arm? You will Enjoy Metro's Answer in "The Right That Failed."

Exploitation Angles: Play on Bert Lytell and hook this to the Legion post or some other Americanization organization if you have to give them a percentage, but offer it as a play and not as propaganda. Don't scare them away from a good play with this bugaboo. Stress the comedy angle.

"Mam'selle Jo"

R-C Picture Depicts Graphically the Life of a Woman Who Rises to Comparative Success Over Many Obstacles and Bitter Hardships

Reviewed by T. S. daPonte.

"Mam'selle Jo" is an interesting picture. It shows how a woman of indomitable will can overcome a lot of vicissitudes. In fact, "Mam'selle Jo" has a tough time of it throughout. In the first place she was left without beauty when that feminine near-essential was dispensed. Later in life she had a mortgaged farm left on her hands, together with a bedridden young sister. Added to these inconveniences was a "hard-boiled" mortgagee who insisted on having his interest payments on the dot and never lost an opportunity to threaten to throw "Mam'selle Jo" and her sick sister from under their roof-tree if the payments were at all backward.

A bright spot in "Mam'selle Jo's" hardworking life, however, was the lover to whom she was betrothed. But the lover jilted her, and her sister died, and then for a time her weary round of existence consisted in keeping her nose to the grindstone in order to meet the mortgage interest and pay off the principal by degrees.

But one dark night the lover, who had married an other girl, stole secretly back to "Mam'selle Jo's" farm-house and left his invalid daughter on "Mam'selle Jo's" doorstep with a note requesting "Mam'selle Jo" to take care of her because her mother had turned out to be not a fit personage, and stating that he, himself, was dying and couldn't give the girl the attention she needed.

"Mam'selle Jo" was faithful to the request and raised her former lover's daughter to flowering young womanhood, not divulging who she was and thereby gaining an unenviable reputation for herself, because the villagers, putting two and two together, came to the conclusion that the girl was "Mam'selle Jo's" own child.

The mystery, though, is cleared up when the erring mother comes to the little village and makes a confession to the priest, who, in turn makes it known that "Mam'selle Jo's" supposed daughter is not "Mam'selle Jo's" child at all.

The girl then marries a very upstanding young villagite who has had the advantage of a college education, which is more than the other villagers can boast, and "Mam'selle Jo" finds happiness in their happiness.

The photography, at times is so dark that it makes the picture almost indistinguishable, but the production as a whole is praiseworthy and the acting, especially that of Rose Dione as "Mam'selle Jo," is exceptionally good.

The Cast.

Mam'selle Jo Morey.....Rose Dione
Captain Longville.....Tully Marshall
Henry Langley.....George McDaniel
Pierre Gavot.....George Seigman
Young Tom Gavot.....Will Jim Hatton
Tom Gavot.....Jack Mower
Father Mantelle.....James O. Barrows
James Norval.....Jack Livingston
Mary Malden.....Ruth King
Marcel Longville.....Kate Toncray
Mrs. Lindsay.....Lillian Rambeau
Young Donelle.....Jean O'Rourke
Donelle.....Pauline Starke
Mrs. Norval.....Ruth Ashby
Nick, the Dog, by Himself

Exploitation Angles:

Sell the idea of the main character. Get interest for the title role with little allusions to the high lights in her career. Bring them in in sympathy with the character and the play will go over strong. Play up the support known to your audience to offset the lack of a known star.

"Love Never Dies"

First National-King Vidor Picture Has Roaring Melodramatic Plot.

Reviewed by Sumner Smith.

As full of inconsistences as it is of melodrama, "Love Never Dies" depicts a harrowing, morbid story of a young man who married without telling his wife he believed himself the son of a woman of ill fame. Of course the neighbors knew all about "Liz," and the girl's father ultimately learned the circumstances and separated the loving couple. Then the husband had a narrow escape from death in a train wreck and decided to tell the newspapermen he belonged in the mortuary column. So his wife married an old sweetheart, and what were they to do when Husband No. 1 finally showed up again? Well, one husband had to be disposed of, so No. 2 managed to drown himself, despite frantic efforts at rescue by No. 1. Thereafter the original couple lived happily—"Liz" having repented of her evil ways and admitted that "Your mother was a good, sweet woman, but I loved you"—and rejoiced in the possession of a child to recompense them for future gray hairs and, possibly, mournful memories.

That's the gist of it. It seems almost inconceivable that King Vidor, director of the wonderful "Sky Pilot," handled the megaphone for this picture. What he evidently did was to take the story handed him, scratch his head and say: "There's only one way out—pad it into as wild a melodrama as possible and there will be some fans who will like it."

There can be no criticism of the work of Lloyd Hughes, pretty Madge Bellamy, or any of the others in the cast. Julia Brown, a little freckled-faced girl, is entitled to especial mention. She is a child who can play Wesley Barry roles well and isn't unlike the boy.

The Cast

John Trott.....Lloyd Hughes
Tilly Whaley.....Madge Bellamy
Joel Eperson.....Joe Bennett
Liz Trott.....Claire McDowell
Jane Holder.....Winifred Greenwood
Ezekiel Whaley.....Frank Brownlee
Dora Boyles.....Julia Brown
Sam Cavanaugh.....Fred Gamboal
Mrs. Cavanaugh.....Lillian Leighton

From "The Cottage of Delight" by Will N. Harben.
Directed by King Vidor.
Photographed by Max Dupont.
Length, 6,751 Feet.

"Teddy's Goat"

There is an abundance of both natural and forced humor in this two-reel Century Comedy featuring Teddy, the talented great dane, that will make 'em laugh. The most humorous incidents are those in which the dog takes physical charge of the destinies of the goat. These will be "wows" in any theatre. "Teddy's Goat" is especially suitable for exhibition in theatres attended by children, owing to the fine animal stuff. Fred Hibbard wrote and directed the comedy, and deserves unstinted praise for some ingenuous ideas.—(Universal)—F. T.

"The Yellow Streak"

The fourth instalment of "The Return of Cyclone Smith Series," in which Universal features the justly popular Eddie Polo, will serve as an excellent contrast on a program with a society drama or light comedy. It is typical Eddie Polo stuff, with plenty of action and quite a little excitement, even if it not promoted in any new way. A good cast surrounds the star and the direction is thoroughly adequate. The Western scenery will please, especially if this two-reeler is included on a program with a feature photographed mostly in interiors.—(Universal)—F. T.

Newest Reviews and Comments

"Get-Rich-Quick Wallingford"

Cosmopolitan Production of George M. Cohan Stage Success Is Vastly Amusing.

Reviewed by Edward Weitzel.

Without question J. Rufus Wallingford is one of the most amusing blackguards to be found in all fiction. The author of the "Get-Rich-Quick Wallingford" stories has taken a rascal and his pals and played them up so entertainingly that, against the spectator's better judgment, he is forced to rejoice in the success of their schemes to relieve the rest of mankind of their cash. George M. Cohan put together a stage comedy from the Wallingford stories that had a long and prosperous career. It is this play that forms the outline of the screen comedy produced by Cosmopolitan. Directed by Frank Borzage and skilfully acted by the entire cast it proves to be vastly amusing and should register one of the substantial hits of the screen. The director has taken great pains to secure the correct atmosphere for all the scenes. Sam Hardy as Wallingford, Norman Kerry as "Blackie" Daw, Edgar Nelson as Eddie Lamb, Doris Kenyon as Fannie Jasper, Billie Dove as Dorothy Wells and W. T. Hays as G. W. Battles are competent interpreters of the other important roles.

The Cast

J. Rufus Wallingford.....Sam Hardy
"Blackie" Daw.....Norman Kerry
Eddie Lamb.....Edgar Nelson
Fannie Jasper.....Doris Kenyon
Dorothy Wells.....Billie Dove
G. W. Battles.....W. T. Hays
Hon. Tim Battles.....Horace James
Judge Lampton .....Jerry Sinclair
Richard Wells.....John Woodford
Gertrude Dempsey.....Diana Allen
Mrs. Dempsey.....Mrs. Charles Willard
Abe Gunther .....William Robyns
Bessie .....Patterson Dial
Mr. Dempsey .....Mac M. Barnes
Harkins .....Eugene Keith
Bellboy.....Theodore Westman, Jr.
Mr. Quigg .....William Carr
Wallingford's Valet.....Benny One

Original stories by George Randolph Chester.
Directed by Frank Borzage.
Scenario by Luther Reed)
Length, 7,381 feet.

The Story

"Blackie" Daw, with but a few dollars in his pocket, lands in a small town in Iowa and looks about for a prospect. In the meantime he announces that the celebrated capitalist, J. Rufus Wallingford, will shortly arrive in town in search of a good investment for some of his idle millions. "Blackie" hints that some sort of manufacturing interests which should help to enrich the place would be about the right thing. When Wallingford arrives the pair arrange, with the help of the town's money, to erect a manufacturing plant and to buy machinery for it, but can not decide upon the article to be made until Wallingford hits upon a covered carpet tack. He also starts a land company and uses the funds of the manufacturing plant to finance his deals. In the meantime he falls in love with Fannie Jasper, the pretty stenographer at the hotel. "Blackie" follows his friend's example, and falls in love with Dorothy Wells.

One of the stockholders in the tack company is Eddie Lamb, the hotel clerk, who is known as the richest young man in town. He is sent on the road to get orders for the tacks and is told not to return until sent for. A telegram from him saying that he is coming home fills the schemers with dismay. When Eddie does arrive he overwhelms Wallingford with the information that he has orders for five hundred thousand cartons of tacks. The pair of rogues realize that their scheme has turned out to be an honest one in spite of them. They turn honest themselves, marry their sweethearts and become wealthy and respected citizens of the town.

"Oh, Mabel Behave"

Laughable Burlesque Starring Mabel Normand, Ford Sterling, Mack Sennett and Owen Moore. State-Righted by Photocraft Productions

Reviewed by C. S. Sewell.

Here is a picture distributed on the State-Right market by a new organization, Photocraft Productions, Inc., as its first offering which has an unusual box-office angle; a production which is not a re-issue and which has four big box-office stars that you can play up in your billing, all of whom are well-known to your patrons. There is Mabel Normand, Owen Moore, Ford Sterling and Mack Sennett. Aside from the appeal of the other three, think of being able to offer your patrons the well-known producer, Mack Sennett, in a regular boob role.

As for the production itself, it is well made and finely photographed and is a straight burlesque on romantic costume plays. There are a lot of humorous situations which will bring laughs and this has been further heightened by the clever and witty sub-titles supplied by Joe Farnham.

Ford Sterling as the irascable country squire carries the biggest share of the comedy and gets away with it in great shape. Mack Sennett as his densely ignorant valet and almost inseparable companion is excellent and pulls many laughable stunts. Mabel Normand and Owen Moore as the young lovers also give a good account of themselves. It is a costume picture of the Colonial period and this fact, too, has been used for more laughs.

The Cast

Innkeeper's Daughter.....Mabel Normand
Randolph Roanoke.....Owen Moore
Squire Peachem.....Ford Sterling
Blaa Blaa.....Mack Sennett

Directed by Mack Sennett and Ford Sterling.
Length, 5 Reels.

The Story

Squire Peachem used the mortgage he holds on the innkeeper's property as a lever to win his daughter, but the daughter cannot see it that way as she loves a young, swell Randolph Roanoke. The squire, with the aid of his trusty but ignorant henchman, Blaa Blaa, seeks to sidetrack Roanoke which leads to complications, but how poorly he succeeds and how the daughter brings things around so that she has her own way furnishes the action for the burlesque which contains fights, a comedy duel, stunts and thrills.

Program and Exploitation Catchlines:

See Mack Sennett, the Best Known Comedy Producer of the Present Day in a Burlesque Which He Directed and in Which He Appears in a Boob Role.

A Delightful Burlesque On Romantic Love Stories of the Revolutionary Period Portrayed by Four of the Leading Stars of Today.

Exploitation Angles: Play up particularly the four stars. This is a cast worth going over the top for. Start early and play them to the limit. Give space, too, to the story angle, playing this in the same spirit of burlesque as that in which the story is written.

"The Wolf and the Kid"

The folly of playing the other fellow's game is shown in this clever animated cartoon fable, modernized from Aesop, by Paul Terry. An unscrupulous wolf corners a kid (four footed), but the kid begs him to play music on a whistle that he may dance before he dies. The wolf does, the dog policeman that owns the whistle comes to the kid's rescue and that is the end of Mr. Wolf. This subject has Mr. Terry's usual clever animation and humorous touches. —C. S. S.

"All for a Woman"

Foreign Made Film with the French Revolution as a Background Is Packed with Powerful Drama. A First National Release.

Reviewed by Edward Weitzel.

Although somewhat disjointed, owing to heroic cutting down, the version of the foreign made picture retitled "All for a Woman" and released by the First National is packed with powerful drama that uses the French Revolution as a background. Taking for its leading character George Jacques Danton, and surrounding him with Robespierre, St. Just and other historic persons, with a few fictitious ones thrown in for the sake of romance, the picture grips the attention from the start and sweeps along to the death of the Champion of the People under the knife of the guillotine. It is a grimly fascinating tragedy lightened at intervals by sharp revelations of noble qualities of mind and heart in the midst of the blood, hate and horror of that terrible moment in the history of the world when human liberty was struggling for its life. In the original picture the law of contrast was pushed to the limit by showing the sexual side of Danton's character, which he permitted to work its will with him even at the time when he was engaged in his masterful leadership in the cause of humanity. The American version has been shorn of the sensual scenes.

The production shows a marked improvement in technic over other foreign pictures. The lighting is nearer to the American standard, and there are many moments of great dramatic strength. The acting is often splendid. Emil Jannings is a vigorous and compelling Danton. Werner Kraus, Joseph Rumich, Mary Deiscaft, Ferdinand Alter and Hilda Worner are the out-standing impersonators of other important characters.

The Cast

George Jacques Danton.....Emil Jannings
Maximilian Robespierre.....Werner Kraus
St. Just .....Robert Sholz
Camille Desmoulins .....Joseph Rumich
Lucille, his wife.....Charlotte Ander
Lvonne .....Maly Delscaft
Herault de Sechelles.....Ferdinand Alter
General Westerman.....Edouard Winterstein
Fouquier-Tinville .....Frederick Kuhn
Henriot .....Hugo Doblin
Little Babette .....Hilda Worner

Directed by Dimitri Buchowetzki.
Length, 5,873 feet.

The Story

Following closely the facts of history for its principal motive "All for a Woman" introduces the character of an aristocrat named Yvonne with whom Danton, the Champion of the People, falls in love. His efforts to save her from the knife cause him to be denounced by Robespierre, and he goes to his death under the knife of the guillotine without a sign of fear. Wresting the rope that is to bind him from his executioners he holds it up with the taunt, "Save the rope for Robespierre."

Program and Exploitation Catchlines:

"All for a Woman" is a Historical Drama of Great Power with Danton as Its Central Figure. Emil Jannings Plays Danton. A First National Release.

"Two-Gun Gussie"

One of the best of the Harold Lloyd single-reelers being re-issued by Pathe, containing considerable material that is still being met with in modern screen comedies. Harold, a mild-mannered piano player almost afraid of his shadow, is accused of being a bad man, he determines to live up to it. This leads to a number of humorous situations when he starts to shoot up the dance hall. Everything turns out all right and he wins the girl, Bebe Daniels. Snub Pollard appears as Lloyd's team-mate in the comedy situations.—C. S. S.

Newest Reviews and Comments

"Conceit"

Lewis J. Selznick Production Has Superb Scenic Setting and Contains Much Good Drama.

Reviewed by Edward Weitzel.

There have been any number of Canadian Northwest moving pictures but for superb scenic setting "Conceit," a Lewis J. Selznick production, leads them all. The picture was made in the exact region represented in the story and the peaks and valleys of the Canadian Rockies form a magnificent background for the unfolding of the tale. Written by Michael J. Phillips, "Conceit" gets away from the beaten trail by having for its hero a man whose lack of character makes him the jest of his acquaintances. His awakening to a knowledge of his own weak points, the manner in which he eventually finds himself bring the story to a happy conclusion. The plot contains much good drama, which is effectively acted by an excellent cast. Wm. H. Davidson is too well built and his jaw too square to be thoroughly convincing in the earlier scenes which fall to William Crombie, but it is not at all difficult to believe that he wins out in the end. Hedda Hopper, Charles Gerard and Betty Hilburn are other important members of the cast. Burton George has directed the picture skilfully.

The Cast

William Crombie.....Wm. B. Davidson
Mrs. Crombie .....Hedda Hopper
Hurt Kilstrom .....Charles Gerard
Jeanette .....Betty Hilburn
Barbe la Fleche.....Maurice Costello
Bowles .....Patrick Hartigan
McBain .....Warren Cook
Indian Trapper .....Red Eagle

Story by Michael J. Phillips.
Scenario by Edward J. Montague.
Directed by Burton George.
Length, 4,700 feet.

The Story

William Crombie is a man who has always been able to buy whatever he wanted with money. He buys a pretty wife, Agnes, but is too selfish to give her much of his attention, and too weak to try to hold her when a stronger man comes along and tries to win her. On a hunting trip he is the butt of all the jokes for, not having his guides with him, he fails to get any deer. The taunts so hurt him that he determines to go out and bring home a deer alone. He becomes lost in the wilderness and is sheltered by a rough woodsman, who is living with a pretty girl, Jeanette. Crombie becomes infatuated with the girl and, promising all of the luxuries of life, gets her to almost consent to go away with him. The woodsman discovers them together and coolly suggests that the two fight for the girl. Crombie is afraid, and the girl views him with contempt.

He returns home to find his wife continuing her affair with the other man. Crombie decides he must make a man of himself, and goes to a trainer. Then Crombie thrashes the other man and kicks him out of his house. He then advises his wife to start divorce proceedings. Crombie next goes to the woodsman and accepts his challenge. He finds him in a dying condition and the girl nursing him. She begs Crombie to get a doctor. Through the snow he plows, now unafraid. When he returns he finds a half-breed attacking the girl. In a big fight he bests the half-breed and an Indian. He is a new-made man by this time.

The woodsman then offers to give up Jeanette, telling Crombie he has fairly won her, but Crombie refuses to accept the man's sacrifice. His thoughts return to his own unhappy marriage and he wanders with heavy heart back to his hunting lodge. There his wife is watching for his return. She tells him that when he thrashed the other man she was ready to beg his forgiveness. Reconciliation follows.

Program and Exploitation Catchlines:

"Conceit" is a Lewis J. Selznick Production of Much Dramatic Strength Set Among the Superb Scenery of the Canadian Rockies.

"School Days"

Warner Bros. Offer Capital Entertainment in Screen Comedy Starrying Wesley Barry.

Reviewed by Edward Weitzel.

For years Gus Edwards' "School Days" has been a standard attraction in the leading vaudeville theatres of this country. William Nigh and Walter De Leon have taken the sketch for the foundation of a screen comedy that will please and amuse the average picture fan. The production is well stocked with laughs and its serious moments, although never very impressive, supply the necessary heart interest. The authors of the scenario have done but little experimenting with new material, but have contented themselves with sure-fire comic devices of the tried and true variety. Harry Rapf, who produced the picture, has kept a shrewd eye on the many details connected with the making of photoplays, and the work of the cast is snappy and of good quality. Wesley Barry, he of the countless freckles and the hair-trigger grin, runs, skips and jumps through the story in a most ingratiating fashion, and is aided by a bunch of clever kiddies and a hand-picked collection of properly cast grown-ups. As a result "School Days" offers capital entertainment.

The Cast

Speck Brown.....Wesley Barry
His Guardian, the Deacon.....George Lessey
His Friend's Wife.....Nellie P. Spaulding
His Teacher.....Margaret Seddon
His Sweetheart.....Arline Blackburn
His Dog ......"Hippy"
The Stranger.....J. H. Gilmore
Mr. Hadley, a new friend...John Galsworthy
Mr. Wallace, an attorney.....Jerome Patrick
His Sister .....Eveline Sherman
The Valet .....Arnold Lucy

Scenario by William Nigh and Walter De Leon.
Directed by William Nigh.
Photographed by Jack Brown and Sydney Wilcox.
Length, 7,000 feet.

The Story

Speck Brown knows nothing but beatings and a never satisfied hunger while being brought up by the Deacon, who got him from the poor house. But Speck is fairly happy with the other boys of the town and his dog Hippy, as there are tricks to be played and he is fond of his teacher, a kind-hearted old maid who tries to befriend the motherless boy. The Deacon is one of the school committee, and he forces the teacher to resign when she displeases him. A great change takes place in Speck's life when a rich uncle turns up and has the boy sent to the city to be educated. Speck blossoms into a regular dude, wears the most expensive clothes and flies high until he discovers that some of his new friends are crooks. He helps to head them off when they attempt to rob the house where he is living. At the finish the boy gets into his ragged clothes and goes back to the small town where he knows everybody and life is slow and easy.

Program and Exploitation Catchlines:

"School Days" is a Snappy and Happy Entertainment in Which Wesley Barry is the Freckled Faced Hero. Produced by Harry Rapf.

"Pathe Review 134"

Here is another Pathe Review that is well above the average in interest. Like the preceding number that showed slow motion tennis, this reel treats golf in the same manner and should prove particularly attractive to the myriad of golf fans throughout the country. Jim Barnes and Jock Hutchinson, champion players not only demonstrate their strokes but the way in which they hold their clubs. Then there is another section that deals with the wonderful collection of armor in the Metropolitan Museum, including one of the finest sets extant, worth many thousands of dollars, and an extraordinary example of the remarkable skill of the armorer's art. The Lakes of Lombardy and the Capitol of the Sahara are two good sections in Pathecolor and there is an exquisite section consisting of beautiful views in soft focus of some of the most attractive scenes in Everglades of Florida.—C. S. S.

"Stick Around"

In this the second of the series of two-reel comedies starring Ernest Truex, he has been provided with better comedy opportunities than in his first release, "Little, But Oh My." Cast as an amateur detective he assumes all sorts of comedy disguises which fool no one, while trailing a musical comedy in which his sweetheart is one of the principals. Of course his work goes for naught, but he wins the girl anyway. There is a lot of humor in these two reels and especially funny is the scene where a mouse gets up his trouser leg. He rushes out on the stage, does a shimmy that turns the show that is dying on its feet into a big success and is engaged at a big salary.—C. S. S.

"Shake 'Em Up"

Snub Pollard, cast as the Mysterious Rider, appears as the hero of this single-reel comedy, released by Pathe, which is a travesty on serials and other photoplays dealing with plots and intrigue on the Mexican border. Earthquakes also play an important part in this picture as they occur with astonishing frequency, upsetting the calculations of the plotters. There are a number of good laughs in this reel in which Snub as a secret service man has to rescue Marie Mosquini, a beautiful senorita. An amusing scene occurs when both are captured by the general, imprisoned, and the prison entirely destroyed by a convenient earthquake leaving them unharmed.—C. S. S.

Mrs. Milligan Opens Schuylerville House

The Broadway Theatre in Schuylerville, N. Y., was opened under auspicious conditions on Monday night, December 5. Handsome invitations had been sent out by Mrs. A. E. Milligan, owner, who is well known to the managers of the Albany, N. Y., exchanges, having successfully conducted the Liberty in Schuylerville, as well as one of the houses in Saratoga Springs.

The new house is a handsome little structure, seating about 900.

Two Additions to R-C Publicity Department

Two additions to the publicity staff of R-C Pictures are announced by the home office of that organization. Charles E. Carrier and his brother, James Carrier, have joined the organization and are assigned to exploitation work. The former will have his headquarters at St. Louis, covering Southern and Middle Western States; and the latter will cover the Pacific Coast with headquarters at San Francisco. He now is in Seattle.

Charles Phillips, veteran publicity and exploitation man, has been assigned to the territory in the vicinity of Chicago. He attended the recent exposition at Charlotte, N. C. Jack Pegler will handle exploitation and publicity in the East, and has been working recently in Boston and vicinity.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10.

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Falling for Fanny.
Fresh from the Farm.
Kiss and Make Up.

Torchy Comedies

Torchy's Frame-up. R-335.

Mermaid Comedies

For Land's Sake.
The Adviser. R-456. Nov. 26.
Free and Easy.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Strolling Minstrels.
Old and New England. R-456. Nov. 26.

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens.
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Prod.). 7,482 Ft. R-714. Dec. 10.
The Bonnie Brier Bush (Crisp Prod.). 4,622 Ft.
The Sheik (Melford Prod.). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10.
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft.
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft.
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Prod.). R-714. Dec. 10.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands.
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.
Start Something. R-588. Dec. 3.

Serial

Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-830.

FIRST NATIONAL

Golden Snare (Curwood Prod.). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.)
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3.
Stranger Than Fiction (Katherine MacDonald). R-705, Dec. 10.
The Lotus Eater (John Barrymore). R-715, Dec. 10.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

Note.—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth)—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710; Dec. 10.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705; Dec. 10.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R, Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3. C-705; Dec. 10.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26.
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-705. Dec. 10.
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3.
The Man from Lost River (Katherine N. Burt). 5,693 Ft
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434. C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R; P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Ft.). C-715. Dec. 10.

METRO

Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10.
Glass Houses (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Fable.

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2-Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurricane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama). R-219.
The Owl and the Grasshopper (2-3 Reel Cartoon Fable). R-219.
Hocus Pocus (Snub Pollard—1 Reel Comedy). R-220.
Crack Your Heels (Lloyd Reissue—1 Reel).

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2-Reel Drama—Edgar Jones). R-458. Nov. 26.
Penny-in-the-Slot (1 Reel Pollard Comedy). R-336.
Little But Oh My (2 Reels—Truex Comedy). R-336.
The Woman and the Hen (2-3 Reel Cartoon Fable). R-335.
The Marathon (Lloyd—Reissue—One Reel). R-336.
Roping the Black Panther (Major Allen—Educational—One Reel).

Week of November 27.

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-590. Dec. 3.

Note—Refer to page 857 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—1 Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable. R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Re-issue—One Reel).
The Wolf and the Kid (2/3 Reel Cartoon Fable).
Shake 'Em Up (Pollard—One-Reel Comedy).
Stick Around (Truex—Two-Reel Comedy).
The Power Within (Six-Reel Drama).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457 Nov. 26. C-581. Dec. 3.

R-C-PICTURES

Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
The Swamp (Sessue Hayakawa). Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels. R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (6 Reels).
Silent Years (6 Reels). R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
Silent Years (Gasnier Prod.—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels).
Eden and Return (Doris May—Six Reels).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalrous Charley.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. R-457. Nov. 26.

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Fox (Harry Carey).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS.

Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
The Fox (Harry Carey. R-590. Dec 3 C-705. Dec. 10. (7 Reels).
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-712. Dec. 10.
Princess Virtue (Marie Prevost).

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.

(Two Reels Each)

Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).
The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.

CENTURY COMEDIES.

(Two Reels Each)

Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog).
Get Rich Quick Peggy (Baby Peggy).

STAR COMEDIES.

(One Reel Each).

No Place to Live.
Should Stepmothers Trifle.
Paris, Please.
Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-948; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26.
Our Mutual Friend (English Prod.—6 reels). R-712. Dec. 10. (7,698 Ft.)

Note—Refer to page 857 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS

Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.

The Jack Rider (Big Boy Williams). R-930; C-397. Nov. 26.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD

A Knight of the West. R-93; C-159.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN

Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES

The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EMERSON-LOOS

Red Hat Romance. R-713. Dec. 10.

EXPORT AND IMPORT

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.

Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS

The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

VICTOR KREMER

I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY

The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PRODUCERS' SECURITY

Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES

Sun-Lite Comedies

Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)

Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS

Holy Smoke (Funnyface). R-810.

RAINBOW FILM CORPORATION

A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

SWEDISH BIOGRAPH

Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Code of the West R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY

Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.

Hamlet (Asta Nellson). R-336.

CAPITAL FILM COMPANY

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Better Milk. R-587. Dec. 3.
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Note—Refer to page 857 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Mazda Projection

Projection by means of an incandescent light source is no longer an experiment. Its practicability, within certain rather wide limits, has been thoroughly established. Mazda projection now is, and for a considerable time has been giving satisfaction in a very large number of theatre, ranging from small-town houses to city theatres of considerable pretension.

In order to form an intelligent opinion as to the advisability of substituting an incandescent projection light source for the old, tried electric arc, it is necessary that the projectionist, upon whose knowledge the exhibitor is presumed to rely in such matters, have a good basic knowledge of the various principles involved, and for this reason, if for no other, I would strongly recommend the forthcoming fourth edition of the Handbook to Mazda projectionists, because therein these are explained in detail.

I have been asked several times by Friend Cudmore (toothpick Cudmore for short) of the Argus Lamp and Appliance Company and others, to examine closely into the merits of the incandescent lamp as a projection light source.

I side stepped for a long while, knowing it to be still more or less in the experimental, formative stage, but at last made a trip to Boston for the purpose, because for certain reasons it is near that Home of the Crooked Streets that competent investigation may best be made. I am prohibited, or at least prevented by courtesy from being more explicit, because the folk up there are tremendously bashful and have their blushes right handy, all ready to put on the very moment I print their names.

Was a Revelation

Well, anyhow I am well pleased that I gave Nancy Hanks, the Go-Devil, that particular drink of gasoline and headed her for Bawston, because what I saw in and around that city was in the nature of a revelation.

R. L. Hosmer, general manager, Eastern Theatre Equipment Company, Boston, took me under his wing (figger of speech of course—Hosmer is no chicken) and toted me around in his gasoline cart, fed me on the fat of the ocean (shore dinner) and in general crowded a lot of good fellowship and instructive incandescent information into a minimum of time. He rather insisted on my remaining three days, because the representative of another trade paper had come up there and had been toted around, dined and entertained for that length of time. After considerable argument I made him admit that a day and a half was ample—in fact a plenteous plenitude of time to see all there was to see, provided the evenings be given over to inspecting theatres instead of Boston pultry, and right then and there things began to happen.

First of all let me speak of the practical results observed in visiting something like a dozen theatres in Boston and vicinity, because I am a great believer in what I see, and in the fact that after all the screen's the thing, and anything that delivers the goods to the screen, doing it efficiently and well, is entitled to the glad hand, whether it meets with our pre-conceived ideas of what is best or not.

Character of Screen Important

I quickly came to a conclusion that when Mazda projection light is used the character of the screen itself immediately becomes a matter of vital importance. I witnessed the projection of several pictures on a so-called metallic surface screen at varying distances of projection, and soon settled on one point, viz: where a good semi-reflective screen is used it is quite possible to project an entirely acceptable picture 12 to 16 feet wide, in an auditorium reasonably well illuminated, although the picture will not be very brilliant from the extreme viewing angles in a wide auditorium. By this I mean there will be the usual fade away which accompanies semi-reflective screen surfaces.

On the whole, however, the results are surprisingly good if the projection and those various factors which affect it be handled intelligently. I even found several very acceptably illuminated pictures projected on a plain white screen, and in these cases the viewing angle made comparatively little difference.

I think the conclusion may reasonably be drawn from what I saw that the Mazda projection lamp may be used with acceptable and very satisfactory results wherever a picture not exceeding sixteen feet in width will serve, although a twelve foot picture will be much more brilliant. Straining a point we might, under carefully planned auditorium lighting and high-class work on the part of the projectionists, even expect to get good results with an eighteen foot picture.

Intelligent Lighting Is Important

Too great stress cannot be placed on the importance of intelligent auditorium lighting when working with a light source of comparatively low power. By "intelligent" lighting I mean the careful protection of the screen from all light rays other than those from the lens, and the careful protection of the eyes of the audience from all glare spots of light. Each of these is of equal importance to satisfactory results. The auditorium may be well lighted, within reason, provided it be done INTELLIGENTLY.

Coming down to projection room practice, I want to say that the G. E. equipment I saw in the theatres certainly is high class, and one particular item thereof seems to mark a decided step forward in the practicability of Mazda light source projection of motion pictures, viz: the "lamp setter." This is because by its aid the projectionist is enabled to mount his extra lamps in extra sockets, and to so adjust them that when a lamp burns out he has only to pull it out and shove in another, with full assurance that the filament of the new lamp will be in an absolutely correct position, without adjustment of any sort whatever. By means of the lamp setter and extra sockets the whole process of replacing a burnt-out lamp should require not more than ten-seconds, there being absolutely no adjustment of any sort necessary after the lamp is in place.

Accurate Adjustment Is Essential

The importance of this is appreciated when one considers how very objectionable, not to say impossible it would be to stop the show while a new lamp is installed and adjusted, with an audience waiting, the adjustment consuming probably a matter of several minutes. Also the further fact that an accurate adjustment is absolutely essential, because if the filament of the new lamp be even so little as one sixteenth of an inch off the optical axis of the lens system, the loss of light resultant would probably be as much as thirty per cent.

Projectionists who have not handled the Mazda incandescent light source seem to have the idea that it is a semi-automatic affair, and something of a kid's job.

Forget it, neighbor; also forget it QUICKLY. The Mazda does require much less attention than does the arc, once it is properly adjusted, but believe me, it takes real knowledge and ability to get the best possible results with the incandescent.

With the arc, the projectionist is able to make up for his lack of ability to obtain satisfactory illumination of the picture with fifty amperes by boosting the amperage to seventy-five or more, the extra fifteen hundred or so watts of energy representing the cost to the boss of his—shall we say ignorance? Perhaps lack of knowledge would SOUND better, but they both mean precisely the same thing.

No Side-Stepping Possible

But with the Mazda no such side-stepping (at the expense of friend boss) is possible. To get maximum results requires real knowledge of the equipment, and of those other matters which affect projection, and maximum results are very necessary. Therefore you need not worry about it being a "kid's job." Most emphatically it is not.

No, brother, there will be plenty for you to do, and plenty of chance for you to prove the value of yourself and your knowledge if the boss puts in incandescent.

To sum up, my visit to the g-r-rand old state where they keep a granite boulder which most likely not a single Pilgrim ever saw, under a shed and call it Plymouth rock (and we all rubber at it with awe, though its not noticably different from any other rock around here) has convinced this particular department "conductor" that the Mazda projector lamp is making very decided progress in the motion picture theatre field, and that it is a factor to be reckoned with in projection in the future, though it is not at present able to displace the arc lamp in large theatres where very brilliant screen illumination is demanded.

I do, however, believe the time has come when the small-town exhibitor, or to put it perhaps more correctly, when the exhibitor who has a theatre in which the last rows of seats are not too far from the screen will do

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well to examine carefully into the possibilities of the Mazda light source for projection.

He should, however, approach the subject with a definite understanding that satisfactory results may only be had by intelligent, careful auditorium lighting and intelligent, careful work in the projection room, and that the screen surface will play a very important part in the success or failure of incandescent projection.

Projectionists' Society

Harry T. Dobson sends in the following dope, which has been sadly delayed in publication through my efforts to get the Fourth Edition Mss finished: Apologies. Will try not to let it happen again, provided I am forgiven this time, but when you see what I've been doing, or trying to do, I have hopes that you will overlook any short comings there may have been during the past two years. Brother Dobson says:

Here is the final dope on the school idea, concerning which we sent you the "In and Out of Focus" (bum name, but I didn't pick it) account recently.

The projectionists of the Famous Players Canadian Corporation, Paramount Theatres and Pantages Theatres met at 21 Adelaide street, Toronto, Friday, November 4, and formed what is to be known as the Famous Players Canadian Corporation Projection Society. (Heavens! Almost as bad as the International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, which has more than 100 letters in it). Its aims are education and the betterment of the projectionists, and the projectionists in all the theatres under the supervision of Charles Dentlebeck, supervisor of projection. No religious, union or political discussions permitted.

Friday Meetings

All members are to attend each Friday at 10 a. m. Meetings will be at the company's laboratories at 21 Adelaide street. All projectionists unable to attend will be asked to write and exchange ideas, or anything else which may be for the benefit and betterment of the craft. This latter, of course, refers only to out of town men. The company has made available a column in the company publication, the "In and Out of Focus," each week, a copy of which will be mailed direct to each projectionist.

Now, Brother Richardson, we are open to and will welcome suggestions, or anything you care to put forward. Charlie is having a still photo made of the crowd. Will send one soon.

Oh! yes, bye the way; I once took a flight in a plane myself, over in that Dear France —way back in a perfectly safe area—and I surely smiled at your description of your first venture into the clouds. My spell of near heart-failure came when he started down.

Hully gee but that old earth came up quick. Thought sure it was going to slap me right square in the face. I'll bet dollars to mis-frames that if that old sky boat is still in commission the imprints of my fingers are in her sides yet. What did you think when you were taking that bank, Rich? That the belt would break and drop you?

Was All Ready to Jump

Nope! Belts were nothing in my young life just then. If that danged contraption actually turned over, I was all ready to jump right out and walk down.

Where is that "still," Friend Dobson. I'll begin to think you're as big a prevaricator (means liar, but sounds better) as Hon. Charles Dentlebeck. Ask him what I mean, and see if he don't look guilty!

As to suggestions, why they are easy to give and hard to follow. In a matter of this sort, success is always dependent upon the amount of interest and enthusiasm that it is possible to maintain. When interest and enthusiasm wane, the organization itself quickly loses its usefulness.

And now here is a suggestion, which very likely is not available. It is made to Dentlebeck, and through him to the company.

Devise some carefully thought out method of rewarding faithfulness and excellence in service in a SUBSTANTIAL WAY. But remember, you cannot get something for nothing. (A) Suppose you inaugurate a system whereby the company will increase the pay of every projectionist who measures up to a fixed standard in satisfactory service by a certain sum the first of each year, up to a fixed maximum, this standard to be fixed by the supervisor of projection the first of the year, but to be kept secret until the results are announced. (B) That a substantial cash prize be given January first each year for the suggestion of greatest value to the company made by a projectionist, the said suggestion to be on some subject, either directly or indirectly having to do with screen results. (C) That a substantial cash prize be offered the projectionist who can pass the best examination concerning matters pertaining to projection and projection equipment.

Indicating a Line of Procedure

This is not at all intended as a suggestion to be adopted as it is, but merely the indication of a line of procedure which I believe would work out well, and add pep to the desire to excel. The exact monetary incentive and the points for which it would be awarded would have to be very carefully considered.

May I also suggest that in any city where there is a sufficient number of members of the society, it would be a splendid thing if once every year they give a dinner, inviting all exhibitors and managers, each projectionist exhibitor and manager to buy his own ticket, of course.

The American Projection Society of New York City gives a dinner each year. It is always a really nice affair, ranging from three to five dollars a cover, and we all rather look forward to it. Some of New York City's very best theatre managers attend—S. L. Rothafel, for instance. Think it all over, gentlemen. If my suggestions are not acceptable, at least they have the virtue of costing nothing.

Motiograph DeLuxe

The Enterprise Optical & Manufacturing Company, Chicago, Illinois, has placed on the market a new model projector, known as the Motiograph DeLuxe Model.

I have not as yet seen this projector, but have examined close-up photographs of its mechanism and a photograph of the projector as a whole; also I have had a very complete description, down to the very most minute detail.

The new projector seems to be of excellent design, and knowing its designer and builder as I do, I have not the slightest doubt but that the material and workmanship will be excellent.

Old Time Projectors

The Motiograph is one of two of the old time projectors left. The other is, of course, the Powers. In 1908 the recognized professional projectors were Powers, Edison, Motiograph, Selig Polyscope, Lubin and the American Standard. On second thought I am not so sure the last named was yet on the market in 1908. Don't really believe it was. There was also a projector known as the Viascope, which was used considerably in Chicago, Illinois, and surrounding territory. Also there had been a projector made by the Vitagraph, but before 1908 that had ceased to be, I think, and shortly thereafter (about 1909, I think) the Viascope gave up the ghost and the Selig folks ceased making a projector. The Lubin quit along about 1911 and at about the same time Frank Cannock came out with the Edengraph, which took its name from the old Eden Musee on Twenty-third street, New York City, with which Cannock had connection for many years.

Edengraph Was Light

The Edengraph was of too light construction, though a very finely built projector, and later Cannock, working in conjunction with Edwin S. Porter, brought out the Simplex, which of late years has assumed such an important place among projectors.

The Motiograph came out first, as nearly as I can remember, in about 1907, or 8, and while it has undergone many changes, the shape, size and even the frame of the Motiograph mechanism was, until the advent of the DeLuxe model a few weeks ago, absolutely unchanged from the very first motiograph mechanism made. And that is quite some record, let me tell you. Also, as I said in the first place, of all the projectors of that day the Motiograph and the Powers are the only two remaining, the Edison having given up the ghost about three years ago.

The Motiograph DeLuxe model is welcomed to the field. We hope and believe it is a projector which will not deserve any serious criticism, and to friend Roebuck we wish success with the new model.

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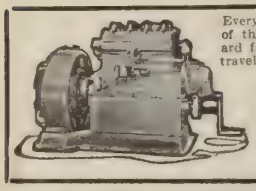

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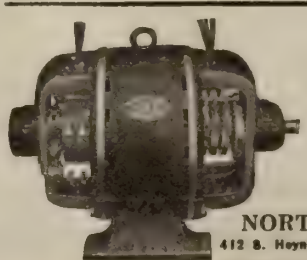

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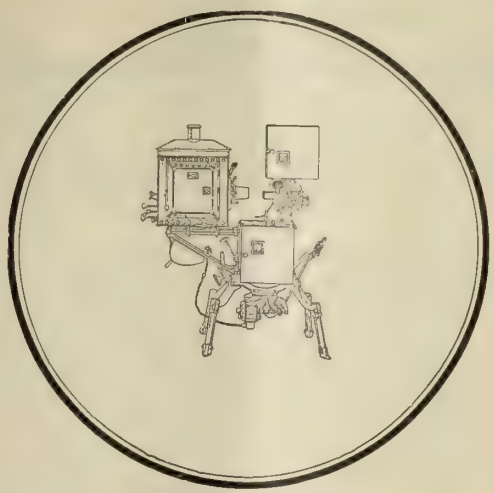

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THE Granada Theatre of San Francisco, which opened November 17, is an architectural triumph inspired by the Panama-Pacific International Exposition and is said to be the most distinctive structure erected at the Golden Gate since 1915. The architect, Alfred Henry Jacobs, has succeeded in fitting the enchanting loveliness of the exposition to the utilitarian purposes of a modern moving picture theatre.

The house fronts on Market street, and while the facade is impressive and stands out distinctively among the buildings in the neighborhood it scarcely reflects the magnificence of the interior and gives no idea of the vast size of the house. It is copied from one of Mexico's great cathedrals in Spanish-Colonial style and is graced by a wrought iron window, with gold trimmings. A large statue of Balboa is one of the decorative features of the facade and there is also a golden bust of Cervantes in the centre of the great window. The front is built largely of ornamental tile, with California motifs, and is surmounted by two towers, finished in brilliant colors.

A Large Outer Lobby

The outer lobby is fifty by seventy-five feet in size, but appears smaller, as there is an unusually large box office in the centre. The ceiling is finished in aged oak, decorated in amber and rose, and the floor is of herringbone tiling. Boxes set deeply into the walls afford facilities for unusual displays which may consist of art posters, photographs and tabloid scenes from the attractions offered.

Passing through the great oak doors the visitor enters a great central rotunda, octagonal in shape, with polychrome pillars at the corners and four balconies with carved balustrades overlooking it. In the centre of the high vaulted ceiling is an immense lamp with parchment shades containing colored lights. On one side of this foyer is a large golden throne, while others are graced by flower stands and antique vases. To still further enhance the beauty of the foyer are eight metal standard lamps with parchment shades in Moorish designs.

At the left of the foyer is the downstairs women's rest room, a dream of comfort and beauty, with walls of brocaded silk, furniture in ivory and gold, individual dressing tables, parchment lamps decorated with peacock motifs and a carpet of special design. The lavatory is fitted with fixtures of the most expensive make, all metal parts being silver mounted. On the right are the men's smoking room and lavatory, while near at hand is a garment checking room.

Foyer Resembles a Patio

From the foyer, which is suggestive for the patios in the homes of Spanish America, the visitor passes up one of the two grand stairways to the secondary foyer, or plaisance, which leads to the balcony and boxes. The furniture is of the old Spanish period and of the Italian Renaissance and the hangings are of rich Spanish brocade and rose jardine brocade. On each side of the plaisance is a ladies' dressing room and men's smoking room, also an entrance to the general business offices and the office of the house manager.

The plaisance connects directly with the balcony, where the loges and boxes are located. A second entrance to the theatre, and one which promises to become very popular, leads directly to the plaisance from Golden Gate avenue. This entrance has a special box office for patrons who use the loge seats and the balcony. Automobile parking facilities are in the vicinity, with space for hundreds of cars. On the main floor there are but two boxes, but in the balcony, and practically on the level of the Golden Gate avenue entrance, are boxes and many rows of loges, with comfortable wicker chairs and hand rails covered with rose-colored velvet. At the extreme rear of the balcony, which has a seating capacity of about 1,800, are two de luxe boxes designed especially for theatre parties.

Lavishly Decorated Auditorium

The main auditorium is decorated in the same lavish manner which distinguishes the facade, lobby, foyer and plaisance. There is a great ceiling eighty feet high, concentrating in a large centre dome, with lights concealed by cornices; draperies that were made by Belgian looms since destroyed in the war, and which cannot be duplicated, and grills, friezes, pilasters, carved busts and figures in bewildering numbers and details. On either side of the proscenium arch are two large Etruscan vases reproduced from the originals in the Royal Museum at London. The auditorium is lighted by great parchment shaded lamps suspended from the ceiling by bronze chains. Four color circuits of lights are installed in each of the fixtures which are connected with dimmers to control their brilliancy.

The Granada has a seating capacity of almost 3,500, of which the main floor accommodates about 1,700. The temptation to devote some of the valuable ground floor space to stores has been resisted, making possible the great rotunda, or foyer, and here, and in the plaisance upstairs, many hundreds can be accommodated when it is necessary to wait for seats. The main floor alone is one hundred and sixty feet in length by one hundred and eight feet wide.

The heating and ventilating equipment is of the highest order and each floor has an independent system. The air supply is pumped into the basement and passes through a stream of water to purify it, after which it is heated, when necessary, by radiators which secure steam from outside sources. Seven huge ducts carry this purified air under the floor of the auditorium into which it passes through mushroom openings near each seat, being exhausted through the ceiling by a seventeen foot fan.

Battery of Three Simplexes

The projection room is located at the rear of the balcony and is furnished with three Simplex machines, one Simplex spotlight and a Simplex stereopticon, all supplied by the Western Theatre Supply Company. This room is fireproof and soundproof and is directly connected with the outside air.

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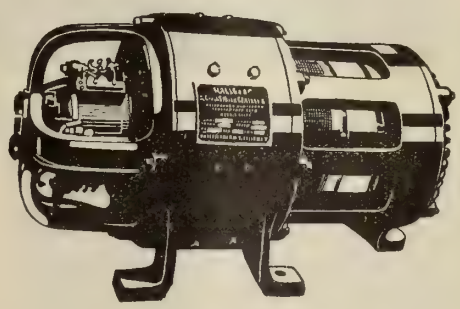

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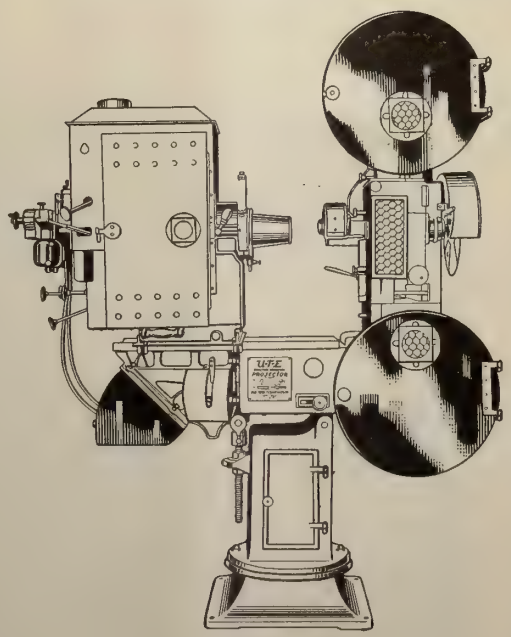

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largest in the West, being sixty-two feet in depth. In fact, there is but one larger in this country, that of the Hippodrome in New York. There is a direct entrance from the street to the stage and it will be possible to present acts impossible elsewhere. The main curtain is of pomegranate colored velour and is the only one in this city that can be electrically operated at any desired speed. In all there are no less than thirty curtains, one that was made in France for producing atmospheric effects being fifty by thirty feet in size and all in one piece. Both the stage floor and the entire orchestra pit have been finished in white cedar to perfect the acoustic properties of the theatre.

Music is furnished by an orchestra of thirty pieces, directed by Gino Severi, and by a mammoth organ, presided over by Oliver Wallace. The orchestra pit is an unusually large one, with room for eighty musicians. Four entrances are provided, with full height doors, something new in conveniences for musicians. The organ console is mounted on a movable platform which rises to the level of the stage when concert numbers are to be offered.

A Monster Switchboard

All of the main lights and the complicated system of indirect lighting are regulated by the largest theatre switchboard in the world. The main switchboard is located on the left-hand side of the stage, but this is merely the preselective system of control, the real board being in the basement and protected from outside interference. What is handled on the stage are switches which control the contractors below. There are one hundred and fifty-six dimmers on the switchboard and thirty different light centres are controlled from here.

THE WOMEN'S DRESSING ROOM
Note the individual glass topped dressing tables, backing up against the mirrored wall

THE GRANADA FOYER
Showing the great lamp suspended from the dome

Electric current is secured from two companies and in case one source fails connections are automatically made with the other supply.

The personnel of the Granada Theatre consists of Eugene H. Roth and J. A. Partington, managing directors; E. N. Ayer, house manager; J. H. Wall and Earle Anderson, assistant house managers; Louis W. McDermott, advertising and publicity; Gino Severi, musical director; Oliver Wallace, organist; Miss Grace Millerick, hostess, and Jewett Bular, art director. House Manager Ayer has been connected with the Imperial, California and Portola Theatres during the past two years as director of publicity and had chrage of the advance publicity on the Granada Theatre.

Miss Grace Millerick, formerly with the California Theatre, has been made hostess at the Granada and for six months prior to the opening of this house has been working on plans to make the ushering perfect. In answer to her call for girls more than six hundred applied and from these forty-five were selected. costumes of the usherettes designed by her are very simple, but effective. The color scheme of the theatre is carried out in these costumes, the dress being a Spanish peasant blouse effect in pomegranate and black, trimmed with tiny black pompons. The attire is completed with the black mantilla. The same color combinations will be worn by the cashiers.

Margaret Landis, who plays the feminine lead opposite Henry B. Walthall, in "Parted Curtains," the latest Warner release, wants the world to know that she is five feet six and one-half inches tall, weighs 123 pounds, and has blonde hair and gray-blue eyes.

We built one of the first picture houses

Since then, we have passed the hundred mark—our latest theatre being the new $2,000,000 Stanley in Philadelphia.

We know how a moving picture house should be structurally designed as well as planned to make it practical. Our experience is your insurance.

Hoffman - Henon Co., Inc.
Architects and Engineers
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A Skinner Brothers System Will Heat and Ventilate Webster Groves' Ozark

THE beautiful Ozark Theatre at Lockwood and Maple avenues, Webster Groves, Mo., opened its doors on Wednesday evening, October 12, with Clara Kimball Young in "Charge It," as the feature attraction.

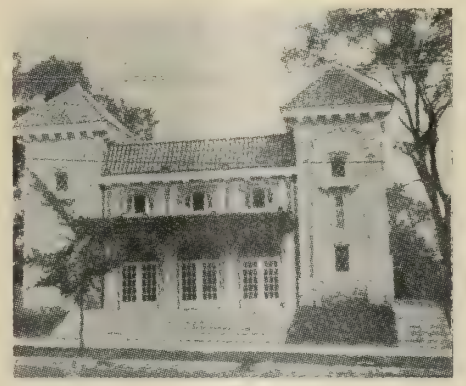
As Mayor Peterson said in congratulating the owners of the new house, it is a credit to the city.

The Ozark sets back a comfortable distance from the street and its California mission architecture harmonizes with the landscape work and beautiful white walks leading to the main entrance.

Soft Rose Decoration

The theatre, which is owned by the Webster Theatre Company, a corporation formed by leading residents of the St. Louis suburb, represents an investment of $75,000.

The interior decorations, by Hugo R. Volland, well-known artist, who died suddenly a few days ago, are of soft rose tinting with touches of gold and light tones. A series of historic Ozark Mountain scenes constitute the stage



THE OZARK THEATRE
Webster Grove's $75,000 picture house

decorations. The draperies are of rose tone and were furnished by Scruggs-Vandervoort-Barney, St. Louis.

Ground for the Ozark was broken on April 10, and on October 9 the builders, Wilson & Ferris Construction Company, and the architects informed Frank Thompson, president of the theatre company, that the structure was ready for occupancy.

The Ozark lobby is spacious and elaborately decorated. The auditorium has seats for 1,200 with standing room for 250 additional in the foyer. To the west of the foyer is the ladies rest room, comfortably furnished with divans and settees.

Skinner Bros. System Installed

The building is equipped with a Skinner Brothers combination heating and ventilation system. This is a direct fire heating system equipped with a twelve-horse power motor to drive its fans. The hot air is circulated throughout the house evenly and the proper amount of cold air is brought in to keep the atmosphere always fresh.

The stage is eighteen feet deep by fifty feet wide, furnishing adequate space for large road shows. The screen works on pulleys so that it may be lifted out of the way when stage acts are to be presented.

The projection equipment is of the latest, two Type S Simplex machines and a Hertner transverter being used.

The large Ozark sign, fifteen feet high and four feet wide, was obtained from the Brilliant Sign Company.

The staff of the Ozark consists of: Louis C. Hehl, manager; Edward Florreich, projectionist; Miss Irene A. Bauer, ticket seller; Arthur Stoesberg, stage man and electrician; Marshall Lindhurst, Joseph Cushing, Fred Clamp and Elmer Burson, ushers.

Recent Organizations

LOS ANGELES, CALIF.—Chapman-Schiller Feature Pictures, Inc., has been organized with $100,000 capital to deal in manuscripts, plots, etc., for photoplays.

SAN FRANCISCO, CALIF.—West Coast Film Corporation has been organized. Address Isadore Bernstein, president.

NEW HAVEN, CONN.—Continental Pictures Corporation has been organized with $150,000 capital.

WILMINGTON, DEL.—George Randolph Chester Productions, Inc., has been organized with $100,000 capital to own and dispose of moving picture films.

ASHEVILLE, N. C.—Cadison Theatre Company has been organized with $25,000 capital to operate Vance Theatre. Address L. H. Cadison, 2310 Central avenue, Pittsburgh, Pa.

HUNTINGTON, W. VA.—Stobe Amusement Company has been organized with $50,000 capital by W. E. Deegans, A. M. Stobe and others.

CASPER, WYO.—Strand Theatre has been organized with $150,000 capital. Address J. H. Weir, secretary.

Improving Theatres

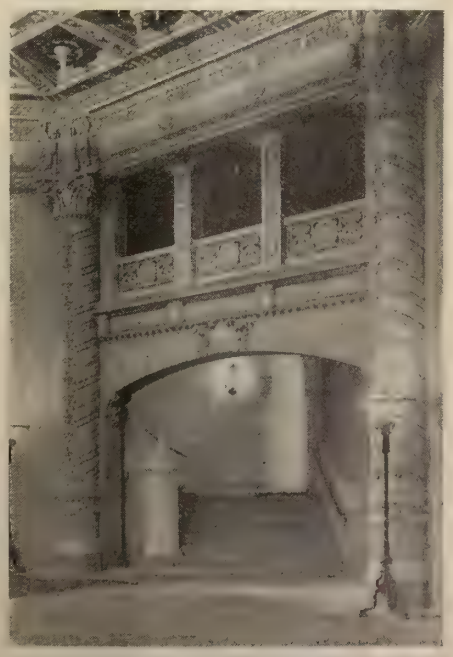
CHICAGO, ILL.—Garrick Theatre Corporation, 64 West Randolph street, will remodel theatre at above address, to cost $150,000.

HIBBING, MINN.—Majestic Theatre plans to remodel theatre on Third avenue near Howard street. Address Thomas Reedy, manager.

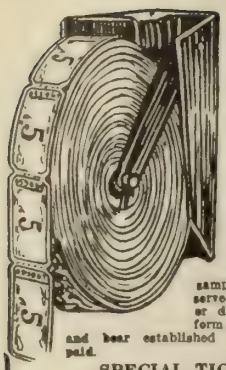
NEW YORK, N. Y.—N. Cohen Construction Company, 110 West 40th street, has contract for alterations to one-story moving picture theatre at southwest corner Third avenue and 112th street for Joseph Nobiletti, 156 East 143rd street, to cost $60,000.

URBANA, O.—Market Square Theatre will be remodeled at cost of $3,600.

APPLETON, WIS.—Neil Duffy has plans by H. Wildhagen, 842 College street, for an addition to theatre, 60 by 135 feet, to cost $70,000.



A GRANADA FEATURE
The impressive and beautiful foyer staircase



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Building Operations Continue at a Merry Pace in Western New York

BUILDING operations continue at a merry pace in western New York.

The new Strand theatre in Niagara Falls is expected to be roofed in thirty days. With the completion of the facing of terra cotta on the house, an artistic front is exposed. The material for the Strand front was purchased from the Atlantic Terra Cotta company

Coincident with the erection of the masonry front, the frame work of the front building, which will house six stores, eleven offices, the theatre entrance and the private offices of the Cataract theatre corporation have been completed and the roofing placed. The interior construction will follow rapidly, and it is expected that the stores and offices will be ready for occupancy about February 1.

In the meantime, the massive foundations, supporting the steel frame work of the auditorium proper have been completed and the steel columns and trusses of the auditorium have been placed. These trusses, spanning the entire width of the theatre, just an even one hundred feet, weigh twelve tons each.

The steel frame work of the balcony and stage is now being placed and the small members are being put into position to receive the slab gypsum roof over this portion of the building.

The ornamental plaster work is under way in the studios of Eduard L. A. Pausch of Buffalo.

New plans for the marque have been filed by A. C. Hayman, president of the Cataract company. They provide for a very ornate porte cochere of figured iron, with a large sign, studded with electric bulbs. The marque will be supported by four iron standards at the curb, these posts being exactly similar to the Falls street illumination system standards. The marque will extend a distance of eighty feet along Falls street on which the new Strand will face.

Other Activities.

Samuel Carver, manager of the Empire theatre in Buffalo, will soon erect a 1,500 seat house in Bath, in which leading citizens of that town will also be interested.

M. P. Ryley has opened a 700-seat theatre in Clarence, in a new two-story brick building which he has built on Main street. A $5,000 organ is one of the features of the house.

Captain Hyland of Belleville, Ont., has leased the theatre in Bridgeburg, Ont., and will soon open it as a picture house.

The board of education in Lockport has declined the offer of the Lockport Theatres corporation to turn the two-story brick building now occupying the site of the new theatre at East avenue and Elm street.

It was decided that the cost of moving the structure would be too great for the uses to which the board could put it. The company, however, was thanked for its generous offer.

Giant Monsoon's Cool Topeka's Grand Theatre

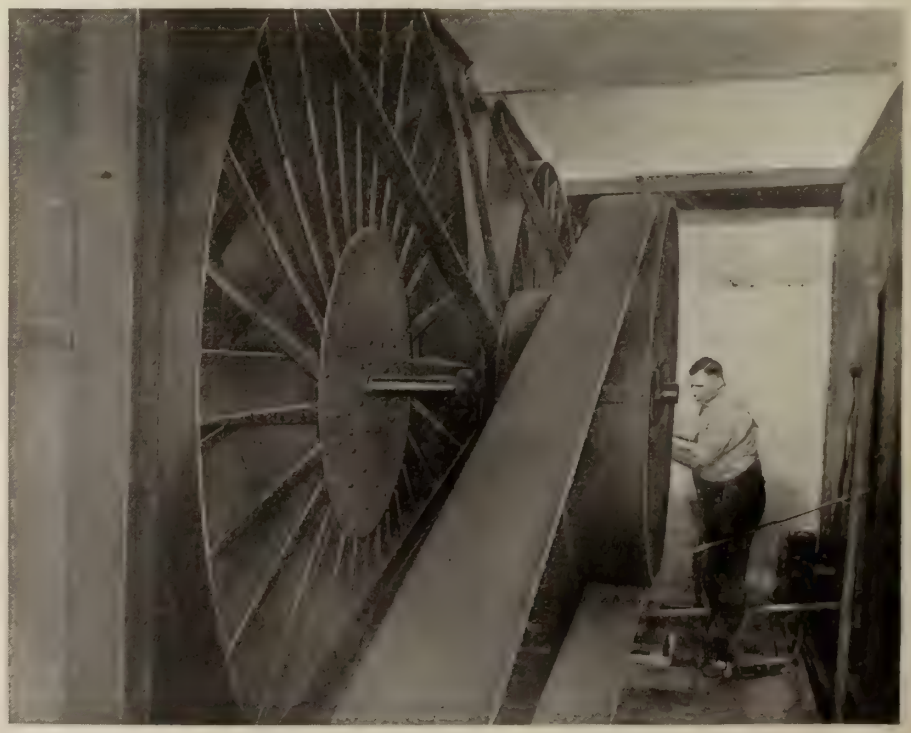
The accompanying illustration shows the installation of two nine-foot single Monsoon blowers aranged in tandem and operated by a fifteen horse power variable speed motor, furnished by the Monsoon Cooling System, Inc., to the Amusement Syndicate Company, Topeka, Kan., for the Grand Theatre.

The comparison afforded by the illustration between the height of the fans and that of the mechanic making adjustments upon them—and the latter is no undersized individual at that—is particularly striking and serves better than words to convey the magnitude of the installation.

Only a Portion of the Equipment

These two nine-foot blowers are but a portion of the ventilating equipment with which the Grand is furnished, as, in addition to these, an eight-foot Monsoon duplex set, operated by a fifteen horse power variable speed motor, was also supplied.

The nine-footers are set on a specially arranged platform conected to grille and ceiling,



TWO NINE-FOOT MONSOONS
Installed, tandem, in Grand Theatre, Topeka

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while the eight-foot duplex set is over the proscenium in the attic space and the air drawn from an overhead bulk-head.

The installation was so satisfactory that the Monsoon Company received a very strong letter of recommendation from the Amusement Syndicate Company, who stated that notwithstanding the fact that the Grand has a sixty-five-foot ceiling, the house was the most comfortable place in town during the hot weather.

Another Big House to Be Built in Batavia, N. Y.

Batavia, N. Y., seems determined to get on the theatrical map. Only recently Nikitas Dipson announced plans for a new $175,000 theatre in that western New York town. Now comes Newman L. Hawks, a real estate and insurance man, with plans for a $200,000 house to be called "The Community Theatre," and which will be erected at 206 Main street.

The Community will be started at once, the promoters expecting to have the foundations ready this fall. Henry L. Spann of Buffalo is the architect. The building will be of brick, three stories high, with a front of white terra cotta. There will be four stores and a lobby facing Main street.

The seating capacity will be 1,600. The stage will be thirty-five feet deep. A large pipe organ and the latest heating and ventilating devices will be installed. In addition to Mr. Hawks, Allen F. Childs, a furrier and former Councilman Walter W. Buxton are also interested.

Simplex Distributors Report Recent Sales

The Yale Theatre Supply Company, Kansas City, Missouri, has installed Simplex projectors in the new 4,000 seat Main Street Theatre, operated by the Orpheum vaudeville circuit.

The Exhibitors' Supply Company, Inc., Chicago, reports the opening of the new Orpheum Theatre, Jerseyville, Ill., owned by S. E. Pirtle. The projection room is equipped with two Simplex incandescent projectors installed by the Exhibitors' Supply Company.

Simplex projectors, G. E. generator set and screen are part of the equipment installed by Lewis M. Swaab & Son, Philadelphia, in the new 1,000 seat Riant Theatre, Conshohocken, Pa., built by Harry Schwalbe.

Exhibitors Supply Co. Equips the New Plaza

The recently opened Plaza Theatre, Galesburg, Ill., was completely equipped by the Exhibitors Supply Company, 845 South Wabash avenue, Chicago, Ill.

Among the apparatus supplied was the following: two type "S" Simplex Machines, a Ft. Wayne 50-50 Generator Set, a 14x18 Minusa Screen, a Lightning Coin Changer, a Double Dissolver, Snaplite Lenses and a bank of nine Dimmers. Also two 48 inch and two 36 inch Ventilating Fans.

Schayer Joins Argus

D. E. Schayer has been appointed Branch Manager of the Salt Lake City office of the Argus Enterprises, Inc. For the past seven years Mr. Schayer was with the Famous Players, Lasky Corporation and the Salt Lake Theatre Supply Company.

Picture Theatres Projected

CHICAGO, ILL.—Vernon C. Seavers, 6817 Sheridan road, has plans by Henry L. Newhouse, 4630 South Prairie avenue, for four-story brick theatre, store and apartment building, 150 by 125 feet, to be erected at southeast corner Howard street and Malvern avenue. Theatre will have seating capacity of 3,000.

FREEPORT, ILL.—Amusement park is planned one mile from city on Walnut road. Promoters considering the erection of an open-air theatre.

FORT WAYNE, IND.—Consolidated Realty & Theatres Corporation has plans by J. E. O. Pridemore, 38 South Dearborn street, Chicago, for six-story theatre and hotel building.

ALBIA, IA.—Eller Metzger, manager, Strand Theatre, Clinton, is interested in new theatre being erected here.

SPENCER, IA.—New Solon Theatre, with seating capacity of 700, has opened. G. M. Solon, owner.

OSAGE CITY, KANS.—New Strand Theatre has opened. Address Floyd Hamil, manager.

PITTSBURG, KANS.—Theatre is being erected at Sixth street and Broadway for Ensley Barbour, Muskogee, Okla., to cost $55,000.

STOCKTON, KANS.—R. H. and C. J. Kern, Speed, are considering site for erection of moving picture theatre, to cost $10,000.

BALTIMORE, MD. — Motion Pictures' Films has been organized with $250,000 capital.

DETROIT, MICH.—Federal Realty & Construction Company, 113 East Grand River avenue, has plans by F. T. Kroppe for theatre, to cost $200,000.

CARTHAGE, MO.—W. S. Crane, this city, and G. W. Bays, Newton, Kans., are considering the erection of theatre on Third street.

KING CITY, MO.—Reported new moving picture house will open under management of Leland Yates.

STANBERRY, MO.—F. A. Flader, formerly in charge of Rigney Theatre, has leased Princess Theatre.

TARKIO, MO.—Linwood Theatre has been purchased by E. S. Nesbitt.

NORFOLK, NEB.—Business interests of Auditorium, New Grand and Lyric Theatres, has been merged into company known as Norfolk Amusement Company. Will be supervised by Robert S. Ballantyne, Omaha.

MADISON, N. J.—Lazarus Kamelhar, 53 Jay street, New York, has plans by Convery & Klemport, 764 Broad street, Newark, for two-story brick, limestone and terra-cotta moving picture theatre, store and lodge building, to be erected on Main street, to cost $115,000.

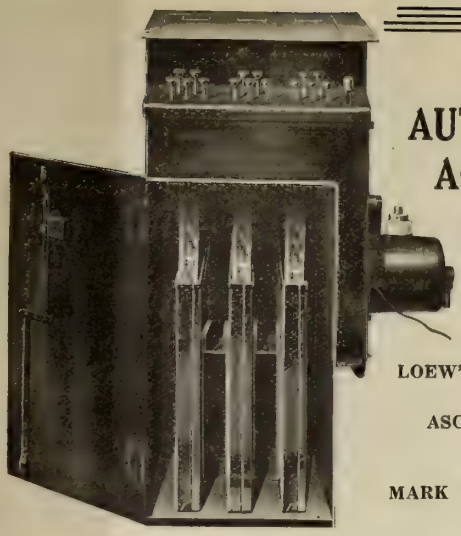
OCEAN CITY, N. J.—Casino Company has plans by L. L. Headley, 515 Eighth street, for alterations and an addition, 50 by 75 feet, to one-story frame theatre on Boardwalk, to cost $150,000.

PATERSON, N. J.—Jacob Fabian, 209 Main street, has plans by F. W. Wentworth, 140 Market street, for eight-story brick theatre at Church and Market streets.

UNION, N. J.—European Film Corporation, Dispatch Building, has been organized with $200,000 capital to produce moving pictures.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Dec. 15	Unnamed	Ridgefield, Wash.	—	O. E. Foley, Yacolt, Wash.
Dec. 15	Lyric	Galatia, Ill.	900	E. R. Korns, Galatia, Ill.
Dec. 25	Grand	Marion, Ill.	1,500	Thomas Reed, care Reed & Yenn, Du Quoin, Ill.
Jan. 1	Unnamed	McMinnville, Ore.	750	T. O'Neill, McMinnville, Ore.
Jan. 1	Unnamed	Casper, Wyo.	1,020	Mr. Brennan, Casper, Wyo.
Jan. 15	Lafayette Square	Buffalo, N. Y.	4,000	M. Slotkin, Monument Theatre Corp., Buffalo, N. Y.
Jan. 15	New Orpheum	Hannibal, Mo.	1,600	C. E. Lilly, Fifth St., Hannibal, Mo.



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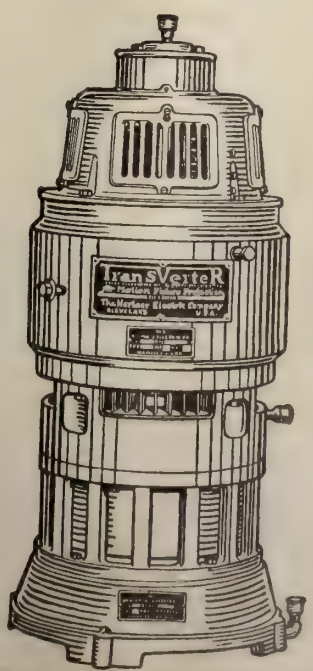

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EXPERIENCED PROJECTIONIST, age 25, desires steady position anywhere; prefer Illinois or adjoining States. Not member of union, but willing to join. Work guaranteed; no pay for trial week if unsatisfactory. Excellent references. Wilfred Hickman, Farimount, Illinois.

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COMPETENT MOTION PICTURE ORGANIST with ample experience and good-sized library. State salary expected and give references first letter. Six-day week, matinee and night. H. W. O., Moving Picture World, N. Y. City.

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I HAVE A WONDERFUL PROPOSITION for some one who wants to manufacture a portable motion picture machine. This is a chance of a lifetime for responsible parties. If interested or know of some one you can get interested in this business write for particulars. S. M. Bradley, Morehead, Ky.

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ON ACCOUNT OF DEATH of my husband, I have for sale one of the best equipped theatres in East Texas, seating capacity, 465; only first run house in city of 15,000. Equipment A-1 condition. For particulars write Mrs. F. A. Alexander, Queen Theatre, Marshall, Texas.

EQUIPMENT FOR SALE

FOR SALE—Two late Simplex machines; both motor-driven; one practically new. Wire best offer. B. H. Small, Colebrook, N. H.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

CAMERAS, ETC., FOR SALE

CAMERA, 150-foot capacity, F 3.5 lens, regular and trick cranks; Erneman tripod outfit for topical work. Bargain sale; $100.00. J. A. Rehkopf, Daytona, Florida.

CAMERA—SACRIFICE! A Pathe Professional Studio Camera; 3 magazines, dissolve, 2 lenses, 51 m m. each. Tripod; fine condition. Apply Room 213, 107 Broad Street, City. Phone, 5655 Broad. Hours, 3-6.

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FOR SALE—"Adventures of Jimmy Dale" (32 reels); "Scarlet Runner" (24); "Secret Kingdom" (32); "Adventures of Female Reporters" (30); "The Vampires" (27); "The Liberator" (27); "The Grey Seal" (32); also "The Submarine Eye" (8); "Idle Wives" (7), featuring Dorothy Phillips; "The Stafford Mystery" (6), featuring Billie Burke and David Powell; "A Million Bid" (5), featuring Anita Stewart, Harry Morey; "The Juggernaut" (5); also largest and most complete selection of other high-grade SERIALS, SPECIAL PRODUCTIONS, Comedies, Educationals, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "GAPICTCO."

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MISCELLANEOUS

SOMETHING NEW! Scenes for cinema arranged. Native war dance, native wedding; hunting and other interesting pictures. Send your operator. One day's rail from Durhan. Full particulars. Peniston, Weenen, Natal, South Africa.

(*Continued from page* 870)

BROOKLYN, N. Y.—15th Street Amusement Company will make alterations to two-story moving picture theatre at 187-89 Prospect avenue.

BROOKLYN, N. Y. — Charles C. Steele, real estate broker, will erect theatre, with seating capacity of 2,000, at Fourth avenue and Dean street, to cost $250,000.

NEW YORK, N. Y.—Coleman Brothers have leased site on Burnside avenue, between Jerome and Walton, for erection new moving picture theatre, with seating capacity of 2,000.

NEW YORK, N. Y.—Nathan Wilson, president Occidential Holding Company has purchased site at southwest corner Jerome avenue and 176th street for erection theatre, with seating capacity of 1,500.

NEW YORK, N. Y.—Douglas Theatre, 515 West 125th street, has plans by Sidney Daub, 217 Broadway, for alterations to one-story theatre and store building at 650-54 Lenox avenue, to cost $12,000.

NEW YORK, N. Y.—Louis Wolf and others have plans by Morgan & Glaser for theatre to be erected at Boston Road and 180th street, to cost $200,000.

NEW YORK, N. Y.—Kriger & Aaron will erect theatre and store building at 1662-66 Broadway, with seating capacity of 2,000.

NIAGARA FALLS, N. Y. — Wright & Kramer, Inc., Gluck Building, have contract to erect one-story moving picture theatre, store and office building at 31 Falls street for Cataract Amusement Company.

SYRACUSE, N. Y.—Dawson Brothers, Union Building, have contract to erect two-story moving picture theatre and office building at 218 West Fayette street for Max and Mitchell Fitzer, care Happy Hour Theatre.

WESTBURY, L. I., N. Y.—R. J. Hill will erect one-story brick and stucco theatre and store building.

TULSA, OKLA.—Shrine mosque and theatre will be erected at Fourth street and Denver avenue, with seating capacity of 2,000, to cost $300,000.

ELLWOOD CITY, PA. — Thomas V. Barnes, 112 Fifth street, has plans by H. J. Lehman, McKeesport, for three-story brick Liberty (moving picture) Theatre, 66 by 150 feet, to be erected on Lawrence avenue, between Fourth and Fifth streets.

CHARLESTON, W. VA.—Better Theatres Corporation will remodel Plaza Theatre. Address Harris P. Wolfberg, general manager.

HUNTINGTON, W. VA.—Stove Amusement Company will shortly break ground for erection of new moving picture theatre on 16th street, near Eighth avenue, to cost $100,000.

SHINNSTON, W. VA.—M. C. Shinn has contract to erect moving picture theatre, 80 by 30 feet, on Bridge street, for Miss Lynne Monroe, with seating capacity of 800, to cost $20,000.

WENATCHEE, WASH.—Henry Grass, Vancouver, Wash., will erect new theatre, with seating capacity of 800.

BARABOO, WIS.—F. C. Keith and C. Halloway have opened Gem Theatre.

BELOIT, WIS.—Majestic Theatre will be remodeled and seating capacity increased to 1,300, to cost $50,000. T. M. Ellis, owner.

DANE, WIS.—M. Laube contemplates erecting brick and tile addition to theatre.

JANESVILLE, WIS.—Saxe Amusement Enterprise, 160 Fifth avenue, Milwaukee, has plans by Martin Tullgren Sons, 425 East Water street, Milwaukee, for two-story moving picture and vaudeville theatre, 82 by 192 feet, to be erected on West Milwaukee avenue, to cost $250,000.

MILWAUKEE, WIS.—Saxe Amusement Enterprise, 160 Fifth avenue, will erect one-story moving picture theatre at 36th street and North avenue.

MILWAUKEE, WIS.—Teutonia Realty Company has plans by Dick & Bauer for theatre, store and office building to be erected on Teutonia avenue, between Center and Hadley streets to cost $125,000.

FORT WORTH, TEXAS—Rialto Amusement Company, Fifth and Main streets, has opened new theatre.

PORTSMOUTH, VA.—Jones-Spear Company has contract to erect one-story brick front moving picture theatre, 35 by 170 feet, on High street, for Pertihaion Development Corporation (controlled by Karinicholas Brothers), to cost $18,000.

A STANDARD UNIVERSAL

400 ft. capacity, F:3.5 lens, regular and trick crank, forward and reverse direct rachet take-up, three all aluminum magazines, latest model, like new, olive drab finish, guaranteed.

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Better Definition—Flatter Field
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GLOBE Reels are such for they are made to withstand the hard usage they are subjected to, as is proven by the fact that they outlast all other types and makes.

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GLOBE Reels are made in two sizes:

10" Diameter, Type FS-1022 R, suitable for carrying 1,000 feet of film.

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We shall be glad to quote prices upon receipt of information conveying the size and quantity you will use.

THE GLOBE MACHINE & STAMPING COMPANY
CLEVELAND **OHIO**

We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.

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Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

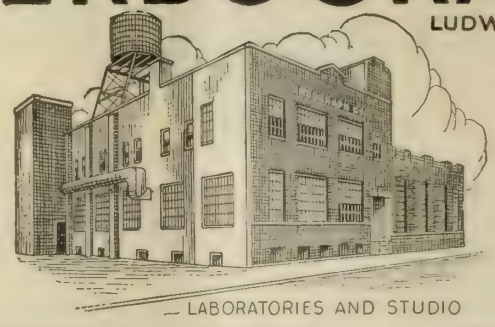
We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American Carbons for American Pictures

ERBOGRAPH COMPANY

LUDWIG G B ERB PRESIDENT



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RECO COLOR HOODS

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MADE IN FIVE COLORS

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TWO SIZES

For 5 and 10 watt lamps 22c. each.
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AMUSEMENT SUPPLY COMPANY

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RAVEN HAFTONE SCREEN

WAS USED FOR THE BIG EVENT OF THE YEAR

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MONSOON HEATING VENTILATING COOLING

Let the theatre ventilation specialists tell you how—

Send to day for Booklet 6

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PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th Street Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST."

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What Will YOUR Projector be Worth Five Years from Now?

It's not the first few months of constant wear that brings out the lasting qualities of the daily used machine but the years and years that follow~

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"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

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Philadelphia New York Chicago Boston Dallas Atlanta
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The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!

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SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

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World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE

A picture that blows its own horn!

For twenty years, as book and play, it's been advertising itself.

You reap the benefits—and they'll be enormous!

Adolph Zukor presents

Betty Compson

in

J. M. Barrie's play "The Little Minister"

A Penrhyn Stanlaws Production
Scenario by Eugene Mullin

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Playgoers Pictures
Presents
RUTH CLIFFORD
in
"Tropical Love"
From "Peaks of Gold" by Guy W. McConnell.
Directed by Ralph Ince
Distributed by Playgoers Pictures thru Pathé Exchange Inc.
Foreign Representative for Playgoers Pictures
Sidney Garrett
Because it is as fascinating as the lure of the tropics, as rousing as the rugged lives of the adventurers who brave its fatal spell, as passionate as its moon-flooded nights—that's why this tale of the tropics has the lure which leads to the box office.
"Tropical Love" was made "on location" in Porto Rico. Its atmosphere is real, its production perfect and its cast includes
Ruth Clifford
Reginald Denny
Huntley Gordon
Ernest Hilliard
Paul Doucet
Fred Turner
Margaret Fitzroy
Catherine Spencer
Margaret Seddon
Carl Axzell
The Biggest Theatres Are Booking It!
Wag

Dorothy Dalton

Mildred Harris

Conrad Nagel

Jesse L. Lasky presents a

CECIL B. DeMILLE PRODUCTION

"Fool's Paradise"

by Beulah Marie Dix and Sada Cowan ····· Suggested by Leonard Merrick's story "The Laurels and the Lady"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Theodore Kosloff

John Davidson

Julia Faye

A

Cecil B. DeMille

PRODUCTION

"Fool's Paradise"

A Paramount Picture

ONE of the most appealing stories ever written. Acted by a stellar cast. Staged in sets as luxurious as the court of Nero, as mighty as the pyramids.

You will weep at the poor blind youth who loved a selfish ballet dancer; you will pity and love the girl who tried to deceive him into happiness. You will thrill at the fight with the maddened crocodiles, at the secret temple rites, the huge ballets, the native uprising.

You will remember "Fool's Paradise" forever, because it gives you every sensation the human heart can feel.

FAMOUS PLAYERS LASKY CORPORATION

MARY PICKFORD

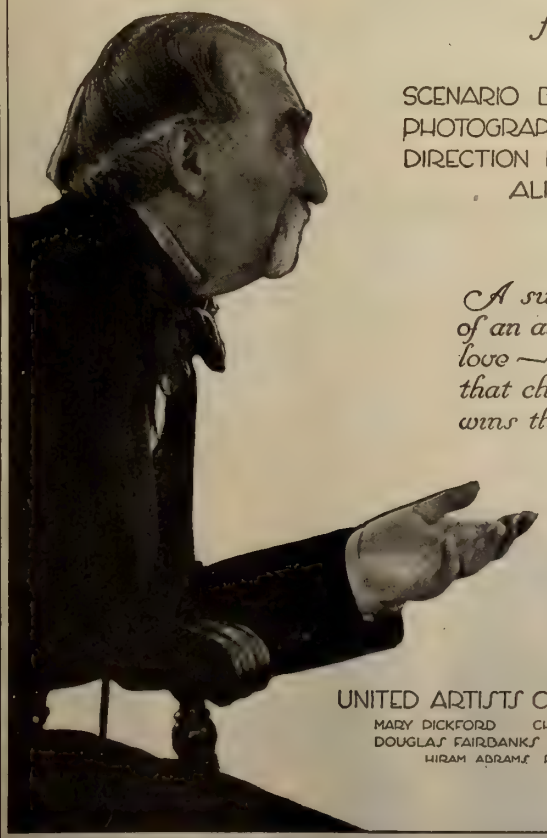
in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

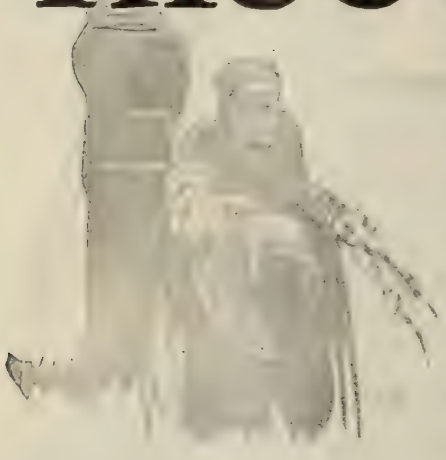
SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E GREEN

A supreme picturization of an all-sacrifing mother-love — the perfect dual role that charms — a boy who wins the hearts of all



UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Theodora is ten



More than two years were required in the making of "Theodora." The actual production cost exceeded three million dollars.

Twenty gigantic sets, reproducing forums, amphitheatres, palaces, pavilions and gardens, built of stone, were constructed for the sets by Armando Brasini, the famous architect of the Vatican.

Over 30,000 costumes, all especially made for this production, were required.

So vast was the assemblage of actors for the production that the Italian government assigned a regiment of cavalry to keep order.

Goldwyn's sensation

Theo

The greatest motion

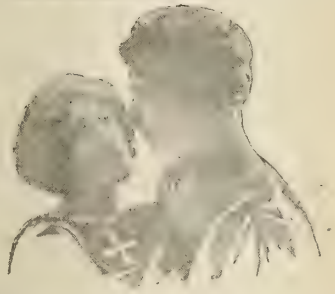
pictures in one

dora

Sardou's immortal love romance

Produced by **Unione Cinematografica Italiana**

Theodora has played to big money in several of the big Eastern cities. It is the talk of the whole picture-loving public, because it has been heralded and written about in the great national magazines.



It is now going into its fourth month in New York at the Astor Theatre at $2 top. The critics of all the cities where it has played have raved about "Theodora."

What the Critics say about Theodora

Photoplay
"In attempting to describe it adequately, one looks in vain for suitable superlatives. It literally knocks one's eye out."

New York
"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—*Alan Dale in N. Y. American*

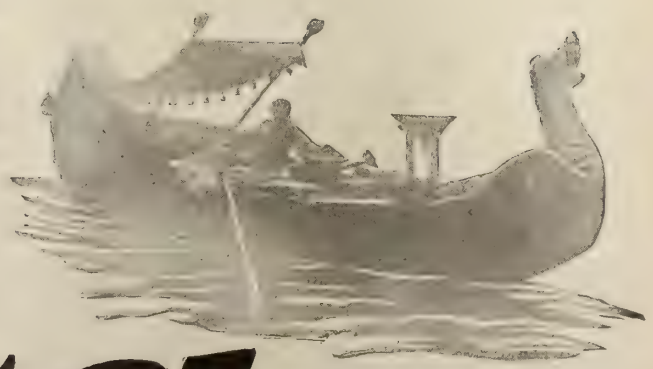
Cleveland
"One cannot over-praise this film, in fact, cannot adequately describe or critisize it. It is beyond anything that I expected from producers of films for years to come."
—*Archie Bell, Cleveland News*

Detroit
"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

Pittsburgh
"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —*Chronicle Telegraph*

Chicago
"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of a frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention." —*Herald Examiner*

Boston
"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses any thing that has ever been shown."
—*Boston Globe*



picture the world has ever known!

Wid Gunning has made more money for Exhibitors than any other individual

I'LL stand back of that statement. And I know it won't be challenged.

Back in the Eclair days when Wid Gunning was making money for exhibitors by showing them how to advertise and doing it for them—at a time when most of us didn't know we had anything to advertise in a "movie."

Back to the start of the review service when "people" said, "You will never get exhibitors to pay ten dollars a year for reviews."

And clear through the days when we made the discovery that exhibitors *would* pay ten dollars and more if necessary to get honest, unprejudiced, competent, *intelligent*, appraisals of motion pictures—

Wid Gunning has been making money for exhibitors.

On through the recent years of his association with George Loane Tucker, Lois Weber and other leading producers; right up to the moment that finds the four-square, clean-cut, square-shooting distributing organization that bears his name—

Wid Gunning has always made money for exhibitors.

Ten years ago—yesterday—and today—

Wid Gunning's bread and butter, Wid Gunning's milk and honey—have depended upon the exhibitor, has rested upon *making money* for the exhibitor.

Wid Gunning has never "sent an exhibitor wrong" in his life.

Wid Gunning has prospered because he has been true to the exhibitor faith placed in him.

And Wid Gunning's distributing organization is prospering because it is created to make money for exhibitors—

By giving them pictures that make money; exploitation that makes money; efficiency of operation that makes money.

Robert E. Welsh

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 South Fourth St.	Minneapolis
Buffalo	252 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	805 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	264 York St.	San Francisco
Dallas	1812 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

Wid Gunning Inc. — Sales-Service-Exploitation Co-operation

Wid Gunning has made more money for Producers than any other individual

THERE isn't a man in a studio who won't agree with that statement.

There isn't a man who ever burned his eyes under the studio glare or labored thirty-six hours in a cutting room for the glorification of some "Vice-President and General Manager" who won't echo that statement.

We used to think Wid was crazy in the early days.

Pictures weren't made, we thought. They were just thrown together and every once in a while you accidentally got a good one.

Then Wid Gunning began to talk about—THE DIRECTOR.

Some have talked of—THE PRODUCER. What Wid has always meant was—*THE CREATOR.*

But whatever the title — Wid Gunning fought for the man whose genius was responsible for the creation of *better* motion pictures. Wid told us there was no financial reward that could overpay the man big enough to *create.* Wid told us that the industry's future depended upon its *creators.* Wid told us that the day would come when the "captains of industry" who bore our grandiloquent titles would pursue the *creator.*

We laughed at Wid Gunning—in the days when directors received one hundred and fifty dollars a week.

We laughed at Wid Gunning—in the days when directors began to get three hundred and fifty dollars a week.

We laughed at Wid Gunning—and then stopped laughing, when we found that seven hundred and fifty and a thousand dollars a week for a director was only a *salary,* and that no *salary* could properly reward the *creator,* whose genius, art, experience and enthusiasm created the goods we have to sell—the motion picture.

And today—

Exhibitors don't have to be told what it means to them to see a distributing organization that fosters and inspires the highest of creative ideals, the cleanest and most efficient of business methods, the best of exploitation brains.

Robert E. Welsh

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Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	801 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812 Commerce St.	2024 Third Ave.	Seattle
Denver	1711 Broadway	3617 Washington Ave.	St. Louis
Detroit	141 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

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CO-OPERATION

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PORDELL PROJECTOR

announce that with the newly developed Pordell optical system combined with an ordinary flashlight battery it is possible to produce upon any white background a remarkable screen picture ranging in size from

ONE INCH TO NINE FEET IN WIDTH

Just Think!

Instead of lantern slides—film clippings or single "frame" views are projected with an astonishing light and remarkable definition.

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ITS PRACTICAL USES ARE INNUMERABLE.

A Christmas Suggestion

Why not give your friends a Pordell, which so appropriately represents the spirit of the industry?

Special quotations on dozen lot orders.

By ordering on the attached coupon, a Pordell will be on its way to you one hour after receipt of order.

When battery is required add 50c to remittance

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Enclosed please find M. O. / Check for ..... Pordell Projector.

Send same prepaid to—

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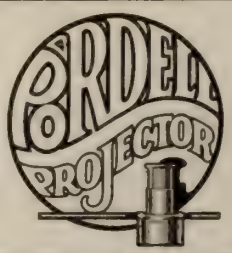

INCLUDING 50 FILM VIEWS

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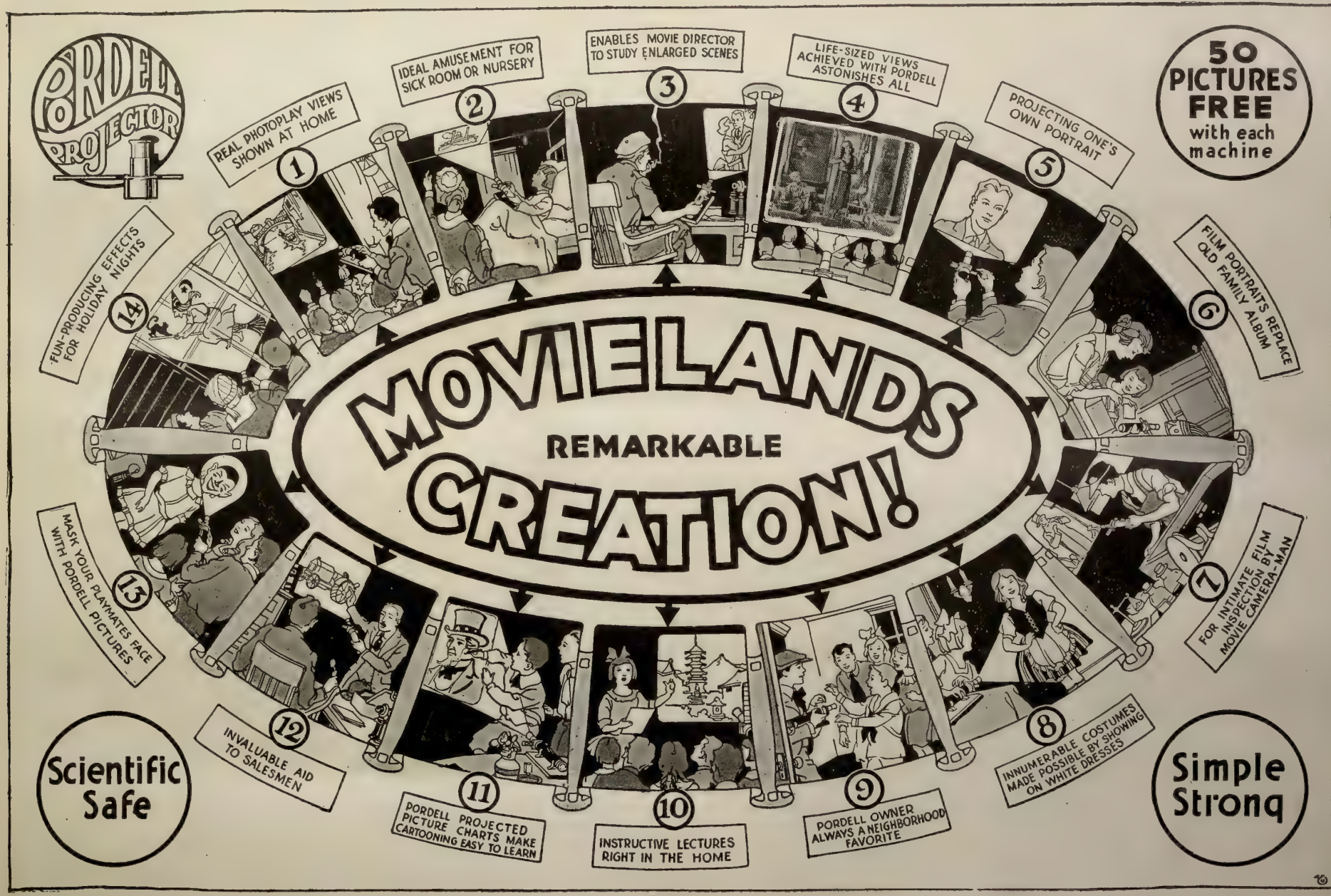
Battery 50c Extra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50 PICTURES FREE with each machine
REAL PHOTOPLAY VIEWS SHOWN AT HOME
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IDEAL AMUSEMENT FOR SICK ROOM OR NURSERY
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ENABLES MOVIE DIRECTOR TO STUDY ENLARGED SCENES
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LIFE-SIZED VIEWS ACHIEVED WITH PORDELL ASTONISHES ALL
4
PROJECTING ONE'S OWN PORTRAIT
5
FILM PORTRAITS REPLACE OLD FAMILY ALBUM
6
FOR INTIMATE FILM INSPECTION BY MOVIE CAMERA-MAN
7
INNUMERABLE COSTUMES MADE POSSIBLE BY SHOWING ON WHITE DRESSES
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FUN-PRODUCING EFFECTS FOR HOLIDAY NIGHTS
14
MOVIELANDS REMARKABLE CREATION!
Scientific Safe
Simple Strong

LOOK HERE

All you who are searching for the unusual, Strand - Capitol - Rialto - class of pictures——

You saw the way Wid's release, "OUR MUTUAL FRIEND," went over at the Lyric—what extraordinary reviews and notices it received? Well——

I have more of these superb NORDISK Productions which I selected from over 300 pictures examined in all the producing centres of Europe. If your idea of a fine picture calls for Guillotine, Headsmen's axes and Howling mobs of half-starved supers, you'll be disappointed. But—if you believe with me in clean, censor-proof, intense, beautifully photographed, faultlessly acted dramas, that will please all classes and draw as well in the lowly house in Podunk as in Broadway palaces, please get in touch with me today.

CHESTER BEECROFT

501 FIFTH AVENUE
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The Picture That Has Everything

"CONCEIT"

Directed by Burton George

From the story by Michael J. Phillips

Experts in all the picture arts were engaged to perfect this unique creation—

Second of the Supreme Selznick Six—

Of which "A Man's Home" was the first.

A mere suggestion of the dazzling variety of scenes and situations in this mammoth production.

LEWIS J. SELZNICK

presents

"CONCEIT"

a titanic drama which sweeps you across vast distances, through cities and over snow-capped mountains.

THREE FACTS

"A Man's Home" is not only the greatest picture that ever bore the Selznick trade mark—

1.

It is also the most successful.

2.

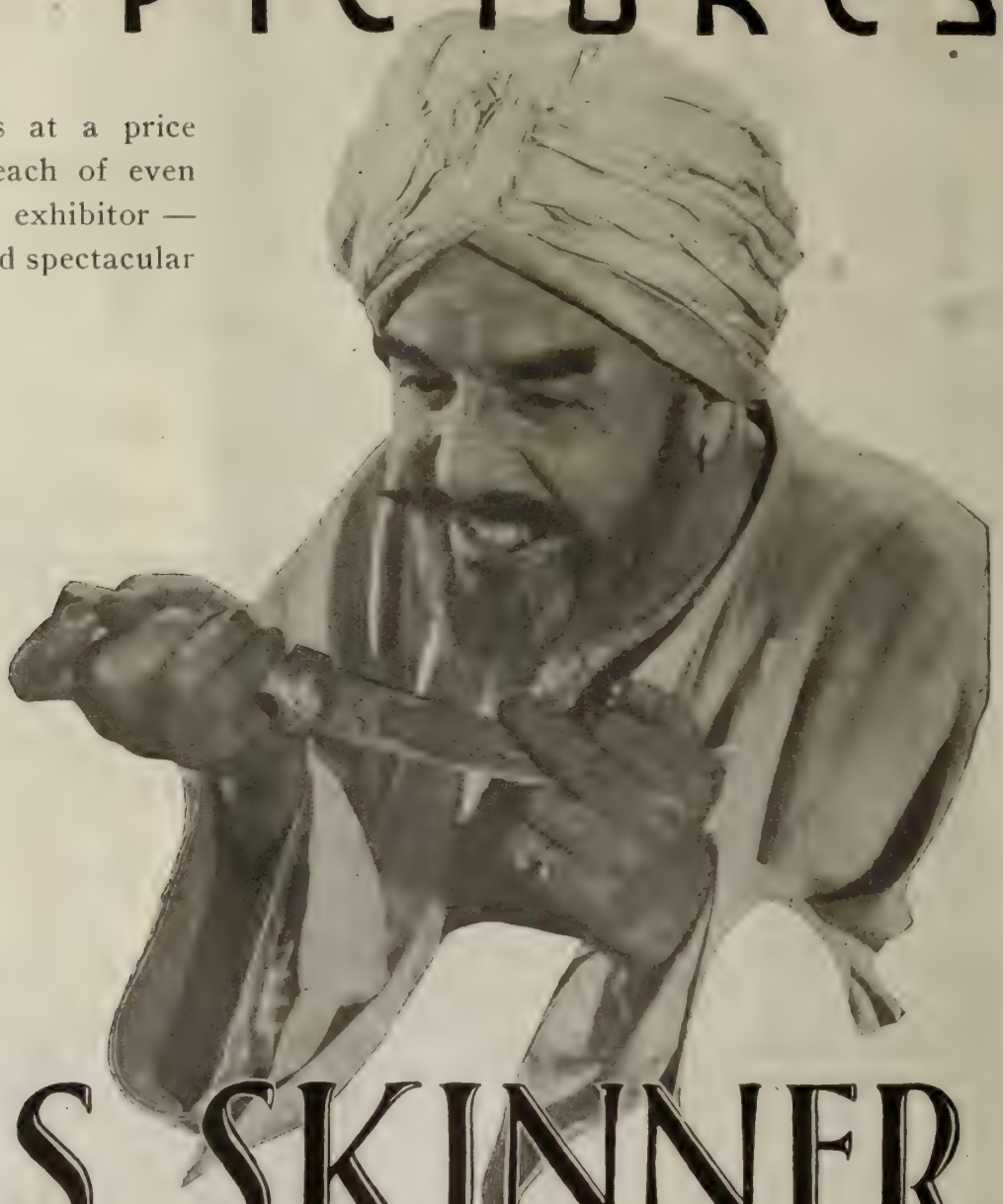
Two courses are open to every exhibitor—book it, or be sorry.

3.

"A MAN'S HOME"

R-C PICTURES

Now offers at a price within the reach of even the smallest exhibitor — their great and spectacular production



OTIS SKINNER

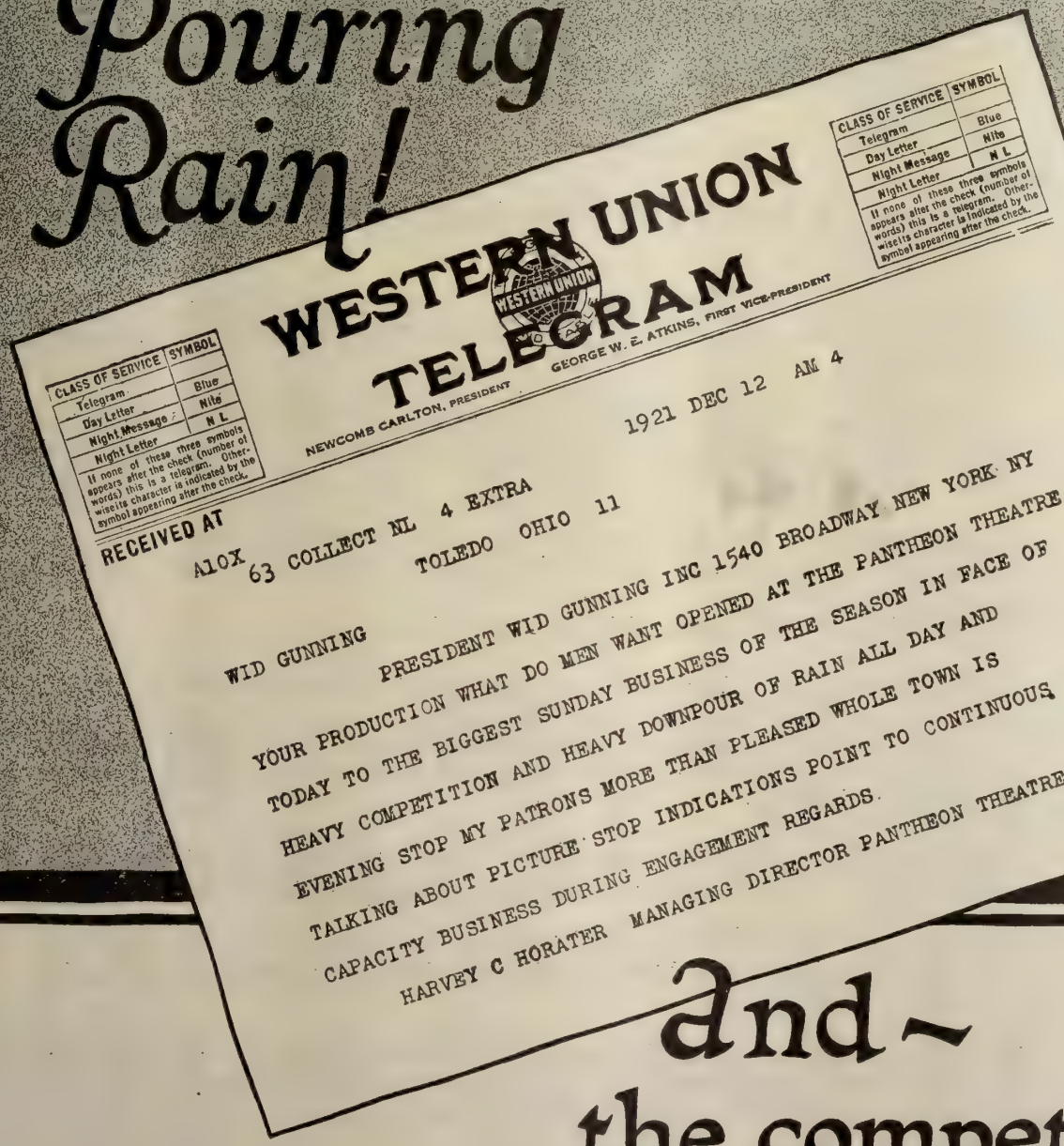
in "KISMET"

"Kismet" has been declared to be one of the finest pieces of acting the screen has ever seen. Otis Skinner, against a background of lavish, colorful gorgeousness, gives an amazing character interpretation that reaches the pinnacle of perfection.

If your public has not yet seen Kismet you have the opportunity of a life time to give them the greatest motion picture enjoyment they have ever had. Wherever "Kismet" has been exploited it has produced box office results.

R-C PICTURES

In a Pouring Rain!



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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WID GUNNING

PRESIDENT WID GUNNING INC 1540 BROADWAY NEW YORK NY

YOUR PRODUCTION WHAT DO MEN WANT OPENED AT THE PANTHEON THEATRE TODAY TO THE BIGGEST SUNDAY BUSINESS OF THE SEASON IN FACE OF HEAVY COMPETITION AND HEAVY DOWNPOUR OF RAIN ALL DAY AND EVENING STOP MY PATRONS MORE THAN PLEASED WHOLE TOWN IS TALKING ABOUT PICTURE STOP INDICATIONS POINT TO CONTINUOUS CAPACITY BUSINESS DURING ENGAGEMENT REGARDS.

HARVEY C HORATER MANAGING DIRECTOR PANTHEON THEATRE.

and~

the competition included every big special offered this year~None missing

SALES-SERVICE-EXPLOITATION

Wid GUNNING INC.

CO-OPERATION

DON'T TEAR IT OFF!

No. 262—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company

Ask your operator not to make any change in the main title of our Gladys Walton picture, "Playing With Fire."

We are trying out a new main title plan. Under this new plan, all the preliminary and explanatory matter which generally appears BEFORE THE PICTURE will appear AFTER THE PICTURE.

All producers have been sharply criticized for many months because of the large amount of matter which the audience has to read on a main title before the picture itself appears.

In answer to this criticism, the Universal has exploded a bombshell in the main title problem in the Gladys Walton picture. It has simply "busted up" the old order of things.

We think the public will be pleased with the innovation.

Instead of telling what wig-maker curled the villain's false whiskers, who painted the scenery, who wrote the story, who drew up the continuity, who made the art titles, who directed the picture, who released the picture and who everything-elsed the picture, we start the Gladys Walton picture with a very brief, informal talk about Miss Walton and then jump right into the story.

After the story is ended, we then run the matter mentioned above. Those in the audience who want to know all the details can wait and read it. Those who don't care a rap can walk out.

Your operator may think this was done by mistake. He may want to run it in the old-fashioned form.

Please ask him not to do it, not to change our own arrangement in any manner. Let him read what I have written here and he will instantly appreciate what we are driving at. His complete co-operation is necessary in order to bring about this radical change successfully.

Look at the picture yourself! Nine out of ten companies would charge you extra for a gem like "Playing With Fire." But it goes to Universal customers as one of our regular "Special Attraction Releases"—AT NO EXTRA COST TO YOU!

We're giving our customers a superfine quality of pictures at a live-and-let-live price. WHO ELSE IS DOING AS MUCH?

Carl Laemmle

CARL LAEMMLE offers

PRISCILLA DEAN

IN STUART PATON'S TREMENDOUS THRILLER
MADE FROM THE NOVEL by CLARENCE B. KELLAND

"CONFLICT"

HARRY CAREY

in/ The First Super-Western, ever Screened
Directed by Robert Thornby

"The FOX"

Mabel Julienne Scott *with* **Stuart Holmes**
IN THE BIGGEST HEART-PICTURE OF THE YEAR
from Edna Ferber's famous "FANNY HERSELF"
Directed by TOD BROWNING, who made "Outside The Law"

"NO WOMAN KNOWS"

UNIVERSAL-JEWEL
PRODUCTIONS DE LUXE

OH, BOY, WHAT A PICTURE!

"IF YOU CAN'T CLEAN UP ON THIS PICTURE LET SOME OTHER FELLOW RUN YOUR HOUSE. OH, BOY, WHAT A PICTURE! IF YOU LET THE OTHER FELLOW GET IT YOU'RE TO BLAME."

— WIDS —

"GEM OF A PICTURE; SURE-FIRE BOX-OFFICE BET!
Get this one quick! It means dollars for you, and rich entertainment for your patrons."

— MOTION PICTURE NEWS —

"YOU'LL RAVE OVER 'SCHOOL DAYS'—
A picture like 'School Days' is a gift in such depressive time as these. It's a wonderful picture. It carries a punch in every reel."

— EXHIBITORS TRADE REVIEW —

"'SCHOOL DAYS' OFFERS CAPITAL ENTERTAINMENT—
We are moved to congratulate that enterprising firm of real showmen, the Warner Bros., on this their newest venture. They will more than make a great deal of money for themselves and the exhibitors."

— MOVING PICTURE WORLD —

"SHOULD BE SHOWN TO ALL THE WORLD—
Wesley Barry as 'Speck' offers more entertainment than the combined efforts of a dozen male stars. This screen classic rides faster than an airplane, straight to success. Entertainment value one-hundred per cent."

— BILLBOARD —

READ WHAT THEY SAY—

"SCHOOL DAYS SHOULD PROVE A MONEY-MAKER—
It is full of genuine humor, little touches of pathos, and will appeal to any audience. Seven reels of good clean comedy."
— EXHIBITORS HEARLD —

"A REALLY NOTABLE ACHIEVEMENT—
It's a safe prophecy that the picture will develop into a memorable one."
— VARIETY —

"A SCREEN GOLD MINE —
It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of unquenchable youth."
— N. Y. MORNING TELEGRAPH —

"ONE OF THE BEST PICTURES OF THE YEAR!
A human interest story that will sweep the country."
— N. Y. GLOBE —

"A 'BABE RUTH' IN THE LAUGHTER LEAGUE!"
— N. Y. TELEGRAM —

"AMUSING AND CHOCKFUL OF HUMAN INTEREST—
'School Days' is good for a lengthy and prosperous life."
— N. Y. EVENING WORLD —

An IRVIN V. WILLAT
Production

From the Saturday Evening Post Story
by EARL DERR BIGGERS

FIFTY CANDLES

Featuring Marjorie Daw, Bertram Grassby and Dorothy Sibley
Produced by Willat Productions Inc. C. A. Willat, *Pres.*

Your Patrons Will Like MARJORIE DAW in This One

Millions of movie fans were charmed with this popular screen actress when she played with Douglas Fairbanks in "He Comes Up Smiling," "Down in Morocco," "Mr. Fix-It," "The Knickerbocker Buckaroo," and "His Majesty, the American." They were thrilled with her performance as "Mary Conniston" in Marshall Neilan's "The River's End" and as the "Kid" in his "Bob Hampton of Placer," and cried with her in Metro's "Great Redeemer."

In "Fifty Candles," where she portrays the role of an American girl, secretary to the much hated owner of extensive enterprises in China, which connection involves her in many thrilling experiences, and as the sweetheart of Ralph Coolidge, a business associate of Drew's, she gives a performance that will raise her to new heights of popularity.

"Fifty Candles" is sure to make money—a great picture with tremendous advertising possibilities.

HODKINSON
PICTURES

WM M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

IN
PREPARATION
OTIS SKINNER
in "MISTER ANTONIO"
by Booth Tarkington
"GRUMPY"
by Horace Hodges
& T. Wigney Percyval
INTERNATIONALLY
FAMOUS THROUGH
THE INSPIRED
INTERPRETATION
BY CYRIL MAUDE
THE
FIRST TWO
EXCEPTIONAL PICTURES
CHARLES (Chic) SALE
living seven
different
characters in
"HIS NIBS"
MARTIN JOHNSON'S
"JUNGLE ADVENTURES"
THE EPIC OF
ROMANCE
EXCEPTIONAL
PICTURES

Front cover of 4-page Program-Herald, one of the many accessories prepared for the exhibitor.

"HIS NIBS" believes in advertising

See What A Cast He Picked!

Colleen Moore
Joseph P. Dowling
J. P. Lockney
Colin Kenny
Lydia Yeamans Titus
Walt Whitman
and then some.

Say, Listen!

If you could get something the whole world had heard about through Daily newspapers—hundreds of them;

"Movie" Magazines, that Dad peeks into for styles; Mother for pretty girls; Sister for cute little children, and Brother for handsome men.

And National Magazines, including The Saturday Evening Post, blazing an advertising trail,

And

when you got it, with a line of advertising accessories, suggestions and helps by which you can tell the world you had that something they all knew about and wanted.

Wouldn't It Mean Sure Profits?

Well! that is what you're getting when you book

Charles (CHIC) Sale

playing seven different characters in

"HIS NIBS"

and, oh!!! what a Press Book!*

"HIS NIBS" SYNDICATE, INC.
L. L. HILLER, President
LONGACRE BUILDING
42nd Street and Broadway
New York City

* A copy of Press Book to any Exhibitor on request.

MOTION PICTURE CLASSIC

A BREWSTER PUBLICATION

JANUARY

25¢

The Third Leg

The Film Producer

The Theatre Owner

The Motion Picture Press

THESE are the three legs on which stands that great institution known to the public as Motion Pictures, now recognized as one of the most powerful institutions of modern times.

Without the Motion Picture Press, the industry could not have grown to its present dignity and proportions.

In the field of the Motion Picture Press, Brewster Publications, including **Motion Picture Magazine, Motion Picture Classic** and **Shadowland** stand pre-eminent.

Motion Picture Magazine was first in the field of general motion picture publications. Since 1910, it has been the great connecting link between film producers and the public.

The three Brewster Publications, combined, far exceed in circulation, prestige and influence, any other combination in the field. Are you using these Magazines?

Are you receiving them at your desk regularly each month?

Are you using them in every national advertising campaign?

If not, you are over-looking a service that in a peculiar sense has become an integral part of the industry.

BREWSTER PUBLICATIONS, INC.

EUGENE V. BREWSTER, President

175 Duffield Street, Brooklyn, N. Y.

Publishers of

MOTION PICTURE MAGAZINE ✦ MOTION PICTURE CLASSIC ✦ SHADOWLAND

The Greatest Woman Picture Ever Made

What Do Men Want?

LOIS WEBER'S greatest picture is sweeping Ohio off its feet. In Cleveland at the Allen; in Columbus at the Grand; in Toledo at the Pantheon, the million dollar question packed 'em in as we told you it would!

Showmen without exception have proclaimed it the biggest clean-up picture of the year. Grab it—book it—ride with it. Let your old cash register sing a bit for a change!

A Great Title.

A Sure Fire Free Space Grabber.

A Big Week.

A Delighted Exhibitor.

When—For You?

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WILLIAM FOX
presents
CLYDE COOK
in
The Chauffeur
A CLYDE COOK SPECIAL COMEDY
NOW PLAYING AT NEW YORK HIPPODROME
DIRECTED BY JACK BLYSTONE

Not only capacity seven nights
BUT
Every seat filled at the matinee
Due to the great appeal to women

PEERLESS BOOKING CORPORATION
PALACE THEATRE BUILDING
1564 BROADWAY
ROOM 405
NEW YORK CITY

EXECUTIVE OFFICES

BRYANT 9200

December
14
1921

Mr. Wid Gunning,
President, Wid Gunning, Inc.
1540 Broadway, N.Y.C.

My dear Mr. Gunning:

You will be interested to know of the splendid business done at the Broadway Theatre, during the engagement of your production "What Do Men Want".

We booked this picture at the Broadway and desired to see how same would draw before playing our other theatres, but as a result of the success of the engagement at this theatre, we are booking this production, wherever possible, over the circuit.

Very truly yours,

S. L. Rothafel

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

What Do Men Want?

Two Little Mistakes in Figures

The Exhibitors Herald is unhappily in error in its circulation claims. Nothing but an error could account for it.

The Herald announces in two pages the following schedule of circulation in the State of New York:

Exhibitors Herald - - -	457
Motion Picture News - -	218
Moving Picture World - -	162
Exhibitors Trade Review - -	161
Wid's - - - - - -	58

Now, then—here's the error, or rather both of 'em: The Herald left out a one in front and changed a 9 to a 2. The exact, sworn, A. B. C. audited circulation of MOVING PICTURE WORLD in New York State is

1169

It must have been a horse or a horse's half-brother that did the Herald's figuring.

Lightning Has Struck In Ohio on

What Do Men Want?

Cleveland
Toledo
Columbus
Akron
Canton

has felt the electrifying impulse of Lois Weber's smashing dramatic sensation.

***Cashiers*—who for weeks have just "sold tickets" were jolted into action by the rush of patrons.**

***Doormen*—who just "took tickets" felt the effect of this high voltage drama that brought a steady stream of tickets to them.**

***Ushers*—in the habit of saying "plenty of seats" were busy controlling the crowds.**

***Managers*—felt again that feeling of a few seasons past—complete satisfaction—a big picture making big money.**

Get set for your shock. It'll do the old B. O. lots of good and make you feel better around the B. R.

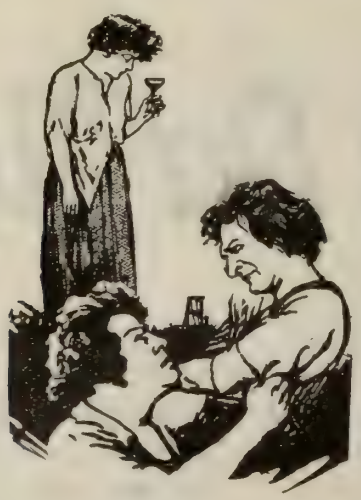
EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1812½ Commerce St.
DENVER . . . . . 1714 Broadway
DETROIT . . . . 143 East Elizabeth St.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . WASHINGTON

'A Big Picture, Packed and Stupendous Scenes'

Read what the Trade Reviewers say of this marvelous production



A BIG PICTURE

"Figures are made compelling through the sheer artistry of the players. The picture builds dramatically with ever increasing suspense. The players are superb in their roles. An impressive achievement, well acted and staged—a big picture—play it up big."—*Motion Picture News.*

ALIVE WITH BIG MOMENTS

"It stands comparison with such masterpieces as 'Passion.' The director has outlined a series of tremendously thrilling events. Even the critical will be impressed by the wonderfully vivid scenes. They can not fail to be carried away by the melodramatic sweep of the picture, its nerve-straining suspense and tragedy. Its photography is excellent; the continuity well preserved, and the work of the large cast of players admirable. The whole picture is alive with big moments, the mob scenes are marvelously effective and there never is an instant when the interest slackens. Emil Jennings is an imposing figure, giving a performance remarkable for its dignity and realism. Werner Krauss' impersonation is a marvel of dramatic skill—the cast is truly 'all star.'"—*Exhibitor's Trade Review.*

FIRST NATIONAL PICTURES

Andrew J. Callaghan's presentation of

ALL FOR

There'll be a Franchise everywhere

With Powerful Drama

—All The Experts Agree

A picture that created a tremendous sensation at the big New York Strand Theatre

STUPENDOUS—MASSIVE

"A massive production, and it is no exaggeration to go further and call it stupendous. Countless experienced actors secure 'action' such as has probably never been seen before in a film production. The action is vivid to the verge of uncanniness. Replete with romance. As a photoplay it stands alone,"—*Variety.*

STRANGELY FASCINATING

"A picture that should be seen.
It has wonderful moments and is strangely fascinating."
—*New York Morning Telegraph.*

GREAT DRAMATIC STRENGTH

"Packed with powerful drama. It grips the attention from the start and sweeps along to the end. A grimly fascinating tragedy—great dramatic strength, the acting is splendid, vigorous and compelling."—*Moving Picture World.*

TREMENDOUS AND FORCEFUL

"A spectacle in every sense of the word. Masterly handling of a tremendous theme and forceful acting. The action is smooth but swift and maintains a fine comprehensiveness all through. It is big and well worth while seeing."—*Wids.*

FIRST NATIONAL PICTURES

A First National Attraction

A WOMAN

There'll be a Franchise everywhere

Watch For It!

The Most Beautiful Woman in the World in a Beautiful Picture

B. P. Schulberg presents

KATHERINE MACDONALD

in

"The Beautiful Liar"

A Comedy Drama by George Marion, Jr.; Directed by Wallace Worsley; Scenario by Ruth Wightman; Photography by Joseph Brotherton; Art Direction by Floyd Mueller; Art Titles by Renaud.

A First National Attraction

FIRST NATIONAL PICTURES

The Biggest Thrill Ever Depicted!

Exhibitor's Herald

A drama of nerve-tingling thrills and gripping heart interest, romance and love. Read what the critics say:

MOST THRILLING SCENE

"Our hat is off to King Vidor for giving us a realistic train wreck. It is one of the most thrilling and convincing disasters ever pictured on the screen. And there is a race down a rapids over a falls that is quite as nerve tingling. Lloyd Hughes does some of the best work of his career. Madge Bellamy is especially pleasing in an able cast. The story has many unusual angles. It compels your attention from the opening scene to the last foot."—*Exhibitor's Herald.*

WILL THRILL THEM

"The train wreck will thoroughly thrill an audience. King Vidor has got in some good bits."—*Wids.*

STRONG HEART INTEREST

"King Vidor has long been recognized as a director who is ever striving to make his pictures genuine. He is ever searching for the human note and audiences are certain to find enough to satisfy them. The exhibitor who books 'Love Never Dies' will present his patrons with a good heart interest drama. There are also melodramatic touches—a thrilling scene of a train plunging off a high trestle and picturesque rescue scene."—*Motion Picture News.*

After years of separation they were united at last, for love never dies.

Speaking of

King Vidor's

presentation of

"LOVE NEVER DIES"

Adapted from Will N. Harben's famous novel, "The Cottage of Delight," directed by King Vidor; photographed by Max Dupont.

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the Open Market—Available to All Exhibitors

Yea! Buster Is Busting His Records!

Have you seen Buster Keaton's NEW series of comedies for First National? Through arrangements with Joseph M. Schenck he is making six comedies for Associated First National. These can be contracted for in a series of three each or singly. The first three are finished. THEY'RE ABSOLUTE KNOCKOUTS!

Joseph M. Schenck

presents

BUSTER KEATON

in

His first

"The Playhouse"

Read what the critics say:

"The most unique and original comedian. An amazing bit of double photography seen in this picture. There's a whiff of love interest and plenty of comedy. You ought to see this picture. It's so unique it's uncanny."—*Milwaukee Journal.*

"It is originality itself. It certainly entertains you."—*Milwaukee Sentinel.*

"It's a riot."—*Indianapolis News.*

"His funniest picture—with original ideas."—*Indianapolis Star.*

"It handed me a big laugh. Keaton at his best. Clever work.

"Photographically unique. Keaton has never made a comedy with more ingenious contrivances to amaze the audience. Neither has any other film comedian."—*Atlanta Journal.*

His second

"The Boat"

Here's the opinion of the critics:

"It's a great play—the most remarkable shipyard and the most remarkable launching you ever saw."—*Detroit News.*

"One of Keaton's funniest comedies."—*Detroit Free Press.*

"New and unique comedy. Good entertainment."—*Detroit Journal.*

His third—coming

"The Paleface"

All written and directed by Buster Keaton and Eddie Cline.

First National Attractions

Released on the open market

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 24
1 9 2 1

Again the One Big Problem

MANY months ago, and on many occasions since, we advocated for the moving picture industry a system of organization that called specifically for an exhibitor body, a distributor-producer body and a separate grouping for every other important branch of the business.

For matters that affected the industry as a whole we advised a general committee composed of representatives with power from each of the branches affected. This was in effect a federation with autonomy and complete liberty for each branch in the working out of its own problems.

A considerable flurry was created last week when a New York daily newspaper published an elaborated and imaginative report of the activity of producers and distributors in projecting an organization of their own which would deal solely with their own problems and be separate and apart from the National Association. It was feared that the publication of this part fact and much fiction report might wreck the project.

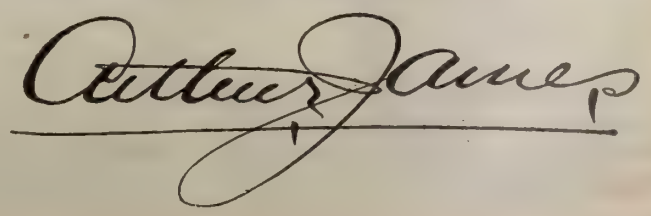
Our best information contradicts this idea and is to the effect that the organization will be launched at a seasonable period. Of course, it will be fully representative if it is to be effective and we assume that this fact is not news to the able men who have the project closest at heart.

One of the alert proposals is the selection of a nationally important man outside the picture business to head the body in much the same manner that Judge Kenesaw Mountain Landis presides over the destinies of baseball. If it is the purpose of the organizers to give into the hands of this big man the responsibility of representing the industry before the lawmakers, the press and the public the idea has much in its favor. If, on the other hand, he is to settle business differences and other differences within the industry itself the plan must be accepted by all the elements of the industry who will be affected by it.. We doubt if a man big enough for the job would accept it under any other conditions.

An important part of the problem is presented by the existence of the National Association. This body cannot be called perfect but it has done in the past year enough effective work to justify its right to life and continuance. All claims to the contrary notwithstanding, it was the National Association through its representatives who are definitely and directly responsible for the abolishing of the five per cent. tax which will save the exhibitors millions of dollars, and certainly this kind of work is not to be discarded lightly or without hard-headed thought.

There is no objection to a producers' and distributors' organization and there is much in its favor, but existing organizations in all branches are to be considered and in no case scrapped or destroyed unless there is something better in each instance to take their place. Possibly it is in the mind of the organizers to continue the National Association as a central body which would be the representative organization, representing all branches by their full and free consent and with their complete co-operation before the world at large.

The industry needs a centralized body representing all elements and the particular form this would take is not so important. The groups can settle their own problems in their own way and probably better than they could settle the problems of one another. Yet there must be unity, there must be co-operation, there must be an end to working at cross purposes when the very life of the industry is at stake. We all of us know the necessity. The details should not be so difficult to work out provided the leaders are willing to forget personal ambition for the common good and forswear all things that interfere with our progress toward the one great important goal before us.



High Spots in the Week's News

W. STEPHEN BUSH writes Moving Picture World from Italy that the conquest of Europe by American films is sure to follow economic improvement abroad. He describes in detail the methods of presentation and exploitation in vogue overseas, and what kind of pictures are making the strongest impression on audiences.

* * *

Ohio exhibitors, meeting in a two-day session for merging the two state bodies, hear an attack on First National and are warned that the Massachusetts referendum on censorship must be won.

* * *

Aaron Fox, brother of the well known William, is authority for the statement that newspaper advertising is the best medium for the theatre and that the trade papers are the best mediums for producers.

* * *

The suit of Charles G. Binderup of Minden, Neb., against Pathe, the Omaha Film Board of Trade and various other companies and officials, is set for a hearing in the United States Circuit Court of Appeals, St. Louis, for January 17. Binderup alleges his business was ruined by a "trust," and asks $240,051 damages.

* * *

A survey of theatre returns filed with the Bureau of Internal Revenue indicates that attendance increased during October.

* * *

Albany has been selected as the meeting place of New York State Exhibitors on the occasion of the annual convention. The dates are February 14, 15 and 16. Preliminary details are now being arranged.

* * *

New York State labor men are expected to denounce censorship when they convene this week to outline their legislative program.

* * *

The historic old Kalem studio, erected ten years ago at Cliffside, N. J., is burned in a night fire of unknown origin.

* * *

Alice Brady escapes serious injury when the automobile in which she was speeding to Albany, N. Y., overturns. She suffered a badly sprained ankle, bruises about the body and a nervous shock.

* * *

Cecil Hepworth, the English producer, sees a tendency in the United States toward highly specialized exhibiting. Don't regard the whole world as a potential audience, he says, for you can't please all the people all the time, but you can please some of the people all of the time.

* * *

Samuel Mayer, one of the most prominent members of the West Coast film colony, dies suddenly of a complication of diseases.

* * *

Manager Baker of the Exhibitors' Direct Service Film Exchange, recently opened in St. Louis, denies any intent to checkmate the consolidation of the Skouras Brothers and the City Wide Amusemnet Company.

* * *

Folks up in Rome, N. Y., are waiting with bated breath to see if they will have Sunday picture shows. The council said "yes" by a vote of four to two. Now it's up to the mayor.

Read Your
Fellow Exhibitor's
Opinions of
Current Productions in
Straight from
the Shoulder Reports
Published
in Every Issue of
MOVING PICTURE
WORLD
See Pages 977, 978, 979
of This Issue

Montreal approves of Sunday picture shows while shutting down all other forms of Sabbath amusement. Only "straight" picture shows will be allowed, the ban being put on prologues, solos and vaudeville.

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Richard A. Rowland's mysterious purchase proves to be "L'Atlantide," a spectacular French picture. Metro will release it.

* * *

Many exhibitors praise the obtaining of Charles Urban's "Movie Chats" as the official screen publication of the M. P. T. O. A.

* * *

J. M. Voshell is appointed production manager of Universal City and Maurice O'Hare becomes its controller.

* * *

Franchise holders express entire satisfaction in First National at "Get-Togethers" in Western Pennsylvania, Oklahoma, Iowa, Oregon and California.

* * *

Lee Beggs takes issue with Hugo Ballin in the vaudeville-picture controversy, criticizing the cost of pictures to the exhibitor.

* * *

Theatre owners and the F. I. L. M. Club in New York City agree on the appointment of a non-partisan body of judges to adjust all disputes.

* * *

October exports total 2,500 miles of film, 10,211,050 feet of it being exposed film worth $468,408.

* * *

Globe Productions asks the New York Supreme Court to restrain Henry L. Gates and Allen Rock from suing Tiffany Productions in the name of the Globe company.

* * *

Star Productions, Inc., is capitalized for $200,000.

* * *

Pictures produced in Western New York may be reviewed by the censors at the Albany office, where the commission has established a bureau, but without projection facilities.

* * *

Answering Fannie Hurst's criticism of "Stardust," W. A. Clark of Hope Hampton Productions says that changes in adaptation were absolutely necessary, but that the contract with Miss Hurst was lived up to in every respect.

* * *

Corinne Griffith wins the star popularity contest conducted by the George J. Wehner chain of ten theatres in Brooklyn, N. Y.

* * *

Cosmopolitan leases the Republic Theatre, New York, to present "Humoresque" and "Get Rich Quick Wallingford."

* * *

Many circuits are tieing up to Fox Anniversary Week to obtain the specials that have had successful runs on Broadway.

* * *

Pathe announces a rich variety of short subjects, including serials, for use in 1922.

* * *

S. S. Cassard leaves vice-presidency of Nicholas Power Company to assume sole distributorship of Baird Portable Projector Company, Newark, N. J.

* * *

E. M. Porter of Simplex announces a new portable projector with many features to commend it.

Albany Given New York State Convention; Exhibitors Arranging Preliminary Details

ALMOST before the ink had dried on the papers announcing the fact that Albany had been awarded the state convention of the Motion Picture Owners, on February 14, 15 and 16, the members of the Albany Managers' Association were busy in arranging the preliminary details of the gathering which is expected to be the biggest and best of its kind in the history of the association. A meeting was held at the Majestic Theatre last Sunday afternoon, and on Monday George Roberts, president of the association, left for New York to confer with Sydney Cohen, president of the national association, and Charles L. O'Reilly, president of the state body.

Arrangements for the convention will largely rest in the hands of Mr. Roberts and his associates, including Fred Elliott, owner of the Clinton Square Theatre and vice-president of the Albany Managers' Association; Sam Suckno of the Albany and other theatres, treasurer, and O. H. Stacey of the Majestic Theatre, secretary. William Berinstein of the Colonial Theatre will also co-operate. Assurance has already been received from Schenectady and Troy that the owners in the two sister cities will go the limit in helping out Albany on the convention.

As for the Albany Chamber of Commerce, a message from Roy Smith, secretary, was to the effect that the chamber proposes to leave no stone unturned in showing not only the Capital District but the legislators who will be in session at that time the magnitude and importance of the industry as reflected by the theatres represented at the convention, as well as the exchanges. Mayor-elect William Hackett also authorized a statement to the effect that the keys of the city will be handed over to the delegates.

All business sessions will be held at the Hotel Ten Eyck. The exchanges will be placed on the mezzanine floor and in all probability will also occupy the tea room adjoining. The banquet will be served on the roof garden, where the Legislative Correspondents' dinner is annually held.

The ball, which will come as the closing event of the convention, will be held at the State Armory, four blocks distant from the hotel. The armory has a floor space of over 49,000 square feet, and, according to Colonel Walsh, will accommodate at least 3,500 couples. Owing to the fact that New York City is but a matter of 150 miles distant, President Roberts expects that he will be able to secure practically all motion picture stars working in the East in February as an added attraction to the ball.

Albany is on its tiptoes already in anticipation of the convention. Business houses have promised to decorate. The General Electric Company in Schenectady, which maintains an entire building given over to the production of film used by the company for exploitation, will throw open its doors to the delegates.

Delegates will also have an opportunity of visiting the State Capitol to observe the Legislature in session. There

The State Armory at Albany, N. Y., which will the scene of the big ball concluding the annual convention of the New York State M. P. T. O., on February 14, 15 and 16, 1922

Upper left: George Roberts, of Albany, president of the Albany Managers' Association, arranging for the state convention. Upper, right: Fred P. Elliott, vice-president of the Albany Managers' Association. Lower left: Samuel Suckno, treasurer, and, lower right: O. H. Stacy, secretary, of the Albany Managers' Association

will be at least one of the heads of the New York State Motion Picture Commission at the Albany bureau during convention week.

The Albany managers are jubilant in having secured the convention, in competition with Buffalo and Binghamton. Six ballots were necessary at the meeting of the executive committee in Utica last week before matters were settled.

The coming convention will occur somewhat earlier than those of past years, and in doing so will avoid conflicting with the Lenten season. Exchange managers in New York, Buffalo and Albany will be placed by Mr. Roberts on his committee and every bit of mail sent from these exchanges during the next few weeks to come will call attention to the convention.

At Sunday's meeting President Roberts called attention to the fact that never have the theatres been so closely affiliated with the exchanges as at present, and that much of the publicity and attractiveness of the convention to the general public rested with the exchanges. From now on Albany managers will meet once or twice a week in perfecting plans for the convention.

Theatre Owners and F. I. L. M. Club in New York Agree on Appointment of a Non Partisan Body of Judges

THE Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York City, after several weeks of conferences and discussions, finally came to an amicable agreement with reference to the appointment of a non-partisan body to hear and adjust all the differences that might arise between the exhibitor and the exchangeman in that territory, last Wednesday.

The new rules and regulations provide that three members of the Theatre Owners Chamber of Commerce and three members of the F. I. L. M. Club shall constitute a board of arbitration, with a chairman appointed by the F. I. L. M. Club to preside, who shall only vote in case of a tie. When the chairman votes, his act automatically leaves ground for an appeal to the Appeal Board, which shall consist of three members from the Chamber of Commerce and three members from the F. I. L. M. Club, with no chairman.

The joint arbitration board was provided with the following set of rules for its guidance, and a copy of these rules were mailed to every exhibitor and exchange in the territory over which the board will have jurisdiction:

Rules Laid Down

"The right of the home office of the exchange to reject any application for contract within fourteen days shall not be abridged or denied.

"That written contracts shall be binding on both parties; that oral evidence may be introduced and considered by the committee in all cases where the committee finds that oral evidence is necessary to explain the terms of the contract, but not to change the price or protection except in case of fraud or duress.

"Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

"The board of arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to an exhibitor in the event said exhibitor has failed to comply with the demand of an exchange made pursuant to the terms of its contract, and to the rule of the F. I. L. M. Club, for additional security not exceeeding the sum of $250, to insure the safe return of its film, with the provision, however, that the F. I. L. M. Club as a body, on behalf of their respective members, shall guarantee the carrying out of the decisions against individual exchanges, handed down by the joint arbitration board and that no judgment shall be taken by default, except after a judgment is allowed by the joint arbitration board after a hearing of the parties.

"The board of arbitration shall deem existing contracts and unpaid accounts, binding upon the new owner, assignee of lease or purchaser of stock in the corporation, in any theatre, but shall not be binding upon the new owner of a theatre which has been closed for a period of thirty days, where such sale, transfer of lease or assignment of stocks has not beeen made by the former operator of the theatre."

Brandt Happy

President William Brandt, of the Theatre Owners Chamber of Commerce expressed himself as exceedingly happy over the adoption of the idea and said that he considered the joint arbitration board the greatest achievement of his administration. Already requests have been received from other film centers for a copy of these rules, so that other key cities can operate under a similar arrangement.

President Brandt paid special tribute to I. E. Chadwick, president of the F. I. L. M. Club, for his courteous manner, for his tact and for his readiness and ability to serve in having the rules adopted.

The Theatre Owners' Chamber of Commerce at the last meeting ratified the adoption of a resolution whereby each of the theatre members will contribute the equivalent of the tax saved under the new tax law, which will become operative on January 1, 1922, for the week starting January 1 to 7 inclusive, to the Motion Picture Theatre Owners of America, in recognition for the services rendered in eliminating this 5 per cent. tax on film rentals. The members expressed themselves as being jubilant at an opportunity to show their appreciation, and their enthusiasm was reflected by the fact that they rose en masse and cheered when the resolution was adopted.

F. I. L. M. Clubs, New York and Albany Co-Operate

Members of the F. I. L. M. Club of New York City, met with those from the Albany F. I. L. M. Club in the latter city last Friday for the purpose of bringing about greater co-operation among the exchanges and a better establishment of boundary lines. It is claimed that the Albany territory is frequently invaded by New York and Buffalo representatives. The meeting was held at the Pathe Exchange. Among those present from New York were Arthur Abeles, Metro; Lester Adler, Realart; Sam Zierler, Commonwealth; Henry Siegel, district manager for Selznick and a Mr. Byer representing the independent producers. The Albany hosts for the occasion included Bert M. Moran, president of the Albany F. I. L. M. Club and manager of the Pathe Exchange in that city; R. C. Halligan, Universal; Marie Wheeler, Merit; B. F. Gibbons, Vitagraph; Louis Green, Fox; Charles Walder, R-C Corporation, and Earl Cramer, Select.

Universal City Is Given New Controller

Maurice O'Hare, who for eighteen months has been one of the heads of the accounting department at the Universal home office, 1600 Broadway, has been appointed controller of Universal City, and is now on his way to the West Coast to take over his new duties.

O'Hare is a former official of the Sunlight Arc Corporation. He also was in the accounting and auditing department of the Famous Players-Lasky Corporation for more than six years.

Walker Repeats His Stock Attack on First National at Chicago Meeting

(By Wire to Moving Picture World)
Chicago, Dec. 14.

SYDNEY COHEN, president of the M. P. T. O. A., and Counsel James J. Walker were guests today of about forty Chicago exhibitors at a luncheon in the Gray Room in the Hotel Sherman when Associated First National was again placed on the griddle by Walker, pursuing what he styled an offensive defensive of the business principles of the company as exercised in their dealings with their own franchise holders, members of the M.P.T.O.A.

John Silha, president of the Motion Theatre Owners of Chicago, was chairman. After introducing several of the state executive heads of the exhibitor organization he gave Cohen the floor. Cohen responded with an informal talk relating to various legislative matters now pending pertinent to the organized exhibitor, among them being the present censorship referendum to take effect in Massachusetts at the beginning of 1922, which he stated was the pulse of the feeling of the public towards censorship by which every state in the Union could be guided.

He spoke at length on general purposes and the present strength of the national organization, and referred to what it had accomplished in the direction of a settlement with Famous Players. He said the long existing controversies between the corporation and the national organization had been finally healed satisfactorily. To be used in defense of all unfair legislation, he advocated play dates in all theatres of the Kineto Movie Chats which will be produced and released under the auspices of the exhibitor organization through the Hodkinson branches.

In referring to the trade papers, he declared it was the consensus of opinion among all of the executive heads of the M. P. T. O. A. that there are more national papers published than are necessary, and that on suggestion from several of the national distributors and producers of pictures, he and his associates were making an investigation to determine the relative value of all the papers published insofar as the exhibitor is concerned. Other matters, such as the reduction of insurance rates, competition among schools and churches, and cost of accessories were expounded. Cohen refrained from a First National attack and then introduced Walker.

Walker, psychologist, trained orator and clever showman, warmed up the gathering immediately with a number of witticisms concerning himself and his own particular ability, and was as usual very entertaining. Their thinking sense was destroyed by his pandering to their risibilities. Walker has that happy ability of hiding his dynamite. He finally flashed a copy of a First National sub-franchise contract and attacked the contents, clause for clause, making it appear an adroit composition for the financial damnation of the unwary. In his hands and in his words it could be likened to a gas barrage for rendering dizzy the unsuspecting exhibitor. He said it was an instrument that lacked mutuality, arranged purposely as positive material for First National and negative for the exhibitor.

Admitting that the M. P. T. O. A. was altogether good, in the same breath he paid First National the glowing compliment of not being altogether bad. Catching sight of J. F. Cubberly, branch manager for First National in Minneapolis, he was further inspired to say that in some territories, including that of Mr. Cubberly, he found perfectly satisfactory conditions existing between First National and the exhibitor. This not alone applied in Minnesota but also in Ohio. What Walker appeared to wish to drive home was the necessity for adjustment of all relations between First National and the exhibitors of the country which had a

(Continued on page 916)

Only a Few Responding, Says Peter

UNDER a Dallas (Texas) date line, E. T. Peter sends the following telegram, which we reproduce in full, as well as a later telegram received from the newly elected president of the Alabama exhibitors' organization.

First read Peter:

Moving Picture World,
516 Fifth Avenue, New York, N. Y.

The statement carried in some trade papers to the effect that the Alabama exhibitors, at a meeting held in Birmingham last week, refused to affiliate with Motion Picture Theatre Owners of America is an absolute error. There were only six exhibitors present, and they did not deem it their prerogative to speak for the whole state. The meeting was called by Mr. Hackworth of Huntsville, who was vice-president of Motion Picture Theatre Owners of Alabama, organized a year ago and affiliated with Motion Picture Theatre Owners of America. There was no resolution passed at the meeting nullifying this affiliation. While the meeting was called by Mr. Hackworth it was at the solicitation of Sydney S. Cohen and myself. I personally called on Mr. Hackworth, and the national headquarters sent out notices to the exhibitors to be present. There were four out-of-town exhibitors, two from Birmingham, and myself, present at the meeting. We did not deem it advisable to endorse the official Urban Movie Chats with so few present.

E. T. PETER.

Then read Mooney and do your own judging:

Birmingham, Ala., December 14.
Moving Picture World, New York:

Alabama Exhibitors organized a strictly state body. E. T. Peter, of M. P. T. O. A., sought an affiliation with body here. The new organization took the stand that its first duty was to build up a strong state organization, and at the meeting aligned itself with no national body. Mr. Peter was instrumental in arranging the meeting for the purpose of having an Alabama unit of M. P. T. O. When the meeting was held it was organized under the name of Alabama Exhibitors' Association and was declared strictly a state body.

B. H. MOONEY.

Announcement

¶ In line with the progress which is essential to the best service to our readers, we are glad to announce the following staff additions and advancements:

¶ Mr. Fritz Tidden will preside over and will be in full charge of the Department of Reviews with an augmented staff.

¶ Mr. Roger Ferri has been specially engaged to conduct the Department of Independent Productions and to handle the news of the independent field.

¶ Mr. Charles S. Sewell has been placed in charge of the Producers News, a readjusted department for the information of exhibitors.

¶ Miss Mary Kelly has been advanced from Chicago to the main office because of her competence as a reviewer of pictures.

¶ A. Van Buren Powell has been selected to supervise the Straight from the Shoulder Reports, a department that has proved so satisfactory to exhibitors.

¶ In presenting each week to our readers the best written, the most constructive and the one authoritative publication, devoted exclusively to moving pictures, we aim solely to serve the industry and all of its elements fearlessly, fairly and with a sincere devotion to its upbuilding and prosperity.

ARTHUR JAMES
Moving Picture World

First National's Refusal to Meet Cohen Draws Oratory as Ohio Exhibitors Merge

Speakers Also Point to Necessity of Winning Massachusetts Referendum

Toledo, O., Dec. 12.

THE most important convention of Motion Picture Theatre Owners yet to assemble in Ohio was opened on December 12 in the Waldorf Hotel, Toledo. Exhibitors from all the principal cities in the state were present, as well as visiting delegations from New York, Michigan, Illinois and other states.

Among the leading representatives of the Motion Picture Theatre Owners of America were Sydney S. Cohen, national president; Senator James A. Walker, national counsel; Sam B. Berman, state secretary of New York; Francis Holley director of the Motion Theatre Owners' Public Service Department; M. J. O'Toole, chairman of the Public Service Department, member of the National Legislative Committee, Scranton, Pa.

The purpose of the meeting was to more completely solidify Ohio exhibitors in a state-wide organization for the purpose of affording a better degree of protection to them in all matters requiring attention in and out of the industry. The special matter to be considered by the Ohio organization is possible adverse legislation which may come forward at Columbus after the new year, as well as to care for legislation of a national character at Washington.

Partial Merger

A number of conditions within the business itself, affecting the relative interests of producers, distributors and exhibitors, are also to be considered with a a view to making such proper adjustments as will set aside every element of injustice and give all concerned a square deal in the conduct of their business. There are now two divisions of the organization in Ohio representative of the northern and Southern sections of the state. For the purposes of purely local matters, these two bodies may still continue to function, but for all matters affecting the state as a whole, as national legislation, the state body created will have complete charge.

The meeting was opened about 2 o'clock by M. G. Smith, a well-known Toledo exhibitor. Mr. Smith welcomed the exhibitors and then introduced Director of Law Lawton of Toledo, who spoke for Mayor Cornell Schreiber who was unable to be present. Mr. Lawton said that no class of men come in more pronounced or more frequent contact with the public and that their influence for good in this relation is incalculable. He told of the efforts put forth by a number of theatre owners which added materially to the elements of entertainment, education and general instruction in different localities.

James A. Mattox, president of the Southern Ohio Exhibitors Association, was then introduced by Mr. Smith and made a very pleasing response to the address of welcome made by Mr. Lawton. He expressed the hope that the theatre owners would measure up to the exalted station set for them by Mr. Lawton, and that they would in every way conform to the duties encumbered upon them as caterers to the entertainment and general welfare of all communities.

Secretary Sam Berman of the New York State exhibitors, told of the efforts made at Washington to bring about the repeal of the 5 per cent. film tax. He spoke of the value of organization in New York and other states and urged all of the exhibitors to pay special attention to the work at hand and realize how important organization is to them in this state.

O'Toole on Legislation

M. J. O'Toole of Scranton, Pa., spoke on legislation generally. He called attention to the need for a better understanding between the people of all localities and the picture theatre owners and said this could be brought about through elements of service which the screen is able to give. He said that when this is done there would be no more adverse legislation, as the power of the screen for good would be so manifest in all parts of the United States as to bring to the side of the theatre owner favorable public opinion which would not be set aside.

He instanced the fact that the present president of the United States, Warren G. Harding, was a newspaper publisher in Marion, Ohio. He placed beside Editor Harding the motion picture theatre owner in the same city. He declared that both are practically in the same line of business from the standpoint of publicity, one presenting news and other information on a printed page and the other visualizing it on a celluloid film. Both are operating constructively for the good of the community, both are to the front in all matters where the promotion of progressive public programs are necessary, and yet one is free of taxation because this service was generally recognized and the other pays taxes because his division of the service is not as fully recognized.

Cohen Reviews Events

National President Cohen was next introduced and was received with applause. Mr. Cohen told of the development of the national organization from the initial meeting in Cleveland two years ago. He pointed with pride to the fact that the organization grew with such rapidity the first year that at the Minneapolis convention this year, over 2,000 exhibitors were present from all parts of the United States.

He said that the purpose of picture theatre owners of America is the protection of its members and their investment, and were it not for the efforts of this organization many theatre owners would be in a deplorable condition today. He called attention to the negotiations

BANQUET OF THE M. P. T. O. OF OHIO

with Famous Players-Lasky and said that he was pleased to say that all of the promises made by Mr. Zukor since the Minneapolis convention have been kept and that the best of feeling now prevails. He said there were a few matters yet to be taken up and expressed the hope that these, too, would be adjusted in the same agreeable manner.

Massachusetts' Peril

Mr. Cohen dwelt at length on the work of the national organization in legislative matters. He claimed that were it not for the power thus presented and the ability of the theatre owners to concentrate their energies along this line, there would be no repeal of the film tax and adverse legislation of all kinds would have passed in the various states. He said that in Massachusetts there was to be a state-wide referendum on the question of censorship and that this was the first state where such a condition was presented. He called attention to its great importance to every exhibitor in the United States, as it tends to fasten permanently consorship on the country if the people of Massachusetts declare in favor of the proposition. He said the national organization and the Massachusetts exhibitors are arranging to defeat the proposal in the referendum vote.

Referring to the question of other producing companies and the manner in which disputes were being adjusted, Mr. Cohen called attention to complaints against Associated First National Pictures, Inc. He alleged there was nothing personal in any of these disputes and the only purpose was to produce justice for the exhibitor. This, he said, would be done irrespective of the personnel of any of the companies involved.

Committees Named

The following committees were announced by Chairman Mattox:

Credentials—P. Z. Zehnder, Dayton; A. J. Pail, Galion; H. W. Lungdren, Sebring; Peter Sun, Toledo; B. J. Levine, Cleveland.

Resolutions—Ernest Schwartz, Cleveland; E. P. Moyt, Wooster; L. H. Greiner, Leipzig; Horn Kress, Piqua; M. V. McKeeson, Napoleon.

Nomination—John Kumler, Toledo; Al Kinzler, Dayton; F. W. Wheeler, Gallipolis; W. H. Price, Norwalk; D. C. Schuman, Cleveland; Mr. Botzom, Akron; William James, Columbus.

Organization—Fred Dezbueg, Cleveland; W. J. Denim, Cleveland; J. Motry, Tiffin; Henri Bieterson, Jr., Delaware; A. F. Kinzler, Dayton; Myer Fine, Cleveland; H. E. Mickey, Fostoria; Thomas Evans, Vanwert.

Public Service—D. L. Schuman, Cleveland; C. M. Young, Bowling Green; John Kessler, Akron; J. W. Spurlock, Ottawa; R. C. Stouve, Canton; E. P. Mott, Wooster; M. P. Brown, Cleveland; James A. Beidler, Toledo; E. S. Emery, Mansfield; H. C. Henry, Defiance; W. K. Richley, Findley.

The dinner at the Elks' Club Monday night was an interesting affair and brought to the front a number of personages friendly to the motion picture interests of Ohio, and yet in no manner definitely identified with the business. At the speaker's table the rather odd situation was presented of lawmakers from two different states, mingling with the warden of the State Penitentiary in close association with three ministers, all fraternizing with the representative picture men and women of the state.

Senator James A. Walker of New York City was introduced as toastmaster. The first speaker introduced was Mr. O'Toole, who spoke on public service within the lines of the motion picture industry.

The Rev. Dr. Arnold of the Washington Street Congregational Church was next introduced. He told of the use of motion pictures in teaching religious lessons and said he regarded them of the utmost importance and second only to the pulpit in potency in public appeal.

Praise from Pastor

The Rev. S. McLeod Smith, secretary of the Federation of Churches, said that he came to this section from Buffalo where he helped to put over the censorship law in New York State. He said he was in favor of censorship but at the same time recognized the fact that the picture people are improving the character of pictures and making them more educational and serviceable to the people. He said that unless the picture interests had the churches behind them that they would fail in any effort put forth.

Dr. Francis Holley told of the work being performed by the Bureau of Commercial Economies in conjunction with the Public Service Department in forcing forward industrial, educational and other programs of a helpful nature in the United States and elsewhere.

Mrs. Titus of the Toledo Federation of Women's Clubs and connected with the motion picture committee of that organization, complimented the picture people on the many improvements in pictures and extended them the greetings and the helpful agency of the members of the women's clubs.

President Cohen's Talk

National President Cohen was greeted with applause when he was introduced by Senator Walker as the "George Washington of the Motion Picture Republic." Mr. Cohen entered into a serious discussion of the problems confronting the organization, telling of the advances made since the Cleveland convention and declaring that the future welfare of the industry as a whole centered entirely in the exhibitor body. He called attention to the different conventions now being held and the enthusiasm everywhere manifested by exhibitors. He declared that the unity found in the picture theatre owners everywhere is the keynote which guarantees their safety.

He illustrated a number of conditions within the industry as needing attention and said that these are being handled with all due expediency and dispatch. He expressed the gratitude of the organization for the good will evidenced by the Michigan exhibitors who attended the Ohio convention in order to give as much information and advice as they could to their fellow exhibitors. He said it showed a spirit of fraternity which made the organization stronger and its work more effective.

President Cohen then again spoke of the referendum vote to be taken in Massachusetts next year as being of the most vital concern to all theatre owners in the United States.

Speaking directly of public service, Mr. Cohen said that all theatres in New York City are always at the disposal of any element in the community with respect to this form of service. He said that scarcely a day passes in New York when some one of the theatres are not being used for community service, and that this is true all over New York and in practically every section of the country. The work, he said, is being handled to some extent in segregated fashion and without proper system, and that therefore the public is not quite as able to appreciate it as would otherwise be the case.

"But," he said, "we are placing this work within the four corners of our public service department and from this time forth it will be made manifest in every city, town and hamlet in the nation. We fully appreciate the great powers and responsibilities which are ours, and the picture theatre owner will occupy a central point in the activities of all communities and in the hearts of all the people."

100 Per Cent. the Goal

He urged the Ohio exhibitors to follow in the footsteps of those in New York, Michigan, Connecticut, Minnesota and other states, all of which he claimed had practically a 100 per cent. membership with other states in the Union vying with each other in the effort to be first to attain the same goal. He thanked the Ohio exhibitors on behalf of the national organization for the courtesies extended during this and other visits, and said that they could always call upon the national office for such assistance as might be required.

As a number of the speakers had made facetious references to New York City as the hurly-burly town of the universe, Senator Walker said that as a native New Yorker and representative of a considerable section of its sterling manhood and noble womanhood in the Senate of his state, he felt called upon to say that New York was not only the center of the world's activities in the things which were commercial, but also occupies a high and exalted position, in the things that were the best, the noblest and the truest.

Taylor's Statement

One of the strongest talks of the evening was delivered by Representative C. Gilbert Taylor of Norwalk, Ohio. Mr. Taylor is the father of the Anti-Blue

(*Continued on page* 922)

Franchise Holders Laud First National at Five Enthusiastic "Get-Togethers"

WESTERN PENNSYLVANIA, Iowa and Oklahoma franchise holders of Associated First National convened for local "get togethers" in their respective exchange centers during the final days of November, listened to the reports of their delegates to Chicago and elected advisory boards for the purpose of carrying on the plans for increased co-operation and consolidation laid down at the National meeting.

In every instance, open satisfaction was expressed by the franchise holders with the personnel of the new boards. The manner in which the election of these boards was conducted, particularly at the Iowa meeting, was indicative of the seriousness and importance attached to the procedure by the exhibitors present.

It was felt by the Iowa franchise holders that every kind of town and every kind of theatre should be represented on the board by exhibitors who, from their own experience, had as wide an acquaintance as possible with different conditions. Some expressed the belief that the state as a whole should be divided into four sections, and a member elected to the board from each. Others wished four classes of committees to be selected, based on population, and an exhibitor chosen from each of the four to represent towns of that size.

Method of Selection

After considerable discussion, Mr. Rhoden, the Kansas City branch manager, who came to Des Moines, suggested that the plan pursued in Kansas City in electing the advisory board there might be helpful to the Iowa meeting.

"As the nominations were made," said Mr. Rhoden, "we didn't pay so much attention to the section from which a man came as long as there were nominees from towns of 50,000 and over, from towns of 10,000, from communities of 1,000 to 3,000, and from the suburban districts of large cities.

"We made four tickets—nominees from larger towns were placed on one ticket, those from smaller towns on another, and so on down. Then when the ballots had been distributed, we read the nominees, starting first with those from the larger towns. Each member cast a vote for one man in each group. Thus the members voted for four men and cast an intelligent vote."

The Kansas City method of electing the board was adopted after this explanation, and the elections resulted in the choice of Mr. Diebold, of Cedar Rapids, Mrs. Steen of Atlantic, Mr. Dunkel of Iowa City and Mr. Moore of Centerville.

A resolution passed at the afternoon session of the Iowa "Get-Together" indicated the confidence of the franchise holders in that territory in the happy solution of all the problems now confronting the organization and its members, and put them on record as against any investigation of the affairs of the company by non-franchise holders, "endorsing to the fullest the great accomplishment of the delegates to the Chicago get together."

At the Oklahoma franchise holders' meeting, equal care was taken to obtain as representative an advisory board as possible by selecting them from towns widely different in population and location from one another. The board chosen consists of A. B. Momand, of Shawnee; G. F. Roetzel, of Okeene; Albert Jackson, of Pawhuska, and W. T. Blair, of Poteau.

The Pittsburgh "get together" convened at the Fort Pitt Hotel in that city, and though James J. Clark, the original franchise holder, did his best to dodge the nomination as chairman, the franchise holders insisted that he occupy that position.

Mr. Smoot, Mr. Scherer and Mr. McCloskey, as delegates, submitted carefully detailed reports. The morning was given over to these reports, and to discussions of general topics by the franchise holders. The advisory board was elected as the first business of the afternoon session, with the following membership: Michael Rosenbloom, C. M. McCloskey, M. Manos and John P. Harris.

Telegrams were read from J. D. Williams, expressing regret at his inability to be present and announcing some of the forthcoming attractions, and from H. O. Schwalbe, Joseph M. Schenck, Al Lichtman, James R. Grainger and Paul C. Mooney.

Oregon Meeting

Public theatre patronage is demanding "bigger pictures," according to the Oregon exhibitors who gathered at the Bensen hotel last Tuesday to hear reports of the delegates who attended the annual convention of Associated First National stockholders in Chicago last month. A. H. McDonald, of the Rex and Castle theatres in Eugene, was the official delegate who represented Oregon franchise holders at the Chicago convention. His report was supplemented with reports of Dr. Howard Clemmer, of Spokane, not an official delegate, but who also attended the Chicago convention.

Mr. and Mrs. Public of today insist upon having "big" pictures, according to the discussion which took place. A big picture, according to the franchise holders, consists not only of a photoplay starring famous actors or actresses or a drama built around a thrilling plot. A big picture has both these qualifications. It also has much attention paid to detail, is convincing, does not sacrifice art to lower cost of production by substituting paper sets for genuine article, and is from every standard "a good, finished production from the box office value."

The exhibitors expressed their appreciation of the manner in which Associat-

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LOCAL "GET-TOGETHER" MEETINGS OF FRANCHISE HOLDERS OF ASSOCIATED FIRST NATIONAL PICTURES, INC.: (LEFT) SAN FRANCISCO; (RIGHT) OREGON

Here's a Nine-Unit Christmas Program Prepared by New York Concert League

MOVING PICTURE WORLD is in receipt of a nine-unit Christmas program conceived by the New York Concert League, Inc., for picture theatres during the holiday week. Many copies of this have been mailed exhibitors and it has met with general approval. It is printed herewith at the request of the league so that it may have general circulation.

Unit No. 1 would naturally be the overture. For this three are suggested, the exhibitor to make his own choice—"Merry Wives of Windsor," Nicolai; "Raymond Overture," Thomas; "Dance of the Hours," Ponchielli. The exhibitor can work out his own light plot, beginning with early evening and ending with the full dawn of Christmas Day.

Unit No. 2 would be a scenic. Scenes from the Holy Land or Educational's historical life of Christ are suggested. The music could be "Jerusalem the Golden."

Unit No. 3 would be a vocal selection. Here are some of the suggestions: "The First Noel," old French; "Silent Night, Holy Night," plus organ chimes; "While Shepherds Watch," "Ring Out Wild Bells," Gounod; "Come All Ye Faithful."

Unit No. 4 would be the news weekly or magazine, and Unit No. 5 a dance, possibly a toy specialty to the Toy March from "Babes in Toyland" by Victor Herbert. Unit No. 6 would be the feature picture.

Unit No. 7 would be a Christmas divertissement. Here's what is suggested: The time, midnight. A clock chimes twelve. The setting is a nursery, with a Covential Christmas settings clock on the mantelpiece. The decorations would be a center fireplace, hanging stockings, the tree and a child's bed. The action would be: After the chimes, Santa Claus would come out of the chimney, do a little dance or song novelty and leave his gifts and hide. The child would awaken, surprised and delighted at the gifts. A song or dance or pantomime could be used here. The mother or the father—preferably the former—would enter when the child awakens and there would be a duet or dialogue. The finale would be a Christmas dance by the parent, child and Santa Claus.

Unit No. 8 would be a children's comedy and the music popular one-steps and fox trots. Unit No. 9 would be the organ postlude, the "Hallelujah from the Messiah" or Handel's "Largo."

Famous Players Absorbs Realart

TO bring about necessary business economies Realart Pictures Corporation has been absorbed by Famous Players-Lasky and its pictures will be released in the future through the Paramount exchanges. No formal announcement has been made nor will one be made by Realart or by Famous Players until the details of the rearrangement have been satisfactorily worked out.

Although the announcement comes as a surprise to the trade in general, it is by no means news to those who have been in close touch with Realart affairs. The company has for some time been presenting excellent pictures to the trade, but the overhead incident to the maintenance of a separate sales force and a separate business organization has piled up costs which, in the judgment of the management, could be eliminated by a combination such as has been effected.

The immediate effect was the release of some eighty salesmen and word of other changes where combinations encountered an over-plusage of staff in the various departments.

It is understood that Realart pictures in future will be sold alongside Famous Players-Lasky productions, and it is not unlikely that such stars as Mary Miles Minter, Alice Brady, May McAvoy, Constance Binney, Bebe Daniels and Wanda Hawley will before long appear as Famous Players-Lasky stars. Whether separate brand names will be maintained is a question which will be settled during the present week, but the present indications are that the merging of the two companies will be complete.

Realart, while a separate organization, conducting its own affairs in its own way and maintaining a separate producing and sales force, was an allied interest under the same ownership as Famous Players.

It is understood that Morris Kohn, president of Realart, will be given an executive position in the Famous Players-Lasky organization, and that certain others of the present Realart staff will be similarly absorbed.

Chicago Exhibitors Meet

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complexion of being unfair to the interests of the exhibitor.

He stated First National had done great things for the industry, was a decidedly important factor in the business as a whole and that he was not trying to destroy but rather correct certain alleged evils practiced by the exchange heads in various territories with regard to booking dates. He said the M. P. T. O. A. wished to have a feeling of commendation instead of condemnation for Associated First National but it was up to that institution to adjust things to the satisfaction of the executive heads. Walker's so-called offensive-defensive against First National was at no time particularly bitter, and was toned down as a result of his previous experiences. But his remarks indicated that he could be somewhat of a cynic as well as an astute lawyer and politician.

Following his dynamic discharge against First National and that poor contract blank, he shot his final blast against the world's greatest motion picture trade paper—MOVING PICTURE WORLD. While the volley was heavy, it was lost on the hearers because of the apparent animus of the speaker. In this connection many vitriolic adjectives were used in reference to the editor of MOVING PICTURE WORLD. It was a big advertisement for the paper upon which Walker attempted to visit his vituperation. Any attack from Walker has come to be in fact a splendid guarantee of merit for the organization and the personality attacked.

At the close of Walker's speech the meeting was adjourned and a number of exhibitors went directly to the depot to catch the 5:30 train to Peoria, where a state convention was held December 15.

Conquest of Europe by American Films Sure to Follow Economic Improvement

By W. STEPHEN BUSH

Rome, Dec. 21.

FROM the new confines of Italy to the Eternal City, I have visited a score or more of motion picture theatres from the most pretentious in the centers of populous cities to the humblest little house in country towns. I was anxious to give the readers of MOVING PICTURE WORLD a true picture of conditions and particularly anxious to pick up some novelty in exhibition, to discover some new wrinkle in presenting the pictures, which might interest the American exhibitor.

Thus I have visited for a stay of three to five days the cities of Bolzona, Verona, Pistoia, Bologne, Arezzo, Ravema, Imola and Florence. Comparing first the average show and then the high class entertainment with the same grades of theatres in our own country, I had to conclude that I was comparing the era of the canal boat and the stage coach with a highly modernized railway system. The Italians average a little better than the Germans in the matter of decoration; there is an artistic touch and endeavor and as a rule there is more comfort for the patron.

In the Calzo Theatre at Verona the curtain was flanked by two mural paintings, illustrating the power of the motion picture. The two pictures, evidently painted by an artist of skill and originality, show the light of a camera throwing its rays on the life of the world. The pictures are full of movement and dramatic action. Unfortunately they can never be distinctly seen, even in the intermissions, because the light from the projecting machine is arranged in such a way that one is lit up too much while the other is cast in the shade.

In the lobby the pictures would have been well placed and I wished most ardently I could have transferred them to the big lobbies of some of our theatres. Mural decorations in a lobby, symbolizing the electric spark as the herald of a new epoch in human progress, would add tone and atmosphere to the best show-house and it seems to me might well be given the preference over general artistic decorations. In the Italian theatre the lobby is generally very small, but it is never entirely neglected.

As to actual presentation the most conspicuous and most unpleasant feature is the condition of the film. "Rainy" and poorly spliced film are found everywhere. In the first-run houses even the film is never in good condition. Evidently on the way from studio to exchange they begin to "treat their films rough." A visit to the projection room furnishes the further evidence. The public here accepts this condition as a matter of course—with some exceptions.

Primitive Advertising

As one travels further south in Italy one finds an increasingly large number of Italians who have been in the States. I have spoken to some of these and they criticize the Italian motion picture entertainment quite severely and though none of them were experts they all laid special stress on the poor condition of the film. The projection is no better than in Germany.

Exploitation and advertising are in the primitive stage, though here and there one may see a flash of enterprise and originality. There is no agreement here among exhibitors to conduct their exploitation and advertising campaigns along certain rigid and conventional lines under heavy pains and penalties. In Germany such agreements exist, decidedly to the disadvantage of the intelligent and progressive exhibitor. Exploitation and advertising in the American sense of the word are practically unknown.

Music Disappointing

As in Germany the musical accompaniment of the pictures was a great disappointment. All houses in Italy are small in size when judged by American standards and they probably have not the room to spare for the introduction of a real orchestra. There is an effort to make the music fit the picture as there ought to be, considering the long runs of pictures in both small theatres and large. The Italian audiences pay far more attention to the details of the music than our audiences, while the Italian orchestra, with its natural talent and aptitude for music, knows how to gratify the audiences.

The prices of admission are very high. A good seat in a good house is somewhere in the neighborhood of half a dollar in American money. There are cheaper seats of course, but none lower than about 12 cents in our money. Now what makes the situation ever so much worse for the Italian patron is the very small amount of entertainment that he gets for his money. Our people expect a drama, a comedy, a weekly, a scenic and a lot of added attractions in the bigger houses. The Italian public gets just one feature and that is all—five reels for anywhere from 12 to 50 cents.

Patronage is good everywhere. The lobbies are crowded with waiting patrons and the cheerful cry of "Hold them out" (in Italian, of course) is heard in the land. An American dollar loses its superior purchasing power the moment you step up to the cashier's window and ask for a seat in the "poltrone." It is then that your American dollar meets American prices and the tug of war, alias the high cost of living, begins.

Talking and Singing Pictures

Italian audiences are still unsophisticated and "bite" on things that would raise a mild disdain on the part of Americans. Thus when I arrived in Rome I found the town plastered with huge multi-colored posters, announcing that the greatest, much longed-for discovery had come at last, to wit: the pictures that sang and talked and danced, etc., etc. "Moving picture opera," the posters went on to say, "is here at last, synchronization is perfect, the novelty of the age at the Teatro Quatro Fontane and all for 9 lire and 50 centesemi."

I felt it my duty to go, for likely the inventor will be wanting to sell the American rights for a couple of million of dollars. There were two reels of this thing and they ran with the usual three-minute intermission from half past four to half past six. I have to go back to the days of "Pop" Lubin's famous talking pictures in Philadelphia for a comparison and the Lubin synchronization was not one bit worse. The best part was a scene from the opera, "The Barber of Seviglia," but even that was not much.

The talking apparatus seemed about a mile back of the curtain; also it squeaked in the silent interim as if it needed a lot of oil. There was no connected story. An interlocutor did most of the talking and introduced the different scenes and characters. This talking picture "packed them in" for a week. It was the opera that seemed to go best.

The American Picture in Italy

Now as to the American-made picture in Italy, I have not seen many and with one exception they were of a poor grade—worn-out old "Westerns." The one exception was "The Red Lantern," which was presented at the Excelsior

Theatre at Florence, a small show-house in the center of the city, frequented by the better class of people. It made a great hit—greater than any home-made picture, according to what was told to me. Even the inferior grade of American picture, however, has unsual drawing power here.

I noticed here and elsewhere that passersby will stop in front of every theatre advertising American pictures. They gather in little groups and in their animated way, often alarming to the foreigner, will discuss the "stills" of an American-made picture, when they pass other pictures with a good deal of indifference. The soldiers, representing all parts of the Kingdom and therefore a pretty representative average, crowd into every theatre showing an American picture.

This preference of the native for productions imported from America has not been lost upon the native producer and I find in many of the domestic pictures a distinct and very often a labored effort to imitate Americans. I spoke of a similar tendency of the German producer. These imitations are without exception both painful and amusing. I know we have frequently made pictures dealing with French, English and Italian subjects. They have not always been successful for lack of what the French call the "milieu" or what we would call atmosphere. Our Frenchmen or Englishmen or Italians often bore a remarkable resemblance to native Americans. Strange to say, many of these pictures went well even in the countries where "they knew better."

No such good luck will ever befall these German or Italian imitations of American life. They might with a little judicious cutting and titling be converted into comedies and properly advertised might become a choice and rare delicacy on the American kinematographic bill of fare.

The danger of all this to our films is obvious. The large and growing markets within easy reach of Italy and Germany might eventually be flooded with spurious American pictures, for I doubt whether the new nations along the lower Danube are sufficiently sophisticated to distinguish the counterfeit from the genuine. besides, the counterfeit can be produced with very little cost, while a lot of money has to be put and is put into our most ordinary negatives, when judged by the present rate of exchange.

What Our Pictures Mean to Europe

All of which leads again to the conclusion that the American picture is destined to become a big factor in every European market just as soon as economic conditions improve. The response of Italian audiences to American pictures is especially gratifying. As I have pointed out in another part of this letter, the prices of admission charged, even by the average house, are substantially the same as Americans pay to see an entertainment that is incomparably better and richer, both as to quality of pictures and variety of presentation.

Southeastern Europe, like the rest of this continent, appreciates the American picture better than any other, its own product not excluded. It is "up to the exporter" to get the right prices for American pictures and see to it that he gets his value out of this territory and its tributaries. Germany, it is true, cannot pay much, for its depreciated currency buys nothing of real value outside its own borders, but it is wholly different with Italy and the markets that are now supplied by Italians.

The popularity of the American picture in Europe, gratifying as it must be to American producers and exporters as an indication of a great coming harvest, has a significance far transcending any mere question of money. Every American picture on the European screen does great missionary work. It brings home American conceptions of life to the European audience. It tells men and women and children, in language that needs no interpretation, of a great, virile race on the other side of the water; it teaches them the unity of a nation of 100,000,000, one in ideals, institutions and language. It makes them acquainted with the characteristics of the American people of which they could scarcely learn in any other way. It makes them realize the folly of their own petty national and political divisions, their lack of vision, their want of progress. It preaches a gospel of freedom combined wth law and order.

I am quite convinced that a steady supply of American pictures is the rarest antidote against the germs of Bolshevism and Communism. Europe is still oscillating in painful suspense between militarism and mob rule and everywhere the people are groping for a happy medium —for a real democracy. To these people there is a message of cheer in every American picture; that is why they turn to our pictures with such enthusiasm and why the sight of the American flag pleases them. Any American picture carries its wholesome propaganda—it is unconscious and incidental propaganda. It is absorbed by the audience without an effort and the flavor lasts.

An Interview With the Leader of the Italian Senate

I had an illuminating interview yesterday with Senator Emilio Agostinone, one of the leaders of the upper House in the Italian Parliament. The interview, which had been arranged by a friend on one side of the water, took place in the office of the distinguished statesman in the Chamber of Deputies. The Senator is one of the founders of the Minerva Institute, a society composed of public-spirited men and women and devoted to promoting the cause of the educational film. The president of the society is the Hon. Corradiun, Under Secretary of State for the Kingdom of Italy. Sena-

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SCENES FROM "THE WALL FLOWER," A GOLDWY N PRODUCTION, FEATURING COLLEEN MOORE

The Vaudeville-Picture Controversy

Lee Beggs Adds a Chapter on the Vaudeville Side in the Form of An Open Letter to Mr. Ballin

LEE BEGGS, general manager of the Independent Booking Exchange, in the following open letter takes exception to Hugo Ballin's views on the vaudeville-picture controversy:

"As in your last reply to Mr. Shubert you have brought into controversy the names and policies of other vaudeville theatres than those of Mr. Shubert, I consider myself, as a vaudeville booker of numerous picture theatres, included in your declaration against the necessity of vaudeville as a stimulant to picture patronage.

"I am speaking as one who is in a position to know more, perhaps, of this particular case than yourself or Mr. Shubert. Mr. Shubert sees it from the vaudeville angle, you from a picture producers' angle, and I see it from all angles. I was a picture producer for over six years. I was up to a short time ago an exhibitor. I know the effect of the constant playing of program pictures on my box office and on many another exhibitor with a limited population to draw from. I am now general manager of the Independent Vaudeville Booking Exchange.

Had to Increase Prices

"It is true, as you recently stated, that the big Broadway run type of picture does not require the addition of vaudeville to attract the public, but in my case, as in many another, after waiting for months after the picture was released, to get a cut and mutilated print of some big production, I was permitted to fill my theatre AT RAISED PRICES for the benefit of the DISTRIBUTOR. Not only did I have to pay most of my profit, if the weather permitted any, but the advanced admission prices affected my box office for the following week.

"I therefore adopted a vaudeville and picture policy, using vaudeville as my big attraction. It cost me less than the special feature. I became my own boss and could run my theatre as a manager, not as a janitor for the distributor. I put up no deposits. I did not have to wait for office approvals on contracts or a booker's pleasure for dates. I was always sure of a show after I advertised it, while as to pictures I will cite an instance:

One Instance

"I was booked for a special production from a prominent producer-distributor. Five days before my playing date, after all advertising was out, I received a notification that the picture had been booked to a first run house that objected to my date on it. I was informed I would be allowed to play it at a later date, and many is the time the big feature never came, but some program picture in its place, if I was lucky. As a vaudeville manager I was not subject to the verdict or disapproval of C. B. Hoy and the F. I. L. M. Club.

"THESE ARE THE CONDITIONS THAT ARE DRIVING THE AVERAGE EXHIBITOR TO VAUDEVILLE.

"As to your statement that Keith and Proctor were forced to pictures to bolster up vaudeville patronage, I wonder if you were in the business and can recall the time when pictures first attracted attention and were considered a novelty—when Keith and Proctor discontinued vaudeville in a great many of their theatres and played only pictures. But it was eventually necessary to install vaudeville. Reluctantly they did this, first one and then two acts, and so on until vaudeville again took its place as the drawing card of their theatres and made them the wealthy firms they are today. I could go on with other instances if space would permit.

Pictures Need Novelty

"I do not agree with Mr. Shubert that pictures are a thing of the past. But the program pictures being produced today do require some added novelty to attract the public.

"I notice that Mr. Reisenfeld agrees with your opinion regarding stage presentations in conjunction with pictures. As one of our leading exhibitors I would suggest that, as he receives the best of first run pictures, he eliminate the added attraction before advising the little exhibitor and his monotonous run of program pictures to cease playing a novelty program."

Service Exchange Manager Denies Intent to Fight Skouras or City Wide Company

SIDNEY J. BAKER, manager of the Exhibitors Direct Service Film Exchange, which recently opened its office at 3314 Lindell boulevard, St. Louis, issued a statement in which he officially denied that there is any foundation for the impression that seems to prevail in some film circles that the new exchange was formed to checkmate the recent consolidation of the Skouras Brothers and City Wide Amusement Company. The Exhibitors Direct Service Company, a $50,000 organization, is owned by forty of the independent exhibitors of St. Louis and vicinity.

"I am very sorry that there are some who believe that our exchange was formed to fight St. Louis Amusement Company or any other organization or company," Baker said. "The Exhibitors Direct Service Film Exchange was organized because the theatre men behind the company believe that through it they can obtain high class independent pictures at lower prices.

"We have no intention of antagonizing Spyros Skouras and Harry Koplar and their associates in the St. Louis Amusement Company, or any other man or group of men in local film circles. The recent consolidation of the City Wide Amusement Company controlled by Harry Koplar and Sam Hamburg, Jr., with several of the Skouras Brothers' theatres was not responsible for the formation of our exchange.

Help, Not Fight

"The men behind the Exhibitors Direct Service Film Exchange believed that there was a field for such an organization in St. Louis, Eastern Missouri and Southern Illinois, and are organized with that thought alone in their minds. We intend to purchase high class independent productions which will be distributed to our stockholders and any other exhibitors in our territory that desire to obtain our service. We are not out to fight anyone. We hope to help everyone."

Taxes Indicate Boom in Theatre Attendance

Slightly increased theatrical attendance on the part of the American public is indicated by returns filed by the theatres with the Bureau of Internal Revenue, collections from the admission tax during October totaling $6,413,426, as compared with $6,122,383 in September. October collections, however, despite this slight increase, were still more than a million and a half below the $7,931,177 reported for October of last year.

Collections from the rental tax during the month amounted to $388,616,, as compared with $315,151 for the preceding month, and $533,472 for October of last year, while the seating tax returned $77,-178, as compared with $135,727 in September.

In addition to the direct taxes upon the industry, exhibitors and producers contributed heavily to other taxes, among them the following: $11,693,473 from freight shipments; $1,427,038 from express packages; $8,569,958 from personal transportation, and $247,742 from seats, berths and staterooms. All of these taxes, however, will be repealed, effective January 1.

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tor Agostinone, known as a profound thinker and an eloquent speaker, is thoroughly persuaded of the value of the screen as an educator of the masses.

"In our country especially," he said in the course of our talk, "we must cultivate the educational film. We still have large numbers of people who can neither read nor write, but who can easily be reached by the screen. The Minerva Institute has no idea of any commercial gain. We do not want to come into competition with the producers of films intended for the theatre. What we aim at is to get educational pictures to the illiterate and into the schools. We were in a fair way of succeeding when the war came and for the time being put an end to our efforts.

"Nevertheless we have produced some interesting films, one for instance, which shows the history of the Roman territory, its development from a very primitive stage to the days of the glories of the Empire. We have also produced some films showing certain industries peculiar to Italy. If such pictures will interest your American schools, I believe we would be very glad to exchange them for some good American films similar in character. In this way I think a better understanding between the two peoples might be promoted.

"We are, of course, anxious to enlarge our library, but as we depend entirely on voluntary contributions and have so far received but little aid from the government, the growth of our library is somewhat slow. I know that millions of our people have either no idea of your country or an erroneous idea. The sources of their knowledge are sometimes tainted. Pictures from your country dealing with social and industrial phases of America will be of inestimable value to our people just as I think that Americans will be glad to get a true picture of Italy. There is only one instrument for such an exchange of knowledge and that is the Kinematograph, which I consider has only begun its mission of benefiting, educating and uplifting mankind."

An International Contest in Motion Picture Art

In the meantime there is being staged right here in Rome, a center of both ancient and modern art, a most interesting and historic contest between the motion picture art of the Old World and the New. Just as the Teatro Quattro Fontane was sending forth one advertising blast after another announcing the first run in the near future of "La Nave" (The Ship), a superfeature made by the Ambrosio Company and for which Gabriele d'Annunzio wrote the scenario, the largest theatre in Rome, the Cinema Teatro Corso, is displaying upon its screen advance notices and advance scenes of the Famous Players big production "Joan of Arc."

It is indeed an historic event—this challenge of American art. The American producer offers his competition in a field in which the Italians have heretofore been pre-eminent, the making of spectacular superfeatures with an heroic cast and dealing with an epic subject of wide renown. The advance scenes of "Joan of Arc," which it had been my privilege to review in New York, showed a power and dash and color which thrilled the heart and delighted the senses anew after the reels upon reels of mediocre Italian stuff that I had seen.

It is said that "La Mare," the Italian picture which is to play against "Joan of Arc," is a real superfeature. Of this picture and of Italian production generally I shall speak in my next letter, but I cannot help adding here, that cheers greeted the announcement of an American picture in Italy's biggest motion picture house. The day will surely come when the American picture's conquest of the European market will be complete, for we can export every grade of our productions from the ordinary sort to the superfeatures and be sure of our superiority.

"L'Atlantide," French Spectacle, Is Bought by Rowland for Metro; Ibanez Marvels at "Four Horsemen"

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who cabled from Paris several weeks ago that he had obtained the American rights to "the screen sensation of Europe," returned to New York this week after a three months' stay in Europe and announced that the picture is "L'Atlantide."

"L'Atlantide" is said to be the biggest spectacle ever attempted by a French producer. It has beeen jamming Paris theatres and arousing great enthusiasm among the reviewers, who say that with this picture the French industry has again obtained the world leadership. The picture is an adaptation of the romantic novel by Pierre Benoit, which was crowned two years ago by the French Academy as the best novel of the year and which has broken sales records for modern books in France. It has been popular in this country, as translated and issued under the title of "Atlantida."

In addition to purchasing "L'Atlantide," Mr. Rowland, during the three months he spent abroad, introduced the Rex Ingram production of Ibanez's "The Four Horsemen of the Apocalypse" to Europe. Showings were given before selected audiences of statesmen, writers, artists and theatrical leaders in London, Paris and Rome. The enthusiasm it aroused was even greater than that when it was first shown in New York.

Ibanez Sees Masterpiece

Mr. Rowland also visited Ibanez at the author's villa in Nice, bringing the print of "The Four Horsemen." After a private showing, Ibanez said:

"It is a strange thing for a writer to admit, but I cannot now turn back to read my own book, 'The Four Horsemen.' I find I must go on creating new things, and I cannot read the things I have already written. But I take a tremendous delight in seeing 'The Four Horsemen' on the screen. It is such a masterful realization of my novel that I feel I owe a deep debt of gratitude to Metro for producing it and to Mr. Ingram for the artistry of his direction. If it were done at all, it had to be done on a monumental scale. The lavishness of the production quite took my breath away. The acting, too, is of superlative quality. I am particularly indebted to Alice Terry and to Rudolph Valentino for their realization of my characters of Marguerite and Julio."

While in Eigland, Mr. Rowland was the guest of Sir William Jury, head of Jury Imperial Pictures, Ltd., exclusive distributors of Metro Pictures throughout Great Britain. Indorsing the popularity of these pictures, Sir William renewed his contract to release them before Mr. Rowland left for France.

Scenic Display

The picture is enacted by leading French screen players: Stacia Napierkowska, Jean Angelo, Georges Melchioh and Marie-Louise Iribe.

"The story," said Mr. Rowland, "indicates the wonderful possibilities for unusual scenic display. I don't recall anything that nearly approaches these settings in imaginative beauty. Each scene is a work of exquisite art. I don't think anything quite like it has ever been achieved before."

Mr. Rowland was accompanied on his trip by Mrs. Rowland, who returned to New York two weeks ago, and by the Count de Cippico, who returned with Mr. Rowland on the Aquitania.

Want Open Sunday

Unless Mayor Mickle of Rome, N. Y., vetoes a matter now in his hands, within the next ten days, Sunday picture shows will prevail in that city. The council has signified its favorable attitude in the matter by a vote of four to two. Should the mayor take no action, the matter automatically becomes a law. Petitions bearing the names of over 3,000 persons favorable to Sunday shows were presented to the council.

Cecil Hepworth Sees Tendency in U. S. Toward Highly Specialized Exhibiting

THE beginning of a movement toward the specializing of picture theatres in the same manner that legitimate houses specialize in drama, vaudeville, musical comedy and other forms of spoken entertainment, is the most encouraging sign for the future of the industry noted by Cecil M. Hepworth, the leading producer of England, on a tour of this country which he has just completed. He spent considerable time in studios on the West Coast prior to a stay in New York studying distribution methods, and some of his impressions he summarized in an address before the Associated Motion Picture Advertisers.

"The most encouraging sign I noted on my trip is the fact that in Los Angeles a theatre has been established with a definite policy of showing only one style of picture," he said. "It is quite some time ago that I came to the conclusion that the coming of the day when picture theatres would assume definitely established strata in relation to the kind of entertainment they offered was inevitable.

"That is the result that every other art has reached in its development. Motion pictures have grown so rapidly that we have quite lost sight of the necessity of orderly progress if success is to be attained. In seeking a guide it would seem only right that the progress of other established arts should be accepted. Music offers an inspiration. Jazz as well as the most beautiful of the accepted classical pieces has its place in the musical world. However, each particular kind of music is offered in its own temple. Music lovers know where to find the kind they like. Lovers of jazz, for instance, can go into a cabaret with a surety that they will not be offered a Beethoven recital.

Can Please Some All the Time

"The trouble is that we producers and dispensers of picture entertainment have gotten into the fallacy of regarding the entire world as a potential audience. Your beloved martyred president well illustrated the fallacy of being able to do anything concerning an entire people in regard to fooling them. We are not attempting to fool them, our efforts are to please them and I think a paraphrase of Lincoln's famous saying points out the truth. You can please all the people some of the time, and you can please some of the people all of the time, but you can't please all of the people all of the time.

"That is why I am so enthusiastic about this one theatre in Los Angeles. The management has accepted the dictum that he can't please all the people all of the time, but that he can please some of the people all of the time. Therefore he has started on the policy of letting the people who enjoy the kind of entertainment he is to offer know that they can always find it at his house. It is a definite step toward the establishment of a permanent clientele.

Would Raise Standard

"As soon as the majority of theatres adopt such a policy the betterment of pictures is bound to come. The producer or director who has the talent to produce a certain kind of picture will be able to do his best. He won't have to compromise in the effort to please those people who don't like his particular kind of production, for he will know that his audience wants the very stuff that he best knows how to do. The makers of pictures comparable to Beethoven's sonatas will be relieved of the necessity of injecting jazz. The change must come to the industry through the exhibitors, for they are the ones that must decide upon policies. The theatres in the larger cities will specialize in only one style of production. Those in the smaller cities will establish definite days of the week for a certain kind of production.

"Such a condition will show a marked improvement in every branch of the industry. Distributing organizations will be relieved of the necessity of selling the world on each production. Advertising men will no longer have to carry every appeal in every page they prepare, and the publicity man won't have to inject a strain of logic into slapstick comedy.

America Leads

"I came to America, made my present trip for the sole purpose of studying production methods. Through the courtesy and hospitality of Americans the trip has resolved itself into an enjoyable holiday. I learned much and observed much, much that in my opinion is admirable, and some that isn't so admirable. For those methods which are so admirable I believe that the statement that I regard American pictures as being the greatest that are made anywhere, and that American producers are strides ahead of the rest of the world, will indicate to you that I am a sincere admirer of the things I have observed.

"There are some practices which I have observed in the course of production and in the finished result which I cannot admire. I don't know whether they are general, for my study has been far from exhaustive, so that things that I am about to refer to may be exceptions. You gentlemen are in far better position to know whether they are general than probably I ever will be.

Illusion the Main Thing

"In the first place, I strongly feel that illusion is the main thing to be sought in a motion picture—that the effect of illusion is far greater in the picture house even than in the 'speakie' theatre. Therefore, anything that intends to destroy illusion is detrimental to the effect of the production.

"Sub-titles and close-ups are both destroyers of illusion. They interrupt the smooth sequence of plot development and therefore should both be treated as necessary evils and made as unobtrusive as possible. Make-up is another thing which should be closely watched. Up to a certain point it is a great aid to illusion. Beyond that it becomes patently artificial and therefore a detriment.

"Another evil is a lack of confidence within the industry in the other branches of it. I as a producer regard my story writer and my advertising writer as being competent, otherwise I would not have them. I would not think of tearing apart a page of advertising matter and rearranging it. If it did not exactly meet my idea of what it should be, I would automatically put it down to my short comings, that the advertising writer knows his job better than I do because I am a producer and director of pictures.

Originality Impaired

"My story writers get the same respect. When a story is accepted by me it is accepted in toto, and in the course of production it is not changed in characterization, plot development or atmosphere. That confidence is supreme throughout the organization. The continuity writer would not depart materially from the original story, any more than I or the other Hepworth directors would depart from a script, or my advertising staff or sales staff would re-cut and re-edit the finished picture.

"Here I have been told that it is somewhat different, that anywhere along the line anyone who feels competent to improve a picture feels justified in taking the necessary steps. I have been told that this extends even to the exhibitor, that he sometimes will re-cut and re-arrange a picture after he has booked it. If such a thing does exist, I sincerely hope that it is an exceptional case, for nothing could be more conducive to removing every sign of originality from the finished production."

Judgment Filed

Judgment has been filed by the Tribune Productions, Inc., against the Ziegfeld Cinema Corporation for $2 251. According to the papers, the Ziegfeld concern on October 13 made its promissory note for $2,200 payable to the plaintiff corporation, the note being signed by W. K. Ziegfeld, president. When it fell due it went to protest, and the Tribune people allege they have since failed in their efforts to collect.

Labor Men Denounce Censorship

WHEN the New York State Federation of Labor meets in Albany this week to outline its coming legislative program a resolution will probably be introduced denouncing the State censorship of motion pictures. The coming meeting of the Federation will be one of the most important of the entire year. The attitude which the Federation will take at this time will make itself felt in connection with many measures during the entire session of the Legislature.

The recent collapse of a picture theatre in Brooklyn, with the consequent loss of life, will also come before the Federation. There have been complaints filed within the past few days by labor unions in New York City as the result of the accident. It is contended that there should be provided a State agency for the supervision of construction.

The State Industrial Commission now has charge of enforcing the building code, but only in so far as scaffolding, exits and similar details are concerned, having practically no jurisdiction in the erection of a building. The enforcement of the law in so far as the State Industrial Commission is concerned follows the completion of a building and its usage.

The State Federation of Labor takes the attitude that with the establishment of a State agency, which would have complete supervision over the construction not only of picture houses but of buildings generally, a repetition of the sad affair in Brooklyn would never occur.

First National Meeting

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ed First National Pictures, Inc., has kept down the cost of production.

The resolutions committee was composed of A. H. McDonald, Eugene; Frank Bligh, Salem; George Hunt, Grants Pass and Medford; C. F. Hill, Albany and Roseburg, and T. E. O'Neill, of McMinnville. The most important action taken during the conference from the standpoint of exhibitors throughout the state was the appointment of an advisory committee to meet four or five times a year and settle individual problems. It is composed of C. H. Phillips, of Portland; A. H. McDonald, Eugene; Cy Danz, Astoria; Frank Bligh, Salem, and C. S. Jensen, Portland, with C. H. Feldman, manager of the local First National offices, to serve as secretary.

Two new departments in the First National distributing offices for the Northwest were announced by Manager Lukan. A special department for sales promotion with Guy G. Maxey of Seattle in control has beeen created, and in the near future there will be organized a special comedy department which will handle only the Charles Chaplin, Mack Sennett, Buster Keaton and Ben Turpin comedies.

Franchise holders of the Southern California area held their territorial "Get Together" at the Paulais Banquet Hall in Los Angeles, on the afternoon of November 22, heard the reports of the three delegates to the Chicago meeting, placed their unqualified O. K. on all the action taken, and after electing an advisory board, adjourned. The session was a short one and was marked by no dissension of opinion.

The advisory board chosen is comprised of the following: Michael Gore, Los Angeles; Glenn Harper, Apollo Theatre, Los Angeles; J. L. Lustig, Starland, Los Angeles; O. N. Lewis, Alhambra, and J. L. Lazarus, Royal, Los Angeles. David Bershon, manager of the Los Angeles First National exchange, will act as secretary of the committee without vote.

In addition to the franchise holders elected to serve on the committee, those present were: H. L. Wilber, Rialto, Fullerton; T. B. Corcoran, American, Ventura; E. A. Johnson, California, Santa Barbara; F. Batolph, Argone, Colton; W. H. Smith, Elysian, Oceanside; A. M. Fielding, Colonial, Uplands; J. M. Young, Apollo, Hollywood; F. A. Grant, Wilshire, Los Angeles; Lee Walton, Sunbeam, Los Angeles; L. L. Bard, College, Los Angeles; H. W. Anderson and Mr. Wagoner, Jewel, Los Angeles; A. L. Gore, West Coast; J. E. Rickards, Rickards Nace, Phoenix, Ariz.; J. A. Froelich, Gay, Los Angeles; J. Johanson, Casino, Yuma, Ariz.; G. F. Cody, Cody's, San Fernando; Turner, Dahnken and Langley, Pasadena, Glendale and Alvarado; J. G. Knapp, San Bernardino; F. L. Titus, Fairyland, Los Angeles; J. A. Titus, American, Long Beach, and B. H. Lustig, La Tosca, Los Angeles.

Mr. Lazarus, the first of the three delegates called upon for a report, told in detail of what had been accomplished at the Chicago meeting, mentioning in particular the three resolutions adopted by the Los Angeles contingent in their sectional conference—recommending to the executive committee that only pictures of known box office value be purchased and eliminating the purchase of pictures of doubtful value; recommending the creation of advisory boards in each zone, and suggesting that the executive committee obtain from the producers their consent to permit franchise holders to extend the run to double regular length on all pictures of less than $400,000 exhibition value, by paying the $400,000 price or rate.

Prior to the regional "Get Together" the franchise holders held a luncheon at which a number of producers releasing through First National, or their agents, were called upon for addresses. Many other prominent figures in the West Coast film circles were present as guests. John McCormick, West Coast representative for First National, was the toastmaster. Among the speakers were Thomas H. Ince, J. L. Frothingham, A. MacArthur, representing Mack Sennett; Pete Smith, representing Marshall Neilan, and Joseph M. Schenck.

Ohio Convention

(Continued from page 914)

Laws bill, and a strong exponent of the rights of the picture interests of the state. He was greeted with much applause when he arose. He said that the time had arrived for plain speaking and declared with emphasis that the Federation of Churches, Lord's Day Alliance and kindred organizations, are endeavoring to destroy the picture business.

Mr. Taylor told how one of the laws aimed at the industry was defeated in the Ohio Senate after having passed the lower house. He said it was an attempt to exclude from the screens of the state so many references to the affairs of life as to render pictures practically worthless.

"If that bill passed," he said, "it would keep the censor so busy cutting film that your manufacturers could not supply it fast enough for the activity of their shears. It was by all means the most vicious and un-American piece of legislation that I ever saw, and yet I want to tell you that in the face of this it actually passed the lower house of our General Assembly and was caught in the Senate just in time to save your business from complete extinction in this state."

Warden Harry H. Hurlburt of the Michigan State Prison at Jackson told of the wonderful effect of the motion picture in reforming those accused of crime. He thanked the motion picture people for their great interest in this reform work. One of the chaplains of the penitentiary stated that the prisoners are being very much benefited by Sunday pictures and Sunday baseball as a relaxation in prison life.

First National Arraigned

Toledo, Dec. 13.

When the second day's session opened, Senator Walker was introduced and he made the same sort of oratorical attack on First National that he made in New York.

E. M. Porter Introduces Baby Projector; Is Admirably Adapted to Many Purposes

THE niftiest little device I've ever," is the way that many men and women in the industry have commented after their first look at the Pordell Projector. This machine has had the film industry in New York talking, for few would believe that one would see an ordinary pocket flashlight project a clear and sharply defined nine-foot wide picture on a white wall. But it is done, and not only does this little machine lend itself admirably to dozens of purposes to all in the business, but as a high-class toy it truly represents the progress of the industry.

The Pordell Projector derives its name from the composite syllables of the last names of E. M. Porter and W. E. Waddell, who are the inventors. The machine consists of a regular pocket flashlight mounted upon nickel standards, which are in turn fastened to an ebonized baseboard, thus forming a regular small stereopticon. In place of the usual flashlight "bulls-eye," on the lamp end of the flashlight there is mounted a silver optical unit and slide-carrying mount, contained in which is the new devised light intensifier lamp and lens. The lenses, by the way, are manufactured in the Simplex lens plant at Morris Park—are made of a regular quality of optical glass highly polished and are said to be of a quality that has not yet been discovered in a machine of such nominal cost.

A small metal slide carrier is also part of the equipment, this carrier being so arranged that instead of projecting the usual glass slide pictures, one inserts three little "frames" of film into the carrier, which is pulled across the lens and projected upon the screen. The system of intensifying the light is one which will greatly interest all who are acquainted with projection illumination, for the Pordell method is merely a miniature form of light multiplication which when applied to the commercial field may result in overturning and rendering obsolete the present means of screen illumination, it is claimed.

E. M. PORTER
President of Pordell Projector, Inc.

To one expecting to see the ordinary "toy" results, it is a surprise to be confronted with a clear, bright perfectly defined picture about eighteen inches in width. When the person holding the machine begins backing away from the screen there is a picture fully nine feet in width.

The amazing screen results are explained by the fact that the Pordell intensifier consists of a semi-spherical reflector, which resembles the unbroken half of an egg shell, in the narrow end of which is located the small lamp. The curves of the reflector are so developed that every possible light ray that is produced in the lamp is picked up by this reflector and concentrated into one strong beam of light which is so formed as to render it capable of projecting a film view at a distance of twelve to fourteen feet, this being accomplished without condensers of any kind.

E. M. Porter, who is secretary and general manager of the Precision Machine Company, builders of the well known Simplex Projector, and also is a vice-president of the National Association of the Motion Picture Industry and the Society of Motion Picture Engineers, is greatly pleased at the showing which the Pordell has made in this brief time.

"Many people," said Mr. Porter, "are under the impression that the Pordell is being built by the Simplex organization, which impression is due perhaps to the fact that we are occupants of the Simplex building. It is true that the lighting principle as used in a Pordell is being developed for Simplex use later on. The results that we are obtainng with our Pordell unit of lighting, indicate clearly that tremendous strides in commercial projec-lighting may be expected within the next several years. Together wth my associate, William E. Waddell, who for several years has been heading the Division of Films of the American Red Cross, and who has been prominently identified with the Edison Company in the development of talking pictures and home projectors. —in the past we have worked upon the Pordell for several years and the results obtained through our first complete model took the industry by surprise.

"Its amazing efficiency clearly indicated to us that we had a big thing, and then the question narrowed itself down to producing this machine in such quantities as to make possible a retail price that would be popular with all. Today we are turning out on an average of 2,500 complete Pordells daily, which production of course necessitates day and night work, and the fact that the holidays are so close at hand of course requires our working at high speed, in order to take care of thousands of orders.

"The leading directors and cameramen who have used our Pordells are highly enthusiastic over the results that they obtain, and an indication of the popularity of the Pordell in our own circles is indicated by the fact that I gave one to a trade paper editor friend of mine at a luncheon the other day and he called me up this morning and informed me that he had sold thirty of them to as many employes on his paper, and these sales were made without solicitation of any sort. It seems that every person who sees the Pordell apparently finds some individual use for it, and we are confident that in this element alone there lies a great cause for its popularity."

The Pordell will find its greatest usefulness in those circles in the industry where an intimate examination of film subjects is called for, while its entertainment value is greatly enhanced to those in the motion picture business who have access to the volumes of motion picture subjects that are produced and distributed in the industry every day. A box of fifty views is included with every Pordell machine.

For those whose work calls for the close

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W. E. WADDELL
Vice-President of Pordell Projector, Inc.

2,500 Miles of Film Are Exported in October

More than 13,000,000 feet—2,500 miles—of moving picture film were exported during October, according to statistics compiled by the Department of Commerce. Unexposed film totaling 3,252,365 feet, valued at $92,871, and exposed film to the extent of 10,211,050 feet, worth $468,408, comprised the industry's contribution to export trade during the month.

Of the exports of unexposed film, more than half of the total was shipped to Japan, England, Australia and Canada. Japan's imports amounted to 1,820,527 feet, worth $46,855, while those of England were 589,704 feet, worth $20,348; those of Australia, 400,009 feet, worth $11,500, and those of Canada, 390,464 feet, worth $10,566.

Canada was our most important market for exposed film, taking 1,532,757 feet, valued at $84,847, while Argentina was second with 1,447,521 feet, valued at $55,219, and Australia third with 1,028,635 feet, worth $43,344.

Exhibitors Help Put Over "Clean-Up Week"

When the meeting of the executive board of Motion Picture Theatre Owners of New York State was concluded at Utica with the naming of a committee to complete arrangements with the F. I. L. M. Clubs of Albany, Buffalo and New York City for equal representation on all grievance committees in the prompt settlement of all trade disputes, "Clean Up Week," December 24-31, was given added importance.

Then the Theatre Owners Chamber of Commerce arrived at an amicable agreement with the F. I. L. M. Club of New York City for the Empire zone and a complete set of rules governing the prompt settlement of all trade difficulties. This agreement is expected to go into effect on the first of the new year, following "Clean Up Week."

The joint meeting of the M. P. T. O. A. and F. I. L. M. Clubs for the three zones was held December 13 and a new standard of arbitration was adopted which will be ratified by each body and it is hoped to have the system in operation by January 1.

In the meantime, the "Clean Up Week" Committee, headed by William Marsh, reports great co-operation from both exhibitors and exchangemen in the campaign to settle all old grievances during the week December 24-31 so that the new system can go into effect January 1 without any old entanglements to hamper it.

Lee Resigns from Irving National Bank to Head Paramount's Finance Committee

THE Irving National Bank announces that Frederic G. Lee has resigned as vice chairman of the bank to accept the active chairmanship of the finance committee of Famous Players-Lasky Corporation, but will continue his connection with the bank as one of its valued directors.

Lewis E. Pierson, chairman of the board, Irving National Bank, in commenting, said: "We shall all miss Mr. Lee very much. We have known for some time that his services have been sought by Adolph Zukor, president of the Famous Players-Lasky Corporation. Mr. Zukor has finally induced Mr. Lee to enter his company actively in order to contribute a trained and expert judgment upon its financial matters. Mr. Lee, in leaving his splendid banking position with us, has entered a field not in the least new to him, as his study of the moving picture industry, and particularly the Famous Players-Lasky Corporation, has been most intimate and has extended over a period of years.

Service Valuable

"Mr. Lee's services to our stockholders and to the banking community have been most valuable. We believe that his brilliant career as a banker may be but a forecast of the success which awaits him in his new enterprise. When we first became acquainted with Mr. Lee he was secretary of the Broadway Trust Company at Broadway and Eighth street, an institution then possessing resources of about $4,000,000. Later he assumed the presidency of the Broadway Trust Company, in which capacity he served until the merger of the Broadway Trust Company, whose name had been changed to the Irving Trust Company, by this time an institution possessing resources of over $80,000,000, with the Irving National Bank. During this entire period of about fourteen years, the history of Mr. Lee's administration is one of success and popularity."

In confirming the announcement of the election of Mr. Lee as chairman of the finance committee of his corporation, Mr. Zukor said: "Mr. Lee's acceptance of this chairmanship makes me very happy indeed. Mr. Lee has been my valued friend for years, indeed, ever since I first became interested in motion picture production. He was the first banker in the United States to make a study of the motion picture business and to recognize it as a sound investment, and he welcomed the business of picture producers long before other bankers had come to recognize the sound business possibilities of the screen.

Thorough Experience

"Mr. Lee is particularly valuable to Famous Players-Lasky Corporation and to the entire industry since he knows both picture business and finance. His financial experience has been unusually thorough. He was president of the Irving Trust Company until it was merged with the Irving National Bank and has been a very important factor in the success of the latter."

Ordinances Governing Picture Theatre Erection Must Be Advertised

All ordinances asking permission to erect moving picture theatres in Baltimore, will only be considered by the Committee on Police and Jail of the City Council, in the future at public hearings which must be advertised in advance by the committee so that persons who are against them as well as those who favor them may be present at the hearing.

This section came about when an ordinance was introduced in the Second Branch of the City Council of Baltimore asking permission for the Druid Theatre Company to build a moving picture theatre at 1610-14 Druid Hill avenue, by Beverly W. Smith, who made the introduction by request. This is the first ordinance to be considered by the City Council since the scandal which has arisen out the alleged misappropriation of some of the money realized on the sale of stock to build the Boulevard Theatre.

Ordinance Vetoed

When an ordinance came up some time ago to build a theatre on this same site it was vetoed by Mayor Broening because of some objection from a colored church and the colored Y. M. C. A. in the vicinity. Objection is made now to the theatre by the pastor of a colored church in the vicinity. The persons back of the Druid Theatre Company have not been disclosed as yet.

Baby Projector

(*Continued from page* 923)

inspection of film, the Pordell is recommended by Mr. Porter, for with a special slotted unit which is part of each Pordell, a film may be passed through the optical head and each view in the film may be examined at leisure in an enlarged form. The fact that no wires, electric current or connections are required, makes the Pordell a most practical toy, while the absence of the open flame lamp usually found in the average magic lantern, completely eliminates the fire hazard, it is said, thereby making it a particularly desirable toy for children.

Tom Mix, the Fox star, in his first December release, "Trailin'." For the first time Mix makes his appearance on the screen minus the familiar cowboy accountrements which have characterized his previous productions.

"Ten Nights in a Barroom," Arrow Film, Breaks Records in "Coldest Show Town"

By ROGER FERRI

WHEN Dr. W. E. Shallenberger, president of Arrow Film Corporation, wants to ascertain the extent of the drawing power of any production that his enterprising firm is to distribute, he selects what in the vernacular of show business is a "tough dog."

Some few months back Arrow purchased from Blazed Trail Productions the L. Case Russell screen version of "Ten Nights in a Barroom," starring John Lowell. Dr. Shallenberger knew he had a good picture, for he is too keen a showman and too trained a business man to invest money in a feature that is otherwise, and he knew, too, that he had a title that had box office value, and a star with a magnetic personality. He knew these things and he thought they made a splendid combination. But he didn't want to merely think he had a money-maker—he wanted to know just how big a box office asset it was.

A Deliberate Choice

So he selected what George M. Cohan and others have characterized as "the coldest show town in America." That is, theatrically speaking. But it has been common knowledge among showmen that the indorsement of Providence is honestly and truly a certain sign of success for that particular venture. Incidentally, Providence was the only city in this country that openly came out and fought the Volstead Prohibition Amendment and sent the State Attorney General to fight that law before the Supreme Court of the United States. Dr. Shallenberger was well aware of this fact and he wanted to convince the industry in general that the most hostile "dry" city in America would receive "Ten Nights in a Barroom" with wide open arms. He wanted every exhibitor and exchangeman in the country to know that "Ten Nights in a Barroom" was not propaganda, but high class, clean and wholesome entertainment with a punch in every reel.

We knew Dr. Shallenberger meant business when he contracted to stage the world premier of "Ten Nights in a Barroom" at the Victory Theatre in Providence, R. I. We realized at that time that Dr. Shallenberger was putting his feature to the severest test possible, for we know Providence and also understand its natives' peculiar taste for things theatrical. And we could not help being tempted to make a special trip to the Rhode Island metropolis several days in advance of the date set for the premier. Are we happy? Did we learn anything?

We indeed are happy to have made that trip and we learned that "Ten Nights in a Barroom" is a 24-karat box office attraction. We saw the picture exploited and we saw hundreds stand in a heavy downpour on Monday morning, December 12, at 9.30 o'clock, an hour before the time set for the opening of the theatre, waiting to be admitted. By 11 o'clock we saw that spacious Victory Theatre—a B. F. Keith house, jammed to its very doors with humanity, all anxious to get a first glimpse at the picture. We saw the lobby of that theatre jammed at 11.20 with a line two blocks long waiting to get in. And we were near the box office when the management was ordered to close the box office until after the first show was out. We waited and saw the Victory Theatre better the previous Saturday (the big day) receipts by many dollars at 2 o'clock on a Monday, a cold, rainy, uncomfortable Monday. And later we saw the picture shatter record after record.

But that wasn't all. Motion picture enthusiasts are not an easy lot to please, but they all walked out smiling in spite of the fact that they had to fight their way through a crowded lobby at the close of every performance. They were not the only ones who indorsed the picture, for on the previous Sunday evening, "Ten Nights in a Barroom" was shown to the "hard-boiled" inmates of the State Prison at Howard, R. I. The inmates applauded so enthusiastically that the chapel seemed to rock. And when the star, John Lowell, made his appearance they accorded him a real ovation. Those 489 "hard-boiled" men shed tears as they looked on the death scene. And they laughed heartily at the many humorous situations.

Greatest Premier

Here was the acid test for any picture—and this one scored.

But getting back to the world premier; it was the greatest premier staged in Providence and to this fact many of the city's leading citizens, who were on hand, readily testified. Mr. Lowell was received by Governor San Souci of Rhode Island, who welcomed him to the state. Mayor Joseph H. Gainer of Providence gave him the key to the city and told of the popularity of the story on which the picture was based. Later Mr. Lowell was greeted by Superintendent of Police Peter J. Gilmartin, the executives of the Providence Police Department, Amusement Inspector Richard Gamble, who pronounced the picture " the most entertaining he had seen in Providence," George Carpenter of the Providence Evening Tribune, Jean Sabate, managing editor of the Providence News, and scores of other representative citizens of Providence. At the theatre he was greeted by "Matt" Riley, manager of the Victory, who together with J. Charles Davis, 2nd, the live publicity director of Arrow Film Corporation, ex-

Mayor Joseph H. Gainer of Providence welcoming John Lowell, star of Arrow's "Ten Nights in a Barroom," and Roger Ferri, representing Moving Picture World. At right, Mayor Gainer receiving Mr. Lowell in executive chamber of Providence City Hall

ploited the production as few have been exploited in New England.

The entire city was "circused" with [illegible] three and one-sheets billed in the city. But the outstanding feature in the exploitation lay in the fact that for the first time in the history of the city the authorities allowed the management to plant oil paintings in vacant stores along Providence's main thoroughfare, Westminster street. And that wasn't all. The city ordinances prevent the hanging of banners from the marquis. However, following a conference with the police authorities and building [illegible] a special permit was granted and the three sides of the [illegible] were adorned with artistic banners.

Newspapers Help

The newspapers of the city also co-operated in no small degree. The Providence Journal, which had advanced the claim that it had never "fallen" for a publicity story, opened its heart and gave three-quarters of a column to reporting the showing at the State Prison and incidently devoted as much more space in reviewing the picture which the reviewer said was "remarkable and constituted the most entertaining offering on the boards of the Victory Theatre." He also emphasized the fact that "Ten Nights in a Barroom" was as "appealing to advocates of a return to the old days as it is to the 'dry' champions. It is good, clean and well chosen entertainment with a splendid cast that tells a famous story in a most dramatic manner." The Providence Tribune, Bulletin and News also commented favorably on the picture and devoted considerable space to the auspicious opening.

We are convinced that "Ten Nights in a Barroom" is a feature production out of the ordinary. It is entertainment. It is not propaganda. It is a rich production replete with thrills. The rapids scene is one of the most exciting we have ever seen. The fight scenes are realistic. Everything considered, "Ten Nights in a Barroom" is a feature production out of the ordinary. It is censorproof and makes its appeal to the masses. It will hold them in the [illegible] all over—and then it will make them ask for more. It offers exploitation possibilities galore. It has title and story and what is more, a good cast, for John Lowell makes a splendid Joe Morgan. You hate him when you see how he neglects his family, but when he starts his fight for regeneration, after the death of his lovable child, you learn to admire him for his manliness. He's a he-man all through. And we mustn't forget Baby Ivy Ward. She is as cute as any child can be. You cry with her; you laugh with her. She's a jewel and a "little leading lady" you should watch. The rest of the cast does equally well.

The photography is a work of art and a credit to Joseph Settle. L. Case Russell made a screen version of which he can truly be proud, for the story is well told and an improvement on the stage play. Oscar Apfel directed.

The story of the downfall of Joe Morgan, who is cheated out of a lumber mill which his father had founded, and his regeneration after the death of his child, who was killed by a heavy beer glass thrown by the cheat, Simon Slade, is one with which the theatregoing public is well acquainted. But in the screen there is interwoven another romance concerning Dora Slade, daughter of the saloon keeper, and Willie Hammond, a wealthy village boy, who also falls a victim of Slade's criminal doings.

In conclusion, we will say that "Ten Nights in a Barroom" is sure-fire, and if you pass it up you are not playing fair with yourself—only giving your competitor a good many thousand dollars on a silver platter.

Dr. Shallenberger, Ben Wilson, the well-known producer, whose releases are distributed through Arrow; L. Case Russell of New York City, Baby Ivy Ward and Mrs. Ward and many others were present at the opening. Baby Ivy Ward made a personal appearance along with Mr. Lowell.

Special Showing Necessary

Keen exploitation will draw crowds at the opening, but after that the picture attracts on its own merits. And again "Ten Nights in a Barroom" scored, for after being shown to six record-breaking audiences on the first day, the crowds on Tuesday morning turned out bright and early. There were than 800 in a line that was three blocks long waiting to get in at 8.30 o'clock that morning, one and a half hours before the regular opening time. As the minutes passed the crowd grew in such proportions that Manager Riley and Mr. Davis decided to give a 9 o'clock show. The crowd, pleased, filed its way into the house. By 10 o'clock the capacity of the house was taxed and it became necessary to halt the sale of tickets until 10.30, when the first show was let out and the waiting hundreds admitted.

So great was the demand for seats that it became necessary to start the showing at 9 o'clock every morning instead of the usual 10.30. This is the first time in the history of motion picture exhibition in Rhode Island where the demand for seats has been so great that an early morning show was necessary.

The Cast

[illegible] Baby Ivy Ward
[illegible] John Lowell
[illegible] Nell Craig Kelly
[illegible] Charles Mailes
[illegible] James Fulton
[illegible] Pearl Dwyer
[illegible] Charles Boyle
[illegible] John Woodford
Willie Hammond.....Kempton Greene
[illegible] Mrs. Thomas Ward
[illegible] Harry Fisher
[illegible] Lillian Kemple
[illegible] Norman Wills
Mrs. Hank Smith.....Leatta Miller
[illegible] Thomas Wall

Produced by Blazed Trail Productions, Inc.
Adapted by L. Case Russell
Directed by Oscar Apfel
Photographed by Joseph Settle
[illegible] eight reels

Metro Coast Studio Suspends Production for 90 Days; Eight Months Ahead of Release List; September Pictures Ready

ITS production eight months ahead of the release schedule, Metro Pictures Corporation will, January 1, suspend the making of photoplays in its Hollywood studios for a period of ninety days.

Every picture listed for distribution between the first of the year and the beginning of September has been completed. This includes not only the actual photography of the action, but practically all the cutting and titling.

The smooth-running efficiency of the Metro western production staff has permitted even the placing in exchanges of [illegible] and [illegible] virtually every photoplay the branches will release for the first eight months of 1922.

Although the coast studios have relaxed their energies for a short period, production of Metro releases has not come entirely to a standstill. Mae Murray, who recently closed a contract with Metro for the distribution of her special features made by Tiffany Productions, Inc., left this week for Cuba, where she will enact the stellar role in "Fascination," by Edmund Goulding. With her and the company of supporting players went Robert Z. Leonard, director general of the Tiffany production forces, who personally will supervise the making of "Fascination," and M. H. Hoffman, general manager and vice-president of the same organization. Miss Murray's first Tiffany production will be released through Metro January 23. It is "Peacock Alley," by Edmund Goulding, based on a story by Ouida Bergere.

The suspension of production activity in the Metro Hollywood studios was hailed with no little gratification by the technical staff of the plant, who will, in the time allowed for a vacation to players and directors be able to work unhampered by daily routine upon a multitude of improvements to increase to a still greater degree the knack of the Metro picture-making organization of getting the jump on the picture-releasing rate.

[illegible] "Any Wife" in photoplay form, "Sweet Kitchen" [illegible] and the supporting cast are exhibiting an interest [illegible] for the part. They are displaying their command of the [illegible] dramatic tone of the scene by journeying [illegible] to Catalina Island, where, in the grounds of the San Diego exposition, and finally into Mexico. "It is a picture of paradoxes," said George D. Baker, director of this S-L Picture for Metro. "We fly in the face of the rule—and we're going to take a majority of the exteriors in the interior of Mexico."

Newspaper Advertising Best Medium for Theatre, Trade Papers Best for Producers, Says Aaron Fox

NEWSPAPER advertising is the best medium for theatres; trade papers, including the national and regional publications, are indispensable for exploiting moving pictures, in the opinion of Aaron Fox, brother of William Fox, president of the Fox Film Corporation, and exploitation and publicity director for that organization, who was in St. Louis the past week arranging the exploitation features for the third consecutive week's showing of "The Queen of Sheba" at the William Fox Liberty Theatre, Delmar Boulevard.

"Advertising is the foundation for success in the moving picture industry," Fox said. "It is 98 per cent. of the battle. Newspaper advertising is the keystone of success for the theatre. Trade papers are the best medium for the producers and distributors. Exploitation features and other publicity mediums, such as billboards, etc., are auxiliary to the press.

"An exhibitor might be showing the greatest picture ever produced but he would lose money unless he told the public what he had to sell. There is one sure way of reaching the public, through their favorite newspapers.

"In times of depression, some exhibitors cutting down expenses think of reducing their advertising first. That is wrong. Personally I would reduce my orchestra, lay off some of the help and dispense with other incidentals before considering any reduction of advertising. When the public has less money to spend for amusements they select their entertainment with thought and care. A theatre owner should first make sure he has a high-class attraction and then go the limit in advertising that fact to the theatre-going public. That is what we are doing with 'The Queen of Sheba.' The fact we broke all box office receipts the past two weeks indicates the public will patronize high-class pictures."

Fox's pronouncement on the value and necessity of newspaper and trade paper publicity, appeared almost simultaneously with an interview with Festus J. Wade, president of the Mercantile Trust Company of St. Louis, which appeared in Printer's Ink, a trade publication. Wade, who is regarded as one of the leading bankers of the country, very forcefully told the value of advertising when he asserted that his bank immediately reduced the credit rating of any business man who reduced his advertising budget beyond the limits which the bank officials believed that a going concern in his line should.

In effect he said that in times of business depression, or select buying by the public, a business with a high class article to sell must advertise to get quantity producing. He pointed out that when they did not do so it was evidence there was something wrong with that concern and the wise banker immediately should cut down on the amount of money he is willing to loan it.

Pictures Produced in Western New York May Be Reviewed by Censors in Albany

MOTION pictures may be reviewed in Albany, N. Y., by some member of the state's motion picture commission; that is, if the requests of Buffalo producers are recognized. Of course the producers in the western part of the state would prefer reviewing in their own city of Buffalo, but if this cannot be secured then the state capitol at Albany, where the commission has already established a bureau, but without projection rooms, would be preferable to New York City. The claim is made that New York is too far away and that too much time is consumed in shipments, and that a half way reviewing bureau should be established.

Ansel W. Brown, head of the Albany bureau of the commission, has been spending much of his time in journeying over New York State, inspecting the exchanges and theatres. A week was recently spent in Buffalo. In one or two instances Mr. Brown unearthed exchanges there which were failing to supply the licenses and permits along with the films. Insofar as the owners of picture houses are concerned, however, Mr. Brown has found in every instance a desire to show only films such as bear the license or permit and serial number furnished by the commission.

It has ben decided by the commission to keep a supply of film bearing the seal of the commission, as well as serial numbers, in the Albany office. During the coming session of the legislature, the Albany bureau will probably become the headquarters of Chairman George H. Cobb of the commission, who not only will have certain legislation introduced, bearing on the commission, but will also be on hand to thwart any movement on the part of those who are opposing the continuance of censorship in New York State.

Scenarios Wanted
TWO-REEL COMEDIES
FEATURING CHILDREN AND
VARIETY OF ANIMALS
Campbell Comedy Corporation
4530 Sunset Blvd. Hollywood, Cal.

Voshell Engaged by Universal

J. M. Voshell, a motion picture executive with a wide acquaintance in the industry, has been appointed a production manager at Universal City. He succeeds Harry Schenck, who recently resigned from a position in which he had charge of several Universal units.

Mr. Voshell's initial efforts will be centered on two special productions, "Human Hearts," a Universalization of the famous Hal Reid stage success now being directed by King Baggot, and another venture of an uncommon nature, probably an all-star feature. The latter has not been organized sufficiently to warrant public announcements.

Percy Phillipson on a Visit to America

Percy Phillipson, sales manager of Pathe Freres Cinema, Ltd., of England, is on his first visit to this country, seeking "American ideas," as he said on his arrival. Mr. Phillipson is a film man of long experience in the United Kingdom, beginning in the exhibition field more than fifteen years ago. As head of the Pathe sales department there, he keeps in personal touch with the chief centres of distribution, the branches under his direct supervision being located at London, Leeds, Liverpool, Manchester, Glasgow, Cardiff, Birmingham, Newcastle and Dublin.

"In round numbers," he said, "we give service to 3,000 theatres, handling all the Pathe products—with the famous Pathe serials—and attractive array of comedies leading in public favor."

Montreal Approves of Sunday Films While Enforcing Ancient Blue Law But Prologues and Solos Are Banned

AFTER many years the lid has been clamped down upon Sunday amusements in the cosmopolitan city of Montreal, Canada's largest center, with the very important exception that "straight" picture theatres will continue to operate without hindrance, providing they offer nothing in the form of vaudeville, dance or solo features.

The order to close all but the picture houses was handed to Chief of Police Pierre Belanger on December 9 by the aldermanic executive council after deliberations covering a period of several days. Chief Belanger was instructed to close all theatres under the Lord's Day Act, a federal statute, excepting those which were offering only a picture program with orchestral or organ accompaniment. These theatres will be permitted to give overtures, but there is to be no acting such as prologues, ballet numbers, vocal solos or other such specialties.

Picture Houses Effected

The ruling will hurt the recognized vaudeville theatres, burlesque houses and French dramatic houses which have been operating freely on Sundays. It will also hurt the picture theatres in the French quarter, which have followed the policy of presenting rather elaborate vaudeville bills in conjunction with pictures on Sunday only. Such theatres as the Capital and Allen, large new picture houses which had been making a specialty of prologues and dance features, will also be seriously affected because they will only be permitted to present a portion of their regular program on Sundays.

H. M. Thomas, manager of the Capitol, however, has expressed the belief that the order will undoubtedly be amended to allow recognized picture theatres to give their regular bills on Sundays, prologues included. In his opinion, the ruling was meant to be applied to the vaudeville, burlesque and French dramatic theatres.

Not a New Law

There are two Loew theatres in Montreal, one of which, the Court, shows nothing but pictures at all times. The main Loew house has announced, however, that Sunday shows will consist of pictures only, to conform with the regulation. Incidentally, the order is not a new law, but the enforcement of one of the oldest Canadian statutes, which has been largely ignored in the past in Montreal. Moral uplifters attempted to close all local theatres in 1916, but failed absolutely. The present order comes direct from the civic administration.

Cassard Leaves Nicholas Power; Accepts Sole Distributorship of Baird Machine

S. S. CASSARD, known as "Dick" to the industry, has resigned as vice-president of the Nicholas Power Company. He has entered into a sole distributorship contract with the Baird Motion Picture Machine Company of Newark, N. J. The latter action followed a series of conferences between Mr. Cassard, and President Emory and Secretary Ruth of the Baird concern.

Mr. Cassard had much to say about the Baird Intermittent Movement, declaring that it will do anything any other movement will do, barring none.

"I am going to have 'dealers,'" Mr. Cassard said, "but they will be analogous to the organizations that are now misnamed 'distributors' by the other manufacturers. I shall make no change in territories which are now being properly covered by a competent dealer. Rather, it will be my idea to give real assistance to the dealer so that he will redouble his efforts. My office will temporarily be at 839 East Nineteenth street, Brooklyn.

It was nine years ago this December 17 that Mr. Cassard entered the employ of the Nicholas Power Company as chief clerk. Within three months he became purchasing agent and he continued in this capacity for five years. Later, as vice-president, he was called upon to reorganize the company, knowing the work of all departments, as he had served as advertising manager, sales manager and assistant general manager.

On November 1 of this year he determined to enter the field of portable projector manufacture. He did not feel free as an officer of the Power company to enter into negotiations with any other organization and so resigned. While he was perfecting plans to "break into" the field, news of his resignation reached the Baird company and his new affiliation followed.

TWO EXECUTIVES OF THE BAIRD MOTION PICTURE MACHINE COMPANY AND ITS SOLE DISTRIBUTOR

Left to right: T. DeC. Ruth, secretary and treasurer; Robert J. Emory, president, and S. S. Cassard, sole distributor of the Baird projectors

Star Productions, Inc., Is Capitalized at $200,000

The largest motion picture company incorporating in Albany during the past week, was the Star Productions, Inc., capitalized at $200,000, and including among its directors, two residents of Newark, N. J., Egidio W. Mascia and Angelo R. Bianchi, as well as Jennie Cassinelly of New York City. Other concerns filing papers in the Secretary of State's office during the last few days are:

Adventure Film Corporation, $100,000, with Frank S. Beresford, Louis A. Sarecky and Arthur B. Rothaus, of New York; X. L. Productions, $50,000, Harry S. Manus, Harold Flatte, New York, Charles Giblyn, Yonkers; Prymart Productions, $100,000, Murray Gidlin, Ernest Demure, Louis Lancaster, New York; Unity Pictures, $50,000, Ida L. Engelhart, Plainfield, N. J., Isabella R. Chambelain, Staten Island, Anna E. Bauman, New York; Bessel Theatres $15,000, Mineola, Harry Gross, New York, Mendel and Helen N. Lerner, Brooklyn; Morris Kleinerman, Inc., $5,000, Morris and Anna Kleinerman, Max Margulis, New York City.

Joins Wid Gunning

Harry McDonald, for the past several years associated with the Fox circuit of theatres, has joined the Wid Gunning organization at their home office in New York City. While with the Fox organization, McDonald had direction of thetres starting in Springfield, Mass., and covering every territory where William Fox was represented, as far West as Denver.

Binderup's Suit Against Pathe and Other Companies Set for January 17, U. S. Appeals Court, St. Louis

THE suit of Charles G. Binderup, of Minden, Neb., against Pathe Exchange, Inc., the Omaha Film Board of Trade and various other Omaha film organizations and officials is set for hearing in the United States Circuit Court of Appeals, St. Louis, for January 17. During the past week the court overruled a motion by counsel for defense to dismiss the case. The court decided that the case should be heard on its merits.

Binderup, who formerly conducted theatres at Minden, Upland, Blue Hill, Alma and Bloomington, and through the Binderup Circuit provided film and advertising matter for various other theatres in Nebraska, filed suit in the Omaha United States District Court for Nebraska in 1919, alleging that the Pathe Exchange, Inc., the Omaha Film Board of Trade and the various other film organizations and officials named defendants to the suit, had conspired in violation of the anti-trust statutes to refuse to sell him films and thereby ruined his business, as it was impossible for him to obtain pictures for his theatres and clients elsewhere. In his petition he asked for $240,051 damages. Under the anti-trust laws should he have obtained a verdict for the amount asked, he would have received judgment for thrice that amount, or $720,153.

The case was tried in the District Court for Nebraska and on June 11 last the court instructed the jury to find for the defendants. Binderup had claimed that he was placed on the blue or black list of the Film Board of Trade after he had been found guilty of "trumped-up" charges. The defense was that he had been found guilty of violating the rules of the Film Board of Trade, which regulations were necessary for the protection of the producers, distributors and the exhibitors of the Omaha district. It was contended that on one occasion a film, "A Musical Tramp," was shipped by the Sterling Film Company to Binderup's Minden Theatre by mistake on June 8, 1919, and it was not returned to the exchange until June 20, 1919, apparently having been used in the meantime. On another occasion he was charged with using a Pathe film without permission and with detaining Hallmark films beyond contract dates.

Among the film companies that are defendants to the suit are: Pathe Exchange, Inc.; Pathe Exchange, Inc., of Nebraska; Exhibitors' Mutual Distributing Company, of Omaha; Robertson-Cole Distributing Corporation, Famous Players-Lasky Corporation, Select Pictures Corporation, Goldwyn, Fox, First National, A. H. Blank, of A. H. Blank Enterprises, Vitagraph-Lubin-Selig-Essanay, W. W. Hodkinson Corporation, Metro, Universal, Laemmle Film Service, Carl E. Laemmle, Enterprise Distributing Corporation, Fontenelle Feature Film Company, Globe Film Company, Hallmark Pictures Corporation, the Omaha Film Board of Trade and the officers of the Film Board of Trade and the managers of the Omaha offices of the various distributing organizations named.

Binderup alleges that he had contracts for film with several of the exchanges, which he alleges they have declined to fulfill. He also has claimed that he was told he could not obtain film until he put up a $1,000 cash bond subject to the check of the Film Board of Trade that in the future he would obey all the rules and regulations of the organizations if admitted to good standing again. He charged that this regulation imposed on him was in restraint of legitimate trade.

The outcome of this case is being awaited with great interest throughout the country. It probably will be eventually carried to the United States Supreme Court.

Smith, Cohen and Walker Hear Pledges of Exhibitors to Support Movie Chats

A. W. SMITH, JR., sales manager of the W. W. Hodkinson Corporation, has returned to New York from a week's tour through the Middle West in company with Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Senator James A. Walker, counsel of the organization, and Michael O'Toole, in the interests of the Official Urban Movie Chats of the M. P. T. O. A.

They visited Toledo, Peoria, Milwaukee and Chicago, in each of which cities enthusiastic meetings were held with members of the organization, who pledged their support to the new Movie Chats to appear as a weekly release on January 15 through the Hodkinson exchanges.

"My experience on this trip," said Mr. Smith, "convinces me that the exhibitors of the country will stand squarely back of this one-reeel subject which Mr. Urban is producing for the M. P. T. O. A. After all, it is their own reel, produced to serve their best interests, and the sentiment in every city we visited was unanimous in favor of booking Movie Chats solidly through the year. I had an opportunity to discuss not only Movie Chats, but general business conditions, with leading theatre owners in the four cities we visited, and it was gratifying to hear a better tone in their sizing up of conditions in the industry.

"All of them appeared to be keenly interested in Mr. Cohen's explanation of the scope of Movie Chats, and I believe every theatre owner we met was wholeheartedly in favor of booking any feature to put his program on a higher plane. They seemed to sense immediately the enormous value Movie Chats would have in providing a point of more intimate contact with their audiences.

"Business seems better in every section of the country. Our own branches in the first six weeks of their operation broke all records for contracts, and when you consider that this covers a period during which their offices were in the chaotic state of moving, it speaks well for the completeness of their organizations."

Old Kalem Studio Burned

Fire destroyed the studio of Kalem & Co., Inc., at Cliffside, N. J., last week. The cause is not known and no estimate of the loss has been announced. The fire occurred at night.

Women Journalists Attend Selznick Luncheon to Anna Steese Richardson

By MARY KELLY

THE woman journalist was cited as the possible source of much fine screen material in an entertaining talk given by Mrs. Anna Steese Richardson, author of "A Man's Home," in whose honor Lewis Selznick gave a luncheon at the Pennsylvania Hotel, December 14. Invitations were issued to women, exclusively and about thirty, representing the newspapers, trade papers and magazines were present.

"All the romance and color of life in a big city, all the rattling skeletons of hardships and horror, all the thrills of an uncertain existence are understood by the average woman reporter," said Mrs. Richardson. "She may not experience all this, but she sees much of it on her daily round, and with her imagination and sympathy, she has one of the greatest opportunities conceivable to write successful screen dramas.

"Where many an ambitious writer has only his own fancies to draw from, she can go to life itself for her ideas, and her familiarity with character types naturally increases every day. Added to that she has learned to develop a sense of humor—so indispensable in this line of work.

Script Unchanged

"Another little bit of encouragement. Most of you have heard of the terrible things that are done to the original manuscript, by motion picture producers, and rather than see your brain-child massacred, you hesitate and defer submitting it. I am happy to say I have no such complaint. When the word came that this play which Mr. Breese and I had done together was under way at the studio, our first impulse was to stay away rather than suffer from seeing the many changes which we expected.

"When I got out there, however, I found that Mr. Ince was using not a scenario, adapted from our play, but our own manuscript. The continuity, only, had been changed.

"To show you that producers are as anxious as writers to keep pictures clean, I will mention, what perhaps has not been announced before, that Mr. Selznick did make one important change in the story. My version was taken from something which actually happened in New York City, but in his desire to keep the entire tone of the production above reproach, he did modify it in this instance. My entire experience with this company gives me assurance that the writer of wholesome themes can secure the cooperation of the producer of today."

Sketches Her Life

Mrs. Richardson sketched the story of her rise to success interestingly and frankly. Her first attempt to sell a play, she mentioned, occurred twenty years ago, and was not encouraging in its result. The success of "A Man's Home," she explained, was such a surprise to her that she hasn't yet solved it, nor is she sure that she can sell another one. But the longevity of the play of the home and family is something in which she has great faith.

Mrs. Richardson was introduced by Agnes Johnston, who represented the Selznick Company, and among the other guests of honor were Grace Valentine and Margaret Seddon, prominent in the cast of "A Man's Home," which will have its first showing at the Capitol, the week of December 18.

President Harding in Pathe News No. 99

What Pathe says are the only motion pictures for public consumption showing President Harding addressing the 67th Congress at its opening session will be presented in Pathe News No. 99, a reel that contains some of the most important events in world history, it is stated.

From Washington, one is taken via Pathe News to England and Ireland, in a story that covers in many details the great accomplishment of the settlement of the Irish question by Great Britain and the declaration of the Irish Free State. All the important personages associated with this historic development are shown in Pathe News.

Also the first scenes in Petrograd taken in many months are shown in this issue. A Pathe News cameraman, was right on the job when the new U. S. submarine, S-48, foundered while making a trial run off Bridgeport. Forty members of the crew nearly lost their lives, and many thrilling rescues were performed. The first use to be made of Helium gas, as a carrying power for U. S. military and naval blimps, was made in Washington, and a Pathe News man reported the event.

Oberholtzer Seeks Job as a Federal Censor

In an address at the Maryland Academy of Sciences on December 6, at a meeting which was held under the auspices of the Citizens' League of Maryland for Better Moving Pictures, Dr. Ellis P. Oberholtzer, organizer of the Pennsylvania Board of Motion Picture Censors, said that a vital necescity of the future is a federal censorship of motion pictures.

He urged that five men and women be placed on the federal board and that cooperation of the state boards should be given this body, and he claims that the boards now established in various states in the country are not working in harmony. A resolution was then passed in which the establshment of a federal board was favored

Leaves Allen Theatre

Francis A. Mangan, who for the past year has been production manager of the Allen Theatre in Montreal, has resigned to take a similar position in a large Eastern city in the United States.

This information is contained in a statement from Mr. Mangan, which also says the Montreal Allen Theatre will discontinue its elaborate presentation programs.

Large Audience Votes Against Censorship

An overwhelming vote against legal and state censorship of motion pictures, as indicated by ballot already received, was recorded at Town Hall, Saturday evening, December 10, when at a private showing of two films held by the National Board of Review of Motion Pictures, questionnaires were filled out by the audience and indicated an almost solid vote against mutilation of the pictures by censors.

"The Cabinet of Dr. Caligari," a picture shown as an exceptional photoplay by the Committee on Critique of the National Board last March, and "Shattered," which was likewise ranked as exceptional, were the two pictures screened.

The reason for the presentation as indicated in a program note was two-fold: to present to the judgment of the public for comparison two films, and at the same time to sound an intelligent motion picture audience upon the vital question of censorship. On this issue, the note says: "It has always been the contention of the National Board that censorship is unnecessary; that the ordinary police powers such as govern the spoken drama are sufficient to curb any alleged indecency that might appear on the screen and that the social and esthetic criticism exercised by a group of public-spirited people covers all requirements.

". . . Critical appreciation of screen values will, in our judgment, go far toward setting the power and virtue of the screen in their proper light. We have invited you tonight to help us in this important work of raising this new form of expression to a constantly higher level. We want your honest judgment."

Some fifteen hundred guests of the National Board of Review attended the showing.

Gunning, Inc., Additions

A number of important additions to its field sales force is announced by Wid Gunning, Inc., Joseph Bloom, for years Hodkinson division manager throughout the Middle West, has joined the Wid Gunning offices as Kansas City manager. Charles Schwarin, one of the best known film men in the East, is now Pitsburgh manager for the Gunning organization.

J. F. Flarity, who ranked as one of the most popular exchange managers in the New Orleans territory, returns to that zone as representative.

Great Financial Benefit to Accrue to M. P. T. O. A. Through the "Movie Chats"

SECOND only in importance to the initial announcement concerning the Official Urban Movie Chats which the M. P. T. O. A. will release through Hodkinson, is the announcement made public this week to the effect that all proceeds accruing to the M. P. T. O. A. from rentals in each state will be first credited to the state's national quota, and all sums over and above the individual state quotas will be returned to the treasuries of the states having exceeded their quotas. Taking into consideration the fact that practically every member of the M. P. T. O. A. will book "Movie Chats" the individual state revenues from the sale of the productions may eventually, it is pointed out, prove to be the largest source of income that the state organizations will have.

At the New England convention of the M. P. T. O. A. held last week in Boston, which was attended by Sydney S. Cohen and Senator Walker, "Movie Chats" were booked for more than 100 days on each issue. Additional bookings continue to be received and the original number of bookings in the New England territory will probably be doubled by the time the "Movie Chats" are scheduled for release.

Additional action on "Movie Chats" of importance to the industry was taken last week at the meeting of the executive committee of the New York State M. P. T. O. A. held in Utica. Every theatre owner present at the meeting signed a contract to show the productions, and it was indicated that the series will be booked by more than 80 per cent of the members in the state.

The interest taken in "Movie Chats" on the part of theatre owners throughout the country is said to exceed the interest in any other production, or series of productions, ever announced for release. This feeling is only natural, since the "Movie Chats" are the property of the M. P. T. O. A. and the sale of the product to the various theatre owners reverts to the credit of the national organization. Each state operates under a stipulated quota, and following the ruling that rentals exceeding quotas will be turned back to the state in which the quotas are passed, there is every reason why theatre owners everywhere should book the product.

Metro Entertains Mae Murray at Lunch in Celebration of Releasing Contract

IN celebration of her becoming a Metro star, Mae Murray was entertained at luncheon at the Hotel Claridge, New York, December 12, by officers of Metro Pictures Corporation, distributors of her specials; executives of Tiffany Productions, Inc., makers of them, and the district and branch managers of the Metro exchanges.

Congratulations were extended to Miss Murray for her achievement in the first of the photoplays to be released through Metro, "Peacock Alley," which those present at the luncheon had seen at a preview a few days before. This screen story of Paris and New York by Edmund Goulding, based on a story by Ouida Bergere, is presented and was directed by Robert Z. Leonard, and is a Tiffany production.

Present at the luncheon were Marcus Loew, Richard A. Rowland, president of Metro, who last weeek returned from a three-months' European trip in the interests of the company; J. Robert Rubin, attorney for Metro; Charles K. Stern, William E. Atkinson, general manager of Metro; E. M. Saunders, general sales manager of Metro; Robert Z. Leonard, Miss Murray's director; M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., and the Metro district and branch managers who came to New York in order to witness the preview.

In the course of the luncheon it was announced that Miss Murray, Mr. Leonard, Mr. Hoffman, Mr. Goulding and a company of players would leave the following day, Tuesday, for Cuba, there to begin producing the star's second photoplay for Metro release, "Fascination." As in the case of "Peacock Alley" the story of "Fascination" is by Edmund Goulding. It was prepared on conference with Miss Murray and Robert Z. Leonard.

Alice Brady Hurt When Speeding Auto Overturns

By wire to Moving Picture World

Albany, N. Y., Dec. 12.

Alice Brady, Motion Picture star, was injured in an automobile accident near Albany this morning when the limousine in which she was speeding here from New York City to fill an engagement, skidded and turned turtle at East Green Bush, five miles south of this city. In addition to Miss Brady, two other occupants of the car, Adelaide Sullivan and Leo McKenzie, were also injured.

The three were removed to the Albany Hospital, where it was found that Miss Brady's injuries consisted of a badly sprained ankle, together with bruises about the body and a severe nervous shock. Later in the day Miss Brady was taken to the Hotel Ten Eyck. The other two occupants of the wrecked car remained at the hospital. Miss Brady and her company were to have appeared in two performances of "Forever After" at Harmanus Bleecker Hall under the auspices of Albany Shriners.

The car in which the actress was riding went forty feet straight through the air before it landed, according to a farmer living near East Greenbush, who witnessed the accident. It was traveling faster than 50 miles an hour, he said. When it landed the two women were inside, Haysu, the Japanese chauffeur, being thrown for several feet and lying unconscious when he reached the scene. Persons who later on saw the wrecked car declared that it was little short of a miracle that all four had not been instantly killed.

Leo McKenzie suffered a bad cut on the left leg which required several stitches later on at the hospital. As soon as Miss Brady was able to issue orders, she asked that her personal physician, Dr. McPherson, of New York, be summoned. He arrived on an afternoon train.

Miss Sullivan was not badly injured. McKenzie, who was limping about on one foot when help came, informed those who reached the scene that there were two women under the machine. These were dragged forth to safety, the machine meanwhile resting on its horn and keeping up an unearthly screeching.

All unmindful of her own painful injuries, Miss Brady kept calling for her pet dog "Sammy," fearful that the wire-haired fox terrier had met an untimely death in the crash which had come within an ace of snuffing out the lives of the four persons. But Sammy was found, and as Miss Brady was assisted into one of the waiting ambulances, summoned by Dr. Garrison, of East Greenbush, she apparently forgot all about her own sufferings in the joy of having her pet alive and in her arms.

All performances by Miss Brady and her company were called off.

Theatre Successfully Defends Suit Alleging Assault by An Usher

A jury in the St. Louis Circuit Court has returned a verdict in favor of the McKinley Amusement Company, owner of the Majestic Theatre, which had been sued for $35,000 damages by Steve Camatson. The jury was out only a few minutes.

Camatson alleged that when he, his wife and two children went to the Majestic Theatre one night, an usher struck Mrs. Camatson. He said that he resented the attack and was then beaten by the usher, who he claimed struck him on the head with a blackjack. Camatson claimed he was knocked unconscious. He charged that as a result of his injuries he lost his memory and was unable to keep his position as a waiter.

The defense contended that Camatson created a disturbance at the theatre and that the usher acted in self-defense. Camatson was arrested on a charge of disturbing the peace, but was acquitted in police court. In his petition he asked $35,000 damages on three counts, but the court sustained demurrers to two of the counts for $20,000 before the case went to the jury.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE return of the moving picture business to what it considers normal has been and will be a slower process than the over eager may expect. That the return is in progress there is no doubt whatever. In some centers it has already come back but by no means in all sections. It will be remembered that our industry was probably the last to be affected by the general business depression and this can easily account for the fact that it has not been among the first to feel the benefits of the business revival. On the other hand the pictures have not suffered so much as many other businesses and this is the best possible tribute to its stability. The industry was not prepared for a depression and in consequence the hardships were greater. The lesson has not been without value as it is not likely that it ever will be caught unready again.

With an eye to the future a conservative, perhaps a too conservative, program has been adopted by most of the larger and almost all of the smaller producing companies. This has made room for independent production of merit and the independent market is already beginning to feel the effects of this stimulation.

As we approach the closing of the year we find ourselves as a business on the upgrade again and recovering in a substantial, even if in a slower, manner than all could wish from the slump of the late Spring and Summer months. It requires no extreme optimism to view with enthusiasm the trend toward big and bigger business and none can feel other than gratified that our business has been able to successfully endure a severe season and come through as we have.

We believe we voice much more than a hope when we express our belief that the new year will see new high records hung up in the theatres as the productions are better now than ever before and the business is on firmer ground than at any time in its history.

The acquisition of S. S. Cassard by the Baird Company as sole distributor of the product of that organization is announced in this issue. This is important news and it comes as a sort of plus guarantee for the Baird projectors as Mr. Cassard is the type of business man who refuses to sell goods unless he himself is absolutely satisfied regarding their merit. His fine reputation in the trade gives him an illustrious start on his new activity and we extend to him our very best wishes.

In the acceptance by Frederic G. Lee of the chairmanship of the finance committee of Famous Players-Lasky, the company has secured the complete attention of a man of sound financial training and ability who has had the advantages of a close association with the Famous Players-Lasky organization. We congratulate the company on this happy choice.

We call the especial attention of our readers to the special Christmas number which will come to you as the next issue of Moving Picture World. It will contain much of beauty, photographically, and much of interest in text and advertising. We advise you in advance so that you may be prepared to enjoy yourselves in a seasonable manner.

James A. Walker, the high salaried orator, now trooping through the West, has modified his attacks against Associated First National Exhibitors because of the apparent lack of response by exhibitors to this style of trial of the companies in the industry. The chief crime of which First National is accused is the desire to run its own business as an exhibitor organization regardless of outside interference. The orator, stung by the truths told in pleasant form by Moving Picture World, has included this publication and its editor in his repertoire of vituperation. We acknowledge with due modesty this splendid tribute to our decency and we are willing to be classed with Mr. Zukor, Mr. Williams and all the other fine men who have at one time or another been targets for Jimmy Walker's alluring shouts. If he were not already fully paid we would feel inclined to pay him well for the advertising. But possibly he feels his indebtedness for the nice things we can't help saying about his clever wit and the general cheerfulness of his spell-binding.

Splendid Entertainment

FOR entertainment good and plenty we recommend Molly O', the Mack Sennett production in which Mabel Normand is the star by reputation and by the absolute right of a great performance. We saw Molly O' at the Central Theatre in New York as one of a large audience and with a large audience is the one and best way to view a comedy. The critics laugh their approval or in silence register their disapprobation. We have not been in the center of such a storm of merriment and natural laughter since we sat under circumstances very similar to see Mr. Chaplin in The Idle Class.

If it is thought desirable to analyze the story of Molly O' our dramatic structure experts will find two stories in one, but the audience by their laughter at the fun and by their breathlessness at the thrilling things made their own complete continuity and Molly O' became for them a thoroughly enjoyable and satisfying recreation.

Admirably cast, richly presented, beautifully photographed, the production is another of the season's splendid successes.

ARTHUR JAMES.

Rich Variety of Pathe Short Subjects, Including Serials, Scheduled for 1922

Special preparedness to meet the needs of exhibitors during 1922 is announced by Pathe. Acting upon convictions which have remained unchanged through many months past, and which are now cordially supported by leading exhibitors in all parts of the country, this organization declares itself more able than ever before in its history to provide theatre owners with the means of stimulating increased attendance without increased expenditure, with the result of a quicker turnover and the consequent solution of problems most pressing at this time.

In this connection Pathe places emphasis on the increasing value of the program made up mainly of the best class of short subjects. In a statement published more than a year ago Paul Brunet announced that this tendency was foreseen and that Pathe Exchange was concentrating on short subjects and serials —the episode character of the latter placing it in the same classification. The present announcement declares that energetic action under this policy enables Pathe to face the new year with confidence in keeping with the variety and richness of the material on its lists, and the timely value of which enterprising exhibitors already have attested.

The claim is made of having very satisfactorily solved the "feature problem" so vexing to a large class of exhibitors—meaning the picture of from five to eight reels that is attractively exploited and relied upon to fill the house. The "problem" is that of the many exhibitors who, in order to meet the expense of playing such a feature, feel it necessary to omit from their program standard short pictures, although aware that these are established favorites with their patrons. Even if the "feature" is a sure fire hit it does not lessen the need for a diversified program, but if it is lacking in broad popular appeal, many in the audience will regret their admission investment who would have gone away almost, if not quite satisfied, after a hearty laugh over a one-reel comedy following the feature, or contained in a short subject program.

More For a Dollar

Referring to his conversations with exhibitors in different sections, a Pathe executive states the case this way:

"The tendency of the times is to give more for a dollar. When a movie patron goes to a candy store she finds that more and better candy can be had for a dollar than at any time in the past three years. Naturally she expects a similar advantage when paying her money in at the picture theatre box office. An audience is a gathering of people brought together by different motives. A certain percentage come to see the 'feature,' but there is also a large number who attend through a desire to see Pathe News. Others consider their money best invested in 'Aesop's Film Fables' or a 'Snub' Pollard comedy, and still a great many others attend the theatre only when Harold Lloyd is the attraction. It takes all these different groups of people to make a paying audience. And unless everybody in the audience gets something he or she especially likes, habitual attendance at that theatre is not to be counted on."

Out of recognition of this situation has come the discovery that certain short subjects, properly announced, have all the drawing power and are just as logically "featured" as any pretentious five or eight reel "feature." The multiple reel, Harold Lloyd comedies, as is well known throughout the motion picture world, are often taking the place of the usual feature on the programs at the big New York theatres, and in many other cities.

Because of contracts which had to be lived up to, the Symphony Theatre in Los Angeles recently closed a short subject program run of forty-four days, using the Lloyd comedy, "Never Weaken," as the feature attraction. The body of these programs was made up exclusively of Pathe short subjects. During the entire run of this short subject program the theatre was packed to its doors. It is stated that instances of the same sort in different sections are of increasing occurrence, and that episodes of the avidly booked new Pathe serial, "Hurricane Hutch," are featured at many theatres as the leading attraction of all short subject programs.

Thirty Features

In thus emphasizing the exceptional value of their list of short subjects, Pathe in no way minimizes the standard importance of "features," of which the active Pathe list names more than thirty, with others presently to be announced. One of the latter, the release date of which will be forthcoming very shortly, is said to offer to American audiences a masterly picturization of the greatest work of a European author more greatly appreciated in this country than even in his own.

Exhibitors are very familiar with and generous in their bookings of Pathe short subject releases which have long been standard—as Pathe News, Pathe Review, scenic and educational reels and Topics of the Day. The same is stated to hold good with respect to the many releases of varied subjects in this classification made during the last year, and which remain very much alive. These include the Tom Santschi and Holman Day two-reel dramas of intense action depicting real life in different manifestations of the great outdoors; the fascinating "Adventures of Bill and Bob," humane boy hunters and trappers; the series of jungle adventures of Major Jack Allen, and the continuing weekly releases of Hal Roach and "Snub" Pollard one-reel comedies and the series of Aesop's Film Fables, the latter marking the highest development yet reached in the animated cartoon medium, and enormously popular.

Of exceptional value to exhibitors and welcomed everywhere is the series of the one-reel Harold Lloyd comedies which placed that screen comedy genius in his present exalted position, in which appear also "Snub" Pollard and Bebe Daniels. Continuation of these prime laugh-makers extends into the new year, with their exhibitor value still increasing. Besides these, short comedy series featuring other Hal Roach comedians are enjoying growing favor.

New Comedy Series

For the end of this year and the beginning of the new year Pathe releases an attractive comedy series of a highly original character, produced by the AyveeBee Corporation and starring the Broadway stage favorite, Ernest Truex. Three subjects are announced in this series—"Little, But Oh My," "Stick Around" and "The Bashful Lover." These are of two-reel length, rapid and spirited in action, and are considered to possess unusual drawing power owing to the star's wide reputation as an original and refreshing type of spontaneous laugh-maker.

Two other short subject releases, fresh for the beginning of the year, hardly need to have their qualities explained to film patrons anywhere in the United States, as they are based on stories in the Saturday Evening Post which have had a circulation of more than 40,000,000 copies. These are by Harris Dickson, famous southern creator of "Old Reliable." They are filmed by the Harris-Dickson Corporation under the author's direct supervision with the original titles of "The Custard Nine" and "The Beauty Contest." The length is two reels each.

Soon after the beginning of the year, it is stated, Pathe will make definite announcements of other short subject material to be released during the winter and spring. There will be also a new Charles Hutchison serial, now in production, which is expected to challenge the success scored from the start by "Hurricane Hutch." The last named already has a close second in Ruth Roland's "White Eagle," which she will follow in a few months with another bearing the intriguing title of "The Timber Queen."

Hope Hampton in "White Faith"

"White Faith," a novel by William Dudley Pelly which is shortly to make its appearance in serial form in one of the leading magazines, has been selected as the next starring vehicle for Hope Hampton First National star, who has just completed "Star Dust." Clarence L. Brown will direct the coming production.

Associated Exhibitors Thanks Theatre Owners for Support

Associated Exhibitors have issued a statement by J. E. Storey, sales manager, in which he expresses gratitude to the exhibitors of the country for the manner in which they supported the Associated Exhibitors' features and the Associated Harold Lloyd comedies during the year which is just closing.

In part Mr. Storey says: "When you consider the fact that during the past summer the exhibitors were handicapped not only by a protracted hot period but by a business depression which reflected the general situation in all of our industries, it is gratifying to realize that the product of Associated Exhibitors made as splendid a record as any organization comparable to ours.

"Associated Exhibitors set out with the sole purpose of distributing feature attractions of consistently good box-office value. The business which we have done and the expression which we have received from hundreds of exhibitors indicates that we have not fallen short of our expressed intentions.

"We are particularly proud of our Harold Lloyd comedies. Starting with 'Now or Never,' which was released last March, Harold Lloyd has steadily, I might even say phenomenally, risen in box-office value and in popularity with the general public. In May we released 'Among Those Present,' which was hailed as one of the finest comedies Hal Roach ever produced. In July, came Harold Lloyd's 'I do,' a tremendously appealing comedy based on married life, which proved a big winner. Following this offering, came 'Never Weaken,' which proved a veritable triumph for Harold Lloyd and is acknowledged to be one of the most sensational comedies ever made."

SCENES FROM "IN THE CORNER POCKET," STARRING "SNUB" POLLARD. A PATHE RELEASE

Educational to Give Showing for the Students at Annapolis

Educational is to provide an evening's entertainment for the middies at Annapolis in connection with its special showing of the short feature, "The Battle of Jutland" at the Naval Academy on January 7.

With the co-operation of Admiral Wilson, superintendent of the Naval Academy, Educational has arranged a program of short subjects such as Broadway theatres in New York have been running more and more frequently in the last year for the entertainment of the discriminating Broadway audience.

From the pictures available at the Washington branch of Educational Film Exchanges, Inc., pictures of all types that are typical of Educational's product have been selected and arranged around the presentation of "The Battle of Jutland." Music will be provided by the band at the Academy, the score arranged and used by Dr. Hugo Riesenfeld at the Rialto for the first American showing of "The Battle of Jutland" being used for this picture.

The program will open with an overture by the Academy musicians. A Robert C. Bruce Scenic Beautiful, "Strolling Minstrels," a subject that lends itself particularly to musical accompaniment, will follow. Then the current issue of Kinograms will present for the students and naval officers present the news of the week.

"The White Mouse," the latest of the Selig-Rork Photoplays in two reels, with an all-star cast headed by Lewis Stone, Wallace Beery and Ethel Grey Terry, will provide the dramatic part of the program, and then "The Battle of Jutland" will be shown.

The program will be closed with what is perhaps the biggest picture Christie has ever made in two reels, "A Barnyard Cavalier," in which Bobby Vernon dreams that as a cavalier of Old France he has saved Princess Jane after battling fifty guardsmen, and then tries to carry out his dream in real life on the farm, failing sadly in his efforts to be a hero.

Educational is also to show "The Battle of Jutland" at the Marine Barracks in Washington for the benefit of naval and army officers unable to attend the showing at Annapolis. A second print of this picture of the world's greatest naval conflict, has recently arrived in the United States, and the negative is to follow shortly. On receipt of this, Educational plans to rush work on the picture for its early release throughout the country.

Gives Dinner at Writers' Club

Supervising Director Elmer Harris of Realart, and his scenario staff recently gave a dinner at the Writers' Club, Hollywood, in honor of William Bullitt, head of the Scenario Department, New York office of the Famous Players-Lasky Corporation; Frank E. Woods, supervising director, West Coast Lasky Studios, and Will Payne, novelist, now writing for Realart.

Included in this complimentary affair for the two scenario heads of the Lasky Corporation, and the author, were the following Realart scenarists: Harvey Thew, Douglas Doty, Aubrey Stauffer, Milton Schwartz, Frey Myton, Percy Heath, Eugene Lewis, Tom Hopkins, Nathan Stedman and Wells Hastings.

Realart Month Is Announced

Out of the Chicago office of Realart comes the announcement of another Realart month. Several weeks ago the New York office announced a similar booking. The Maplewood Theatre in Chicago is the latest house to run a Realart month.

"The Right That Failed" to Be Released by Metro February 20

"The Right That Failed," the prize ring photoplay which will be released by Metro on February 20 with Bert Lytell as star, is an adaptation of a Saturday Evening Post story by J. P. Marquand. It was the writer's first story, the only story he has had published so far, although he has sold two serials, "The Unspeakable Gentleman" and "Only a Few of Us Left," which will be published in the Ladies' Home Journal and the Saturday Evening Post.

Mr. Marquand is twenty-eight. He started writing fiction last July, when he chucked his job as an advertising writer and retired to Newburyport, Mass., with $600 he had saved and thousands of dollars worth of ideas that he had been accumulating for some time. He was in the class of 1915 at Harvard, where he was one of the editors of the Harvard Lampoon. He then started newspaper work on the magagine page of the Boston Evening Transcript.

"When this country declared war, I chucked my job and went to the first officers camp at Plattsburg, and was given a first lieutenancy of artillery," he said. After the war Mr. Marquand got a job as assistant magazine editor on the New York Tribune, which he gave up to write advertising copy.

"The Right That Failed" was adapted for the screen by Lenore Coffee. It is being produced by Bayard Veiller, with a cast that includes, besides Bert Leytell, Virginia Valli, DeWitt Jennings, Philo McCullough and Mr. Otis Harlan. The photography is by Arthur Martinelli and the art direction by A. F. Mantz.

Sinking Ship Makes Realistic Scene for "The Power Within"

One of the most realistic and thrilling shipwreck scenes ever portrayed on the screen, it is said, is only one of the many dramatic punches in "The Power Within," produced by Achievement Films, Inc.

The actual sinking of a five thousand ton passenger vessel, was staged off the New Jersey coast and provides a remarkable screen sensation, it is stated. It was for this picture that the authorities of the New York Shipbuilding Corporation at Camden, N. J., turned over all the facilities of their immense plant to the producers.

Prints on "The Power Within" have been shipped to all the Pathe branches and trade showings will be held. Pathe considers this picture will set standard for 1922 releases. It was directed by Lem. F. Kennedy.

On Vacation

The first three weeks of December will mark the first long vacation Bebe Daniels has had since becoming a Realart star, nearly two years ago.

BETTY COMPSON PROVES AN APT DANCING PUPIL OF THEODORE KOSLOFF IN REHEARSALS FOR DANCE SCENES IN WHICH THEY BOTH APPEAR IN MISS COMPSON'S NEW PARAMOUNT PICTURE, "THE NOOSE"

"Garments of Truth," a Metro Picture, Receives High Praise

The new Gareth Hughes picture, "Garments of Truth," has inspired the following communication from Harry L. Tyler, of 1 West 37th street, to Metro Pictures Corporation:

"Do you and the creators of 'Garments of Truth' really appreciate how superbly you have made a masterpiece? Last evening I took several people to the Bunny (I live at the corner of 143rd street and Broadway, which is near) and, to be frank, did not expect anything above the upper Broadway average—which is high enough, I am glad to say. It is putting it mildly to tell you that we were astonished at the finely wrought 'Garments of Truth.'

"I am frequently invited to the best theatres in the city to see the world's widely heralded films. I have probably been among the first to review a great many of the picture now enjoying world-wide fame. "But I want to say to you that never in all my experience have I before had the good fortune to see on the screen anything that in many respects approached 'Garments of Truth.'"

"Without Benefit of Clergy" Continues to Win Approbation

Production fidelity to Rudyard Kipling's own scenario of "Without Benefit of Clergy" is winning material rewards far beyond the metropolitan areas, where the picture was so warmly welcomed by its earliest audiences, according to accumulating reports from various parts of the coutry, says Pathe.

A reviewer, in the Wisconsin News of Milwaukee, of November 22, refers to "Without Benefit of Clergy" as a "de luxe production from Pathe studios," and continues: . . . There is not a single 'undertone' portrayal in those of the large cast. The details of costumes and sets are marvellously well carried out."

A reviewer in the Cincinnati Times Star of November 29, writes: "We have never been to India, but these scenes, the people and the poignant romance of the Englishman and the little dark-skinned 'Ameera' are just as we dreamed them when we read 'Without Benefit of Clergy!' Here is one of the most delightful picturizations of a novel that was ever made."

"The Beggar Maid" Shown for Columbia University Students

The faculty of Columbia University introduced an innovation last week when actual films were incorporated in the studies of the class on motion picture technique and production. The first film used in the class studies was Triart's "Beggar Maid," first of the series of Great Masterpiece productions being distributed by Hodkinson. This is the production based on the painting by Sir E. Burne-Jones which ran two weeks at the Rivoli and Rialto Theatres in New York, three weeks at the Park in Boston and is now in the second week of an indefinite run at Grauman's Rialto in Los Angeles.

A. O. Price, a representative of the Triart office, was present at the showing of "The Beggar Maid" in Columbia and afterwards dwelt on the technical points involved in the production of pictures, and of "The Beggar Maid" in particular, following which he devoted a half hour to answering questions of the college students.

Fox Picture Recommended for Yuletide

"Over the Hill," the Fox superspecial, has been named by the National Board of Review as one of the most appropriate pictures for presentation by exhibitors during the Christmas and New Year holidays. It was named according to announcements issued early this week as among the best productions of 1921, and the suggestion is made by the Board to showmen throughout the country that selections be made from its list for the holiday program.

A large number of bookings of "Over the Hill" have been recorded by Fox Film Corporation. Exhibitors from hundreds of the smaller cities throughout the United States and Canada have been requesting Christmas Week bookings, with the result that despite the large number of prints originally provided, many of the demands will necessarily be disregarded for the time being because of shortage of prints.

Hughes Is Star in "Stay Home"

Gareth Hughes, the dreamy youth of "Sentimental Tommy" and "Garments of Truth," swings into a new style of characterization in his forthcoming photoplay, "Stay Home," in which he plays a brisk young business man who is lured into an adventurous career in a chase that leads from California to the Andes Mountains in South America.

"Stay Home" is the first of a new series of Gareth Hughes pictures produced by George D. Baker for S-L (Arthur Sawyer and Herbert Lubin) Pictures, for release by Metro.

McGowan's Second for the Playgoers

"The Ruse of the Rattler" is the current J. P. McGowan feature being released by Playgoers Pictures. This is the second of a series of five reel features made by Herald Productions, Inc., in which J. P. McGowan is the star as well as director. The first was "Discontented Wives," in which Mr. McGowan was supported by Lillian Rich.

It is understood that the third McGowan feature will be released in January, the title being "Fighting Chances," a railroad story of many thrills and a big heart-interest. The fourth feature of the series has the temporary title of "Hills of Missing Men."

Large Cast with William Farnum

One of the biggest screen casts that has been assembled recently is supporting William Farnum in a picture he is making at the New York studio of William Fox. The feminine leads are divided between Peggy Shaw, late of the Ziegfeld Frolic, and Myrta Bonillas.

Convicts Praise "Over the Hill"

As evidence of the emotion aroused in the 2,300 male convicts of the Michigan Penitentiary, during the recent screening there of "Over the Hill," the Fox super-special, Warden Henry L. Hulbert sent to the Fox offices more than fifty of the several hundred letters written voluntarily to him by the men in praise of the photodrama.

One letter signed 12,439 (the convicts are known by numbers) read in part: "Words cannot express the thanks we boys feel toward the producer of 'Over the Hill.' I could not help but notice the tears of some boys who sat near me, in whose hearts I felt no tenderness existed. You would be surprised to see what an effect it has taken on us. There seems to be a warmer feeling amongst everybody here."

"The Wheel" to Be Eight-Reeler

What is alleged to be the most expensive French picture ever produced is "The Wheel," an Abel Gance production which the young author-producer intends taking to America as soon as he has finished cutting it. The picture was more than a year in the making and four camera men were constantly on the scene. The present length of the negative is 500,000 feet, and it is to make an eight-reel picture in its finished state. Ivy Close plays the leading feminine role.

Three "Villains" in Dalton Film

Dorothy Dalton's latest Paramount picture, "Tharon of Lost Valley," which has just been put in production under the direction of Paul Powell, has three screen "villains." They are Frank Campeau, Clarence Burton and George Fields.

Strand Presents "All For a Woman" in French Style

Once a man was forced by many necessities to accomplish an unusually difficult task. He taxed his ingenuity until even he himself was amazed at the result of his own efforts. But he was not content with that alone; he wanted to know more of his dormant genius at invention in order that he might have more control of it; and in experimenting with his great gift, each new attempt culminated by being better than the last.

Managing Director Joseph Plunkett of the Mark Strand Theatre, N. Y., has emulated that wonderful man. When he presented his first prologues at the Strand, they were extraordinary,—in conception, execution and presentation. Of course he didn't stop there; he continued excelling himself. His latest creation is "Place de la Revolution," which he presented as a most appropriate prologue to "All For a Woman," the newest continental picture which is released by First National. He has taken the most impressionable bit of action from the film—the guillotine scene—and has breathed life and realism into it by putting on the stage in settings, colors and music. The settings were painted by John Wenger according to Mr. Plunkett's idea.

Proclamation Read

"Robespierre" (Litolf) is played by the Strand Symphony Orchestra as the overture, and when the music describing the stirring scenes of the French revolution is reached, the announcer, guarded on each side by a soldier, makes his entrance and reads the proclamation. As he nears the finishing sentences the lights go up, revealing the guillotine and the mob clamoring about it as a victim is being lead by the soldiers for execution.

Circuits Tie Up to Fox Week

Reports from key centers throughout the United States, Canada, Europe and points in Mexico and South America show that thousands of exhibitors are booking Fox Film Corporation productions solidly for the week of January 29 to February 4, inclusive, which has been designated as Fox Anniversary Week. Reports are confidently awaited from the Orient.

Although less than a month has passed since the initial announcement concerning the ninth birthday celebration of the organization headed by William Fox, branch managers have reported more than 85 per cent. of the large American circuits already lined up with Fox features for the big week.

The contracting with these large strings of chain houses is indicative of the popularity of the plan and of the assurance that when the smoke of the campaign is over negotiations will have been consummated with more than 95 per cent. of the exhibitors who have shown Fox pictures at any time, and with a host of others.

Exhibitors will be specially interested in the current year's production of Fox super-specials, all of which either have had or will have pre-release runs on Broadway to demonstrate their worth. Among these specials are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Thunderclap," "Shame," "Queen of Sheba," "Perjury," "Footfalls" and Zane Grey's "The Last Trail."

Reports already made public show that these specials have broken records for long runs in hundreds of theatres. In many localities they have set a pace which is difficult to comprehend. "Over the Hill" has enjoyed runs of two and three weeks in theatres which heretofore never played pictures longer than three or four days. Many small towns in the Middle West, whose programs have been changed thrice weekly, have given several of these super-specials profitable runs of seven and eight days.

First Nationals as Holiday Films

The popularity of First National pictures with the picture loving public of North Central Ohio, was indicated by the fact that First Nationals were offered by exhibitors in a great many instances, as Thanksgiving day attractions.

W. K. Richards, of the New Royal, Findlay, served a veritable First National banquet with Constance Talmadge's "Lessons In Love" as the piece de resistence. Wesley Price, of Norwalk, formally opened his recently purchased Huron theatre, Huron, on Thanksgiving day, with "The Golden Snare," a First National. The largest crowds that had ever attended picture show performances in Huron, were attracted, it is said.

Issues Heralds for More Films

Cosmopolitan Productions has followed its ingenious doll cut-out herald for "Enchantment" by issueing two more unusual heralds—one for "Get-Rich-Quick Wallingford" and the other for "Just Around the Corner."

John Barrymore Is Impersonated

John Barrymore was impersonated in a prologue staged to precede his film, "The Lotus Eater," when it was played at the Brooklyn Mark Strand, Managing Director Edward L. Hyman arranging a typical south sea festival for the novelty which included opera singers, dancers and a wealth of stage scenic art.

Walter Smith, operatic basso, appeared in the prologue as Mr. Barrymore, dressed as the stranded aviator who found contentment upon the island inhabited by happiness-seekers. Mr. Hyman created throughout the prologue the atmosphere of happiness which is the motif of the story.

Edward L. Hyman's prologue for First National's "The Lotus Eater" during its presentation at the Brooklyn, N. Y., Strand

SCENES FROM "HER MAD BARGAIN," STARRING ANITA STEWART. A FIRST NATIONAL ATTRACTION

Fannie Hurst Contract Followed and Changes in Adaptation Were Absolutely Necessary, Says Clark

W. A. Clark of Hope Hampton Productions, which produced "Stardust," starring Miss Hampton and based upon the recent novel of that name by Fannie Hurst, gave out the following statement, relative to the objections of Miss Hurst after she had viewed the picture with some of her friends at the First National projection room last week.

"So far as Miss Hurst's threats of legal action are concerned," said Mr. Clark, "we are not worried in the least. The contract under which Miss Hurst sold the film rights in the novel gave the producer every right to change or alter the story in any way the producer deemed desirable for screen purposes, and this is all we have done. The contract also requires the producer to carry Miss Hurst's name on the film as author of the novel. However, in order to avoid any possible objection on Miss Hurst's part, we have announced the picture as suggested by her novel.

"As to the desirability of the changes we have made and whether they have improved the story for the screen, Miss Hurst is of course entitled to her own opinion. We regret very much that the author should feel so terribly offended and consider the changes made in the nature of personal insult. No one more than ourselves has greater regard for Miss Hurst's ability as a writer of most entertaining stories which read marvelously well.

"It has been the experience of all producers that it is necessary and imperative very often not only to change one situation but to change a great many when translating to the screen some famous work. Only lately a film has been shown on Broadway which has had tremendous success, but this film did not follow the lines of the book.

"We are perfectly willing to have the public judge whether or not the changes we have made in the narrative have improved Miss Hurst's story for screen purposes. The picture has been shown in three cities to date, Atlanta, Charlotte, N. C., and Louisville. In each of these cities the press and public have proclaimed our picture one of the best they have seen in a long time. The changes in the story have been approved by critics and public where shown, and we more than confidently await the final verdict of the public at large as to whether our changes were amply justified or not."

Miss Devore as Iron-Clad Knight

You can generally count on Al Christie and his comedies to do something in each comedy that is different from what they served for entertainment before, Educational says. This time Dorothy Devore, petite brunette leading lady, is put into a suit of steel armor in which to escape when she gets into an innocent mixup. It all happens in "One Stormy Knight," the latest Christie comedy completed for Educational release.

Miss Devore opened the new year's series of Christie Comedies by appearing as Cleopatra. Later she was a ten-year-old vamp in "Saving Sister Susie." Now she is in an entirely new role. There is a fine comedy cast in support of Miss Devore in this picture, it is stated. Jay Belasco plays opposite Dorothy. There is another well-known comedy pair in Alice Maison and Earl Rodney. Other comedy parts are taken by Ward Caulfield, an old standby of theatregoers and one of the original variety men; Tom Dempsey, Billy Fletcher and Vic Rodman, all of whom have been featured in comedies.

Ballin Finishing New Production

Hugo Ballin has nearly completed "Luxury Tax," his fifth independent production for Hodkinson release. The work is being finished at the Jackson studios. The story is woven about a girl with little money, and a young millionaire with a great deal, and is said to have many novel twists and an unusual ending. Mabel Ballin heads the cast. Other notable actors are Raymond Bloomer and Crauford Kent.

"Beyond the Rainbow" for R-C Release Middle of February

William Christy Cabanne has completed the casting of "Beyond the Rainbow," which will be his next production to be presented by R-C Pictures and has already begun to shoot some of the scenes at the studio at 3 West Sixty-first street.

There is an all-star cast, and the production will be invested with splendid scenery and lavish effects, it is said. The scenes are laid for the most part in New York. In adapating the story a newcomer to the ranks of screen writers has had an important part. She is Miss Leila Brooks, of whom Mr. Cabanne says: "Miss Brooks shows remarkable adaptability for film work. She possesses a peculiar sense for scenic effects and dramatic values. She assisted me materially in the adaptation of 'The Price of Fine Feathers' by Solitan Solano, and 'The Mirage' by Eustace Hale Ball, for screen use."

Those who have been selected for the cast include Harry Morey, Lillian "Billie" Dove, Virginia Lee, Diana Allen, James Harrison, Rose Coghlan, Maurice Costello, Helen Ware, Marguerite Courtot, Edmund Breese, Walter Miller, Charles Craig, Huntly Gordon and Clara Bow. "Beyond the Rainbow" is scheduled for release about the middle of February.

Work Started on "One Clear Call"

"One Clear Call," a John M. Stahl production, was started this week at the Louis B. Mayer studio. The signing of Claire Windsor, Milton Sills, Henry B. Walthall and Annette De Foe for important roles indicates that this cast is to be of truly all-star calibre.

The picture will be made under the personal direction of John M. Stahl and will be presented by Mr. Mayer through Associated First National. "One Clear Call" was adapted by Bess Meredyth from the book by Frances Nimmo Greene. Albert Grasso, formerly with the late George Loane Tucker, is acting as assistant in chief to Mr. Stahl and Ernest Palmer, who photographed "The Miracle Man" and "The Child Thou Gavest Me," is head cameraman.

SCENES FROM WILLIAM FOX'S BIG PRODUCTION, "GLEAM O' DAWN," STARRING JOHN GILBERT

"Turn to the Right" Bigger Attraction on Screen Than Stage, R. A. Rowland States

That "Turn to the Right" is an even greater success as a photoplay than as a theatrical production was the opinion, Metro says, expressed by all present at the special showing of the first print of the Rex Ingram production of John Golden's record-breaking Broadway success, by Winchell Smith and John E. Hazzard, in the projection room at the home offices of Metro Pictures Corporation. The print arrived this week from the Metro studios in Hollywood.

Among the audience was John Golden, who presented the play on the stage; Marcus Loew, Richard A. Rowland, president of Metro; William E. Atkinson, general manager of the motion picture company; E. M. Saunders, general sales manager, and the district and branch managers of the Metro system of exchanges.

Much had been heard of the merit of Mr. Ingram's photoplay succeeding his "The Four Horsemen of the Apocalypse" and "The Conquering Power," but not until the picture was actually flashed on the screen in New York was its excellence vividly impressed, it is stated.

Mr. Golden himself, who still retains half-interest in the screen version of "Turn to the Right"—it will be remembered that Metro paid the record price of $250,000 for its half—said:

"Aside from the splendid way Mr. Ingram has caught the spirit of 'Turn to the Right,' let me say what I think of the picture as a money-maker. I think it's the biggest thing in sight. I am not a motion picture man—at least I haven't been until now. But when I put 'Turn to the Right' on the stage, both Mr. Smith and Mr. Hazzard and myself regretted in a way the limitations of the stage and their necessitation of leaving out some of the biggest stuff indicated in the dialogue. In the picture, these are shown, where they could not be in the play."

Richard A. Rowland, president of Metro Pictures' Corporation, who saw the picture, said: "I've just come back from Europe, where I have had opportunity to show Mr. Ingram's 'The Four Horsemen of the Apocalypse' to persons highly prominent politically and socially in London and Paris, and to the author of the novel, Senor Ibanez, himself; and the unrestrained enthusiasm of everyone who saw it made me wonder if such a success could be duplicated.

"And the first thing I am shown upon by return to New York is 'Turn to the Right.' It is entirely different from 'The Four Horsemen.' It is American in setting, where the Ibanez story was South American and Continental, but it bears the same masterly Ingram touch. If there is any picture that can be a bigger box-office success than 'The Four Horsemen' it is 'Turn to the Right."

Alice Lake Only Woman in "Hate"

Four principals make up the entire list of characters to be seen in Alice Lake's new Metro picture, "Hate," a Maxwell Karger production from the story by Wadsworth Camp.

Miss Lake is the only woman in the cast. The men are Conrad Nagel, Harry Northrup and Charles Clary. Mr. Nagel's services were obtained by a special arrangement with the Famous Players-Lasky company for this production.

Elinor Glyn Goes Back to Hollywood

Arriving from London recently, Elinor Glyn, noted author who is writing for Paramount pictures, stayed in New York only a day before hurrying on to the Lasky studio in Hollywood, where she will assist in the production of her story, "Beyond the Rocks," in which Gloria Swanson will star. Sam Wood will direct.

"Motion pictures are the greatest influence in the world today," said Mrs. Glyn, "and authors should be eager to have their work put upon the screen. The producers, however, are right in asking that authors collaborate with scenario writers, directors and stars in the production of their stories."

"Son of Wallingford" Welcomed by Many California Theatres

Out in California, they're welcoming back "The Son of Wallingford." It was on the coast that George Randolph Chester, the creator of the Wallingford characters, directed the production—changing over a part of the Pacific Ocean to make a lake for his film town of "Fawn City," and getting the entire population of Whittier, California, to turn out for the big pageant scene. Now the big coast cities are enjoying this spectacle on the screen.

The reviewer of the San Francisco Call said, concerning it: "Magazine readers who got a kick out of the 'Wallingford' stories written by George Randolph Chester will get a whale of a wallop out of the picture play at the California Theatre this week. The story as screened is full of the typical Wallingford comedy, plus a delightful romance between Jimmy and Mary and the biggest kind of a thrill with which it is climaxed when a burning lake of oil threatens the life of the three younger characters. A laugh, a sob clutching at the throat, a pull at the heart strings, a shudder, a thrill—what more would a film fan want in a picture."

The reviewer of the San Francisco Bulletin says: "'Wallingford' seems to have stepped out of the novel to the screen of the California Theatre this week. It lives up to all promised for it. There is one very striking feature of the film play and that is all of the characters are particularly well selected." "The Son of Wallingford" is making a big bid for first place among the Vitagraph specials of the past three years. It has been a particular favorite with the big circuits. Among the circuits to play this special recently are Finklestein & Rubens, the Gordon Circuit of New England and Jensen and Von Herberg. Sixteen William Fox houses played it last week.

To Begin on Film

Charlie Chaplin will start work on his next comedy for First National release in a few days.

SCENES FROM "THE RISE OF ROSCOE PAINE"

STARRING IRENE CASTLE. THIS STORY OF CAPE COD IS RELEASED BY HODKINSON.

Critics and Public Responding Enthusiastically to "R. S. V. P."

In its initial showing at the Strand Theatre, New York, Charles Ray's latest First National attraction, "R. S. V. P.," proved conclusively that the public, wearied of upset world conditions, is particularly receptive to good, clean comedies. The star's newest production, in which he is again presented by Arthur S. Kane, was well patronized as usual and the Sunday opening found every seat in the Strand occupied, with indications that business would continue excellent throughout the week. The reviews of the New York critics in the Monday morning newspapers bore oue this indication by their praise of the star's latest efforts in the comedy field. The comic situations of Bob Wagner's script were singled out for mention and the reviewers were particularly pleased that "R. S. V. P." furnished constant opportunity for Mr. Ray to appear before the camera.

Above Average

Heywood Broun, the New York World critic, found "R. S. V. P." an "entertaining film far above the average. Ray is a sort of artist who starves and who drapes a hat on top of a pole and pretends he has a model. The hero and his roommate manage to attend the same dance with one invitation and one dress coat. The farce complications are inevitable and the farce is generally amusing." The New York Herald found Mr. Ray's comedy amusing and says "he has carried an unusual situation along easily and plausibly, effecting a climax without shovelling in a melodramatic punch. As a consummation of his aims this is probably the most artistic of Mr. Ray's pictures and of course he is helped by his scenarist, Bob Wagner, master of his craft and a painter himself."

Credit to Myers

Harriette Underhill, motion picture critic of the New York Tribune, hailed "R. S. V. P." as "the most amusing thing Mr. Ray has done in a long time, and part of the honors must go to Harry Myers who plays a fellow artist in distress. Unlike Mr. Ray's recent pictures, this one has plenty of the star in it, and he remains as delightful as he always has been. His humor is inimitable."

Similar opinions were expressed by Helen Rockwell, of the Morning Telegraph, who wrote: "Once again Charles Ray proves with engaging sincerity that shyness is an asset rather than a liability in spite of your notions to the contrary. There is no one who can be shy as engagingly and entertainingly as he. The newest picture to exploit his likeable self-consciousness may be seen at the Strand this week and has the beseeching title, 'R. S. V. P.' Needless to say those who saw it yesterday responded with a good amount of enthusiasm. The fun is clean and good and is helped along immeasurably by one of those chums without which no artist of fiction is complete."

Selznick Places Sport News First

An exhaustive investigation by the Selznick News into the preferences of the public regarding their animated news fare indicates that sports, lead by a wide margin as the most popular type of event of a news weekly. While picturization of the latest fashions attracts the feminine theatregoers, it has been found that sporting events have a tremendous appeal for both sexes.

In Selznick News 98-B, the latest issue, there are, in addition to the regular varied views of important world events, sporting and fashion scenes which include, "Young Jake" Schaefer, new world's champion billiardist, a fox hunt in "Merrie England," a rabbit hunt in California, the Harvard hockey team holding first practise of the season and the latest thing in fashionable dress for the fair sex.

Mae Murray on Way to Produce "Fascination"

Mae Murray sailed from New York December 13 to begin enactment of her second Tiffany production for Metro release, "Fascination." With her went Robert Z. Leonard, director general of Tiffany Productions; M. H. Hoffman, vice president and general manager of the same organization; Edmund Goulding, author of "Fascination;" cameramen, and a company of players.

Details regarding the nature of "Fascination" were not announced before Miss Murray's departure for the West Indies, but it is understood to be different from her first Tiffany production, "Peacock Alley," the first of a series to be released through Metro. "Peacock Alley" has its background in Paris and New York. It is by Edmund Goulding, based on a story by Ouida Bergere. "Fascination," from the location chosen for exterior, is to be a drama of the tropics, in part at least.

Miss Murray expects to spend several weeks in the West Indies.

Cosmopolitan Leases Theatre to Present "Humoresque" and "Get Rich Quick Wallingford"

A gala double bill of motion picture successes has been put on at the Republic Theatre, Forty-second street and Broadway, New York, by Cosmopolitan Production. The pictures are "Get-Rich-Quick Wallingford," fresh from a week's big run at the Rialto and Rivoli Theatres, and "Humoresque," the Gold Medal winner of 1920. These two pictures, surrounded by a fine musical comedy program, are being shown at popular prices, a unique entertainment for the city's holiday crowds. A big symphony orchestra, under the direction of Ludwig Laurier, provides the musical setting for the productions and Miss Jean Tell, a well-known soprano, sings.

The taking over of the Republic Theatre and its preparation for motion pictures was a triumph of speed and energy. At eleven o'clock Saturday night, December 10, a spoken drama closed there. From that hour until seven-thirty Sunday night, when the doors were reopened, a large force of men was at work. A platform was built in the balcony and a projection booth was built. Two machines were brought from storage and set up.

The exterior and the interior of the house were draped with American flags. Lobby displays were put up and announcement signs painted for the front of the house. The large orchestra was assembled hurriedly but not in time to afford a rehearsal of the musical score. Miss Tell went over her selection quickly with the orchestra leader.

The original intention was to present "Get-Rich-Quick Wallingford" as the only feature picture and half page advertisements announcing that picture were made up with the greatest of speed and inserted in the Sunday morning newspapers.

In the early morning hours of Sunday a four-page newspaper—the "Battlesburg Blade," was written, set up in type and printed by the thousands. This newspaper announces in bold type the arrival of J. Rufus Wallingford in the town of Battlesburg. It contains an interview with the world-famous promoter and dilates upon his smashing big plans for the development of the community. The "Blade" also carries much information of interest to all who see the picture or to those who have lived in Battlesburg or similar towns. This newspaper was distributed broadcast without charge in the Times Square district.

A large crowd assembled in front of the Republic Theatre before the doors were opened and soon filled the house to capacity. "Get-Rich-Quick Wallingford" was greeted with gales of laughter and hearty applause.

During the day numerous inquiries came to the producing company regarding the possibility of reviving "Humoresque." Because of the interest in Borzage's previous picture stimulated by the release of "Get-Rich-Quick Wallingford" it was decided to close at midnight Sunday to add "Humoresque" to the bill the following day and to make the run of the show continuous from noon to 11.30 p. m. daily. Immediately orders were issued for the changing of the advertisements in Monday's evening newspapers to include the second picture and a new half-page advertisement was made up for the early editions of the New York Evening Journal.

Cowboy Story for Neal Hart's Next

Wm. Steiner Productions, now producing the new Neal Hart series of five-reel features, have completed the first release, "Tangled Trails," a thrilling story of the Northwest. It is said to be the strongest story that Mr. Hart has appeared in, and packed with stunts and startling incidents; with big, outdoor, winter scenes. The company covered from the far Northwest to New York City, to take the last shots of "Tangled Trails."

The second of the series will be a story dealing with the cattle country, where Neal Hart will feel at home as he is an old ex-cowpuncher, and was at one time a sheriff and later a brand inspector. Neal is an expert roper. With the Miller "101" show he gave exhibitions not only in roping but bulldogging and riding bucking horses.

"Skin Deep", Title of Ince Release

Thomas H. Ince announces that the title, "Skin Deep," has definitely been selected for his second production to be distributed by Associated First National Pictures', Inc. The picture was produced under the working title, "Lucky Damage," and is now in the cutting room at the Culver City studios where Mr. Ince is editing the negative. No definite date for release has been determined but it will probably reach the theatres late in February.

"Skin Deep" was produced under the direction of Lambert Hillyer from his own continuity. It is from an original story by Marc Edmond Jones. The cast includes such popular players as Florence Vidor, Milton Sills, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winter Hall.

The story is one of unusual dramatic force dealing with the regeneration of a criminal through reconstruction of his face. It is a story of a tin-eared crook who, through an accident, falls into the hands of a plastic surgeon, receives a new face and a new identity.

Mary Thurman and Niles Walsh in a scene from Allan Dwan's "The Sin of Martha Queed," released by Associated Exhibitors

First National Has Twenty-four Ready to Release

Twenty-four big photoplays are now ready for their First National releasing dates. Charles Ray has turned over "The Barnstormer," "Gas, Oil and Water" and "The Deuce of Spades" to First National's New York offices. The editing of Katherine MacDonald's latest plays, "The Beautiful Liar" and "The Infidel" also has been finished.

Mack Sennett has two short subject comedies—"Be Reasonable" and "By Heck" completed; J. L. Frothingham has shipped "A Bride of the Gods" East and is finishing the editing of "The Man Who Smiled." John M. Stahl has completed the editing of "The Song of Life" at the Louis B. Mayer plant and Anita Stewart's "A Question of Honor" recently received its final finishing touches and was shipped East. Anita completed her engagement in "The Woman He Married" this week and the picture is now being edited.

At the Thomas H. Ince studio the editing of "Skin Deep" was recently completed. Norma Talmadge's two plays, "Smilin' Through" and "Love's Redemption," which she finished in New York, are now ready for a release date. Buster Keaton has two comedies scheduled for distribution to theatres throughout the country in the near future, "The Boat" and "The Paleface."

R. A. Walsh's "Kindred of the Dust" is in the final stages of its editing. Three foreign productions, "A Sentimental Bloke" from Australia; a re-issue of "Cabiria," the famous Italian production, and "All for a Woman" are also ready for a release date. Selig-Rork's "The Rosary" and "The Lotus Eater," a Marshall Neilan production starring John Barrymore, completes the list.

Semon Promises Novel Picture

Larry Semon promises a novelty in his newest Vitagraph production which has just been completed at the West Coast studios. With the exception of the comedy chase at the close of the picture all the action takes place in a theatre, either in the auditorium or back stage. While this in itself is not a novelty the comedian has introduced a new way of provoking laughter by playing two separate roles. When he is not a member of the audience, disrupting the show, he is back of the scenes producing a similar result as the property man.

Donovan Shows "Silas Marner"

At the Hotel Plaza, New York, on Wednesday evening, December 7, Frank P. Donovan presented "Silas Marner," based on the novel by George Eliot before an audience composed of prominent society people. This showing was by special request and was for the benefit of the Committee on Devastated France and the Maternity Hospital of New York.

It is announced that a trade showing of this picture will be held in a few days, and Mr. Donovan is now casting a second Eliot picture, "Adam Bede." The cast of "Silas Marner" includes George Fawcett, Crauford Kent, Anders Randolph, Bradley Barker, Marguerite Courtot, Carl Randall and Marie Edith Wells.

Big Films with Featured Players Is Goldwyn's Fifth Year Policy

Goldwyn believes that the day of the big picture with featured players is here, as is evidenced by recent productions by that corporation and by new photoplays being prepared for early release. The company has already released, in its fifth-year product, five or six such productions and has that many more almost ready for release with more to come.

"The Old Nest," by Rupert Hughes, with Mary Alden in the role of the mother, was the first of Goldwyn's big fifth year productions. This was followed by the same author's "Dangerous Curve Ahead," with Helene Chadwick and Richard Dix featured.

In the second group of releases for the fifth year were "Poverty of Riches," a Reginald Barker production from a Leroy Scott story, with Leatrice Joy and Richard Dix featured; Charles Kenyon's "The Invisible Power," directed by Frank Lloyd, featuring Irene Rich and House Peters, and Katharine Newlin Burt's first original screen play, "The Man from Lost River," with House Peters.

Among Biggest Films

In the six pictures comprising the third group of fifth year releases are several productions that will rank, in the belief of Goldwyn executives, with the biggest pictures that firm has ever made.

Stress is laid upon "The Sin Flood," directed by Frank Lloyd and featuring Helene Chadwick and Richard Dix. It is a screen version of Henning Berger's drama, "Syndafloden" and is declared to be a most remarkable production in every way. It has a brilliant cast.

Albert Payson Terhune's "Grand Larceny," directed by Wallace Worsley, has two featured players, Elliott Dexter, one of the screen's ablest leading men, and beautiful Claire Windsor, a blonde of unusual type. The story is one of marriage and disillusion.

"Doubling for Romeo" is a Will Rogers comedy and promises to surpass in popularity Goldwyn's other great comedy, "Scratch My Back." Elmer Rice wrote it, with the aid of Will Rogers and Will Shakespeare. It's a take-off on motion picture actors and directors, on Western dramas and on Shakespeare's "Romeo and Juliet." Rogers blazes his way through its length, emitting as many comedy sparks as a comet does when it hits the earth's atmosphere.

Rupert Hughes' new picture, "The Wall Flower," directed by himself, features the charming young actress, Colleen Moore. It is another dramatic presentation of modern American domestic life and will rank along with this author's other photoplays which are blazing a new trail in American motion pictures.

New Western Comedy

"His Back Against the Wall," featuring Raymond Hatton, is a new kind of Western comedy, directed by Rowland V. Lee. It is from a magazine novelette by John Frederick and tells how a finisher in a New York East Side tailor shop, who is a moral and physical coward, develops the strength he had longed for when thrown into contact with Western gunmen.

Mary Roberts Rinehart's story, "The Glorious Fool," has Helene Chadwick and Richard Dix in the leading roles. It was directed by E. Mason Hopper and is a very human comedy with a strong dramatic situation.

Other big Goldwyn pictures with featured players now nearing completion or in preparation at the Culver City studios are "A Blind Bargain," with Lon Chaney and Jacqueline Logan; "Hungry Hearts," with Bryant Washburn; "Yellow Men and Gold," with Helene Chadwick and Richard Dix; "Sent for Out," with Colleen Moore; "What Ho, the Cook," with Jack Abbe and others.

SCENE FROM "SHOWS OF THE SEA," A SELZNICK RELEASE

New Companies Begin on Work for Paramount

Last week was location week at Paramount's Western studio. Several new companies started work and most of them journeyed to locations near or far. Meanwhile, the carpenters and decorators were busy on the big interiors which now almost fill the stages and in which the companies will work on their return.

Gloria Swanson, starring in "Beyond the Rocks" by Elinor Glyn, is at Catalina Island. Sam Wood is directing and Rudolph Valentino has the male lead. T. Roy Barnes, his fifteen trained dogs, and a big cast are at the Lasky ranch doing scenes under direction of James Cruze for "Is Matrimony a Failure?"

Wallace Reid, directed by Philip E. Rosen, is in San Francisco for opening shots in "Across the Continent," by Byron Morgan. Betty Compson is at the studio but working on the Argyle lot in "The Noose," directed and produced by Wm. D. Taylor. Dorothy Dalton, starting "Tharon of Lost Valley," by Virgie E. Roe, adapted by Beulah Marie Dix, and directed by Paul Powell, is one who worked inside throughout the week. Thomas Meighan back in Hollywood after his trip to New York started the first of this week in "The Proxy Daddy," directed by Alfred Green. This is an adaptation by Olga Printzlau of Edward Peple's story.

Art Titles Are Warmly Praised

Hoey Lawlor, motion picture art director, has, it is said, received considerable praise from the trade press for his ingenious art work. It is said to have aided materially in enhancing the value of the Warner pictures, namely, "Why Girls Leave Home," featuring Anna Q. Nilsson, "Ashamed of Parents" and the recent Gus Edwards' "School Days" production starring Wesley Barry.

Other productions titled by Mr. Lawlor are: "I Accuse," "The Golem," "Red Hot Romance," "Experience," "Foolish Wives" and "The Tenth Symphony."

Huntly Gordon in New Cabanne Film

Huntly Gordon, who played the leading male role in "At the Stage Door," the Christy Cabanne special which has just been released by Robertson-Cole, is again playing the leading role in the new Cabanne picture, "Beyond the Rainbow," production of which has just been started at the Metro studio.

THE SAN FRANCISCO CALL AND POST
MONDAY DECEMBER 5, 1921

CALIFORNIA FILM CARRIES BIG WALLOP

Magazine readers who got a kick out of the "Get Rich Quick Wallingford" stories written by George Randolph Chester will get a whale of a wallop out of the picture play at the California Theater this week.

The picture is "The Son of Wallingford," a Vitagraph production made under the personal direction of George Randolph Chester himself with the able assistance of Mrs. Chester.

In time it carries the viewer further along in the years of the life of J. Rufus Wallingford and "Blackie" Daw, dealing, as it does, with the adventures of Jimmie Wallingford, the son of J. Rufus, and "Toad" Jessup, the ward of the two schemers, when Jimmie, close to man's estate and driven to desperation by his father's fear of his "lobeless" ear and the potential criminal tendencies it betokens, leaves home and starts out on his own account.

FAMILIAR CHARACTERS

All the familiar characters are there, with a few not in the original stories but added for romantic and photodramatic interest. J. Rufus, whse wildcat schemes, in spite of their nefarious intent, had a habit of turning out all to the good, is acted by Wilfred North, who looks as though he might have stepped out of the original illustrations of the printed story. "Blackie" Daw, his partner in doing others "good," always the optimist with the unfailing smile and inevitable saxophone, is brought to life by George Webb, who gives the character a remarkable portrayal.

Fannie (Mrs. Wallingford) and Violet Bonnie (Mrs. Blackie) are in the capable hands of Florence Hart and Lyla Leslie, respectively. The familiar bald head of "Onion" Jones is found on the shoulders of Bobby Mack.

Tom Gallery is Jimmie Wallingford and Antrim Short is "Toad" Jessup. Both players are particularly well fitted for their parts and look just as one would imagine the two youngsters would look as young men.

TYPICALLY WALLINGFORD

The interpolated characters are Mary Curtis, appealingly played by Priscilla Bonner, with whom Jimmie falls in love when he sets out to seek his fortune, while Andrew Arbuckle is her father, on whose land Jimmie strikes oil and makes the whole town rich and happy, except, of course, Henry Begoode, the local magnate and tightwad (played by Van Dyke Brooke), and his son Bertram (Sydney D'Albrook), who through their own greed fell victim to the scheming of J. Rufus.

The story as screened is full of the typical Wallingford comedy, plus a delightful romance between Jimmie and Mary and the biggest kind of a thrill with which it is climaxed when a burning lake of oil threatens the life of the three younger characters, while the hands of a mob, frenzied by the supposed loss of their money, are at the throats of J. Rufus and "Blackie," with "Onion" Jones to the rescue.

100 PER CENT PICTURE

The picture is billed as a 100 per cent picture and it lives up to the billing. It has everything that a picture should have to gain the enthusiastic approval of the "100 per cent" as well as those high brows who have a saving sense of humor and can rise to a real thrill. A laugh, a sob clutching at the throat, a pull at the heart strings, a shudder, a thrill—what more could a film fan want in a picture? And they can find all those in many fold at the California this week.

On the music program Henri Le Bonte, a splendid tenor, is singing "On the Road to Mandalay" and "I Hear You Calling Me." Herman Heller conducts the California orchestra through selections from "Carmen" (Bizet) and the popular Fox trot, "Miami Bay."

The usual news weekly and other short reel subjects are also screened.

'The Barricade' Feature at Portola Is Ten... Screen D...

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SCENES FROM "THE PRODIGAL JUDGE," THE BIG VITAGRAPH SPECIAL, STARRING JEAN PAIGE

Ruth Roland
in
White Eagle
PRODUCED BY
RUTH ROLAND SERIALS INC
SUPERVISED BY HAL ROACH
DIRECTED BY W.S. VAN DYKE
She fights, she loves, she kisses, she thrills; she'll gallop her way into the hearts of your audiences..... sure as shooting..... Good? You bet! Turn this page. We'll let them tell it!.....
Pathéserial

Ruth Roland *in* White Eagle

One opinion, all sections

From the East

"I consider 'White Eagle' even better than 'Hurricane Hutch,' which is going some."

Frank Valli,
East End Theatre, N. Y.

* * *

"'White Eagle' should go over big in all serial theatres. Ruth Roland always draws business my theatre.

Expect to do extra business 'White Eagle' because of unique cliff dweller sets and Western atmosphere.

Clean, filled with action, yet censorproof."

Charles Rollins,
Star Theatre, Boston.

From the Middle West

"'White Eagle' even better than 'Hands Up.'"

A. K. Beusad,
World in Motion Theatre,
Kansas City.

* * *

"'White Eagle,' a world beater. Daring performance of Ruth Roland unexcelled. Photography 100 per cent., settings magnificent. Would do credit to feature product. Every exhibitor should book it to fortify himself against a long winter."

F. E. Wolcott,
Majestic Theatre,
Racine, Wis.

From the Far West

"Have used every Pathe serial, and there have been some mighty good ones, but 'White Eagle' looks like the best in a long time. We always figure on a knockout when Ruth Roland is the star."

W. E. Shipley,
Empire Theatre,
Salt Lake.

* * *

"'White Eagle,' Ruth Roland's best serial. Contains the things fans want, a good story, Indians, cowboys and plenty of outdoor action."

S. B. Steck,
Cozy, Lyceum and
Rex Theatres,
Ogden, Utah.

These are just a few, boys. *The mails are jammed with praise of "White Eagle."*

Pathéserial

Goldwyn Short Subjects of First Caliber for New York

Goldwyn's two short subject series, Goldwyn Graphics and Sport Reviews, have had a most cordial reception from exhibitors despite the fact that only two or three of each have so far been released. Both series will continue through the year, 1922. There will be twenty-six of each subjects during the year, released alternately so that the exhibitor can count on a Goldwyn short reel for every week in the year.

These Goldwyn short reels are among the finest sport and travel pictures on the market today. The Sport Reviews are edited by Grantland Rice, produced by Jack Eaton and J. L. Hawkinson, and released by Goldwyn through an arrangement with Artclass Pictures' Corporation. Grantland Rice's standing in the sport world and Jack Eaton's accomplishments in short subjects are a sufficient guarantee that the Sport Reviews for 1922 will equal if not surpass anything of the sort hitherto seen. By the frequent use of the slow motion camera, the mechanics of motion, showing the grace and beauty of human motions, are vividly shown.

The Sport Reviews which have been assembled and edited by Mr. Eaton to date include "Speed," "Form," "Stamina" and "In the Pink."

The Goldwyn Graphics, edited by Jack Eaton, titled by Katharine Hilliker, produced by Bray Pictures' Corporation, are running the Sport Reviews a close race for first place in popularity with exhibitors and picture patrons. The Graphics comprise two series, one made up of nature studies selected from the footage taken by William L. Finley, of the National Audubon Societies, on an expedition devoted to photographing birds, animals and other nature subjects. Infinite patience was required to get the exceptional nature views which the coming Graphics will show.

The second series in the Goldwyn Graphics are selected and arranged from the motion pictures of foreign countries—adventure scenics, really—taken by the noted traveler and lecturer, Major E. Alexander Powell.

The six Goldwyn Graphics so far prepared for release are: "High Water" (Finley), "Ship Ahoy" (Powell Scenic), "Page Mr. Edison" (Finley Nature), "Climbing Mazamas" (Finley Nature), "Tropical Teatime" (Powell Scenic) and "Fishing in Oregon Waters" (Finley Nature).

Corinne Griffith Wins First Place

Corinne Griffith, the Vitagraph star, was the winner in a star popularity contest completed last week by the George J. Wehner chain of ten theatres, in Brooklyn, N. Y. The star's production which won her the greatest number of votes was "What's Your Reputation Worth?" A close second was her most recent production, "Moral Fibre."

Corinne Griffith is now on location in Florida, where exteriors are being filmed on her forthcoming feature, "Island Wives." This will follow "The Single Track" to release. Several members of the supporting cast accompanied Webster Campbell, the director, to Florida, a number of days ago. William "Kalem" Wright, of Vitagraph's Brooklyn studio, was a member of the party, and in a recent letter states that a wealth of picturesque locations had been discovered.

"We worked yesterday," wrote Mr. Wright, "in a very historical location, which the naval survey have entitled Cape Florida. On the end of this cape on the Atlantic side there is a lighthouse built of brick that is about 150 feet high. Nearby are the ruins of a brick building formerly occupied by the lighthouse keeper and his family. More than a hundred years ago, while Florida was a possession of Spain, the Seminole Indians, who were the sole inhabitants of this portion of the peninsula, with the exception of the lighthouse tenders—six men—attacked the place and the men retreated to the top of the lighthouse. The Indians broke in the door at the base of the lighthouse and set fire to the stairs. A Spanish naval boat, however, arrived just in the nick of time, drove the Indians away and rescued the five survivors. In the meantime, however, the Indians had destroyed the lighthouse tender's home and as you see the place today it is just as it was when the Indians were driven off."

Mr. Wright stated that Miss Griffith received a rousing reception in Havana, Cuba, last week. The principal film houses in the Cuban capital play her productions, and when it became known there that the Vitagraph star was in the city, they liberally showered attentions upon her and her aunt, who accompanied her. The Corinne Griffith Company have been working the past few days at Fort Lauderdale, 27 miles up the coast from Miami, and Mr. Wright reports the discovery of some beautiful locations with magnificent cocoanut palms for a background and the ocean in the distance.

The Prologue which Managing Director Joseph Plunkett presented at the Strand Theatre, New York, for "All for a Woman," a First National Attraction

Miss Dalton in Paramount Film

George Melford's next special production, it is announced by Paramount, will be an adaptation of the story, "The Cat That Walked Alone," by John Colton. The production will be started at the Lasky studio January 3. Dorothy Dalton will be featured. She is now engaged in the production of "Tharon of Lost Valley," in which she is starred under the direction of Paul Powell.

Selznick's "Conceit" Promises to Be a Second to "A Man's Home"

Lewis J Selznick's second special for this season, "Conceit," comes into early prominence on Select's booking sheets according to information that comes from Sam E. Morris, vice president in charge of distribution. "A Man's Home" has made an auspicious start as the first of six specials promised among the "Forty from Selznick" for this season. "A Man's Home" is the offering at New York's Capitol Theatre for the week before Christmas, starting December 18. "Conceit" is ready for immediate release, following its recent showings to representatives of the trade newspapers.

"Conceit" is admittedly a different type of photoplay from "A Man's Home," being more sensational and picturesque, according to the reviews, than the domestic drama now so generally in service. "Conceit" was photographed in the Canadian Rockies, the players making headquarters at Banff, and into the action, that largely transpires out-of-doors, is woven the wonderful scenery for which that section is famous.

The cast of "Conceit" includes William B. Davidson and Mrs. De Wolf Hopper who are familiar to hosts of theatregoers. Davidson has been leading man in numerous screen productions and in "Conceit" is featured for the first time. Hedda Hopper has won her way to great popularity on both stage and screen and as leading woman in "Conceit" is declared to have the best opportunity the screen has ever given her to develop her native gifts as an actress. The presence in the cast of Maurice Costello, Betty Hilburn, Charles Gerard, Warren Cook and Patrick Hartigan give further assurance of good acting. "Conceit" is just getting under way with the entire Select sales organization behind it.

TAKING THINGS EASY!—

He's having the time of his life counting up the receipts after playing one of the

HALLROOM BOYS COMEDIES

Featuring SID SMITH and Jimmie Adams

He was wise—he played it up as big as his feature!

Book 'em today at FEDERATED FILM EXCHANGES of AMERICA, INC.

SCENES FROM "THE LITTLE MINISTER," STARRING BETTY COMPSON. A PARAMOUNT PICTURE

Showmen Praise Ruth Roland's Pathe Serial, "White Eagle"

In Ruth Roland's newest serial for Pathe distribution, "White Eagle," more than 500 Indians were employed throughout the fifteen episodes. A typical Indian pueblo was built for part of the action. In this Western serial, Hal Roach, producer, introduced many novel effects, it is said. A great number of exhibitors booking it, according to reports.

Recently a trade showing of "White Eagle" was staged by the Pathe branch manager at Omaha. M. L. Overman, of the Hostettler Amusement Co., Omaha, after witnessing the showing, commented: "'White Eagle' is the best serial in which Ruth Roland has ever appeared." W. Creal of the Suburban, Omaha, backed this up with: "If the first three episodes are a criterion, 'White Eagle' will be the best serial Ruth Roland ever made."

Other comments by Omaha exhibitors were as follows: S. Kamorski, Victoria: "Even better than I expected. Ruth Roland serials are all good." E. A. Harms, Apollo: "Starts out good. Looks as if it will equal 'Ruth of the Rockies!'" H. Peterson, Hippodrome: "Starts out fine. Full of pep and action. Think it equals 'Ruth of the Rockies.' Have played them all and certainly will play this one."

From other territories, the comments are just as enthusiastic: H. C. Park of the Winter Theatre, Akron, writes: "Having previewed five reels of your new serial, 'White Eagle,' will say it is the cleanest serial I have ever viewed. Knives and guns are conspicuous by their absence. It carries a very fine story." After booking it for three days, A. C. Morrison of the Majestic, Hartford, wired: "Consider 'White Eagle' very entertaining serial. Believe anyone booking it will meet with success and make money out of it. Have booked it three days at Majestic, Hartford."

N. V. Darley, Alpha, Atlanta, says: "Have just viewed first three episodes of 'White Eagle.' In my estimation it is the best serial Pathe has ever released."

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W. De Mille to Film Noted Stage Play

Jesse L. Lasky announced recently that William de Mille's next production for Paramount will be George Broadhurst's play, "Bought and Paid For." Clara Beranger is now completing the scenario and work on the production will be started at the Lasky studio about December 20.

"Bought and Paid For," originally produced on the stage by William A Brady a dozen years ago and presented on the road for several years after, proved one of the most successful dramas ever launched on the American stage. The play is now enjoying a successful revival at Mr. Brady's Playhouse Theatre.

In Mr. de Mille's production, the leading roles will be enacted by Jack Holt and Agnes Ayres. Walter Hiers will play the Frank Craven role of Jimmy, while the actress to play the part of Jimmy's wife has not yet been announced.

In Hawley Film

George Seigmann, whose mulatto governor role in "The Clansman" still stands as a classic of villainy, and Casson Ferguson, have been cast for important roles in the new Wanda Hawley picture which Thomas Heffron has just started.

"Torchy" to Be a "Box-Fighter"

Johnny Hines, known on the screen as "Torchy," is to take part in a battle in the roped arena in connection with his next picture for Affiliated Distributors. For the occasion he will be known as "Battling Torchy," and it is stated that his opponent will be a genius knight-of-the-padded-mitts.

Have Special Array of Ad Aids for Lloyd's Christmas Release

Associated Exhibitors have prepared an augmented array of advertising materials on the Harold Lloyd special, "A Sailor-Made Man," which is released on December 25.

A special sixteen-page campaign book contains an entire section devoted to exploitation ideas and stunts designed to afford the exhibitors with plans for street and lobby displays. Another section is given over to a series of one, two and three column newspaper advertisements, with compelling copy for each layout, supplemented by both line and half tone illustrations available in cut or mat form. A page is devoted to catch lines and suggested program and newspaper advertising ideas.

Special publicity stories for use before, on and during the run occupy two more pages. These are supplemented by a series of short writeups. On the inside back cover is a special music plot prepared in keeping with the nature of the production, and the back cover displays in two colors the attractive, one, three six and twenty-four sheet posters available.

In addition to this paper, the exhibitors can secure a stock one, three and twenty-four sheet on Harold Lloyd. The lobby display photographs include eight 11 by 14 colored stills, a special 22 by 28 colored display and ten black and white photographs. Two attractive slides, a thumb nail and a one column star cut of Harold Lloyd, as well as a supply of one and two column eyeglass slug cuts are among the special items of available material.

In addition to all this, a special press sheet containing feature stories and especially valuable material for the photoplay editor is enclosed with the campaign book.

Lincoln Watching Making of Film

Joseph C. Lincoln, author of more than a dozen Cape Cod stories, including such well-known novels as "Cape Cod Folks," "The Woman Haters," "Galusha the Magnificent," "Shavings," "The Rise of Roscoe Paine" and many others, has been in close attendance during the past week at the Estee studios in New York, where Director Edwin L. Hollywood is producing "The Rise of Roscoe Paine," starring Irene Castle, for release through Hodkinson.

This is the third Lincoln story that has been produced on the screen, and Mr. Lincoln, himself, is authority for the statement that it is being given better treatment than the preceding two.

More Interest in Vitagraph Film

The Vitagraph bookings for the six-part motion picture, "From the Manger to the Cross," indicate an intense interest in this picture this year. This production was made several years ago in Palestine and Egypt and is a masterpiece of its type, it is said. The bookings on this picture for this Christmas season are reported to have set a record.

Fine Exploitation Helps Gunning Film Break Existing Toledo Theatre Records

WHAT DO MEN WANT?" the big Lois Weber production being released by Wid Gunning, did $1,400 in a pouring rain when it opened at the magnificent Pantheon Theatre, Toledo, Ohio, on Sunday, December 11, and that means capacity. The production has aroused such interest and comment that the question, "What Do Men Want?" has become a password in Toledo and the surrounding territory. Probably never was so much free publicity secured for a film in Ohio.

After the opening, Wid Gunning received this wire from H. C. Doc Horator, managing director of the Pantheon Theatre:

"Your production, 'What Do Men Want?' opened at the Pantheon Theatre today to the biggest Sunday business of the season, in face of heavy competition and heavy downpour of rain all day and evening. My patrons more than pleased. Whole town is talking about picture. Indications point to continuous capacity business during engagement."

Great Title

The title had everyone discussing the film and hundreds of ways of bringing it to the attention of the people of Toledo were developed one after another by the Pantheon management. The Pantheon exploitation department, assisted by Paul Gray of the Wid Gunning forces, did a good job of arousing interest.

First, they tickled the bump of curiosity of the Toledan population—the bump first exhibited by Adam and Eve. Two weeks before the picture opened, the good citizens of the city awoke one morning to find that the most pressing question brought to their attention by their favorite daily was not whether Ireland should be free or Japan retain more ships, but "What Do Men Want?"

Those four words, in bold, unescapeable type, seemed to blossom everywhere. Not much space was used—each teaser was one column and twenty-one lines deep—but it did just one thing—it drove home the question and title. The ad appeared five times in each daily paper on the first day of the drive, and before evening the combined circulations of the newspapers had carried the message to the multitude.

Got the Curious

People started calling up the newspapers to find out what it was all about—some of them offering answers to the question—but the newspapers vouchsafed no information, helping to intensify the widespread curiosity.

The next morning, the campaign showed a second development. Each newspaper carried the ad in the same position as the day before, but the mysterious question this time was addressed to particular people—and each person was one well-known in the life of the city. A bank president, the mayor, the president of a federation of women clubs, the sheriff, the chief of police and a big merchant were first asked to answer the question. On the next day, the prosecuting attorney, a popular judge, the leading minister, a county commissioner and a leading woman social worker had the poser shot at them. All those named were chosen because they were most widely known, either in their official capacity or for personal reasons.

Paper Aided

The exploiteers had, in the meantime, hooked up their campaign with Toledo's most conservative and substantial daily, the Toledo Blade, an evening newspaper, widely circulated both in Toledo and the surrounding section of Ohio. The next morning, the Blade carried the question in a box in a prominent place on its first page, with the following: "Can women answer this question? Do women know? If they do, they can win a cash prize or tickets to the Pantheon Theatre. Watch the Blade's Movie Page Wednesday for particulars."

The next day, the Blade had another first page box, and on the inside a half-page story, with an eight-column head and a picture lay-out. The story announced the start of a contest for the best answer to the question. It was conducted by Annabel Lee, the paper's motion picture editor, and was open to women only. The Blade offered a $25 prize to the woman who would give the best answer in a 200-word essay.

Ticket Prizes

It was announced that in addition to this prize, arangements had been made through Paul Gray, personal representative of Miss Weber and H. C. Horater, managing director of the Pantheon Theatre, to give 200 other prizes in the form of tickets of admission to the Pantheon for the run of the Lois Weber picture there.

Questions raised in the picture were given publicity in the Blade as aids to the contestants. "Is love the greatest desire a man feels?" ran the article. "Is it wealth he wants more than anything else in life? Or home, happiness, excitement, thrills, children, adventure, peace and contentment?

"Women say they understand men better than men understand themselves. If this be true, why is there so much social unrest? Why is the number of divorces increasing daily? Do young men of today prefer the flapper type or do they find their ideal in the Quaker girl of former days?"

The Smash

No attempt was made to interest men directly in the campaign or the picture—everything was pointed for the feminine eye and mind. But the Pantheon management worked on the psychological principle, which proved itself sound, that if the women saw the picture, they would bring their men folks with them, or would come back again with them.

Then, two days before the picture opened, there was a big newspaper smash. The Blade on that day carried on its first page, in the most prominent news space, a three-column layout, with the pictures of three pretty shopgirls, who, it was announced, had been selected to judge the letters which were pouring into the Blade office at the rate of hundreds a day. A three-column streamer head, quite overshadowing the news of international importance, read: "They'll Decide What Men Want."

The story and pictures took up a quarter of the first page, and that quarter was in the upper right-hand corner, known in newspaper parlance as the "fold," the part of the paper seen when it is folded on the stand. In addition, another story on the photoplay page of the paper told of the number of essays sent in, gave a summary of the classes into which the answers were falling, with love leading the way and happiness running a close second, and reported the conditions of the contest.

In every one of the stories—front page and inside—printed by the newspaper, the name of the production, the producer and the theatre and play dates were given prominent places.

Other Angles

Mention has been made thus far only of the newspaper tie-up, because the high standing of the Blade and the prominence given the contest made it at once the talk of Toledo. But not a single exploitation angle had been overlooked. Scores of the leading stores had been tied up with the picture. They displayed eye-filling window cards and stickers reading: "What Do Men Want? Step in. We Have It," followed with a mention of the theatre and play date.

Following the laying down of this barrage of free publicity, which only such a title could get, the reception given the production at its opening was not a surprise. Long before the doors opened for the matinee performance, a queue a block long led from the box office. A canvass was made and revealed the fact that almost everyone in line was interested in the contest, either as a participant or a reader, while a number of the prominent people who had been enlisted in the teaser campaign were present, too. All of them had fairly definite views on what men wanted, and they were eagerly waiting to see what light Lois Weber threw on the question by way of the screen production.

Although women alone were permitted in the contest, many men wrote in to the newspaper and the management of the theatre, indignantly taking issue with some of the women and giving their own point of view. "It takes a real man to tell what men want," wrote one busy attorney. "The courts of Toledo and every other place prove that without a doubt." In some cases husbands and wives had both written in, giving opposite opinions, showing the spirited discussions that had been started in hundreds of homes.

Although the weather was bad for the opening, the Pantheon was crowded from the first to the last show. And the next day, Monday, the theatre drew the biggest Monday attendance it has ever had. That was the last word received at the time this was written, but hundreds of personal and telephone inquiries at the theatre indicated the widespread interest in the picture would be maintained throughout its run.

Scene from "Tangled Trails," starring Neal Hart. Distributed by William Steiner Productions

Vitagraph Has Completed Film of Barrie's "Little Minister"

Vitagraph has completed its production, "The Little Minister," adapted from the famous story by James M. Barrie. The film was produced in California under the direction of David Smith.

Mr. Smith devotes his time entirely to the filming of the division of Vitagraph output known as "special production," and is responsible for such notable Vitagraph successes as "Black Beauty," "The Courage of Marge O'Doone" and "Flower of the North."

Alice Calhoun plays the part of Lady Babbie. Whether appearing as Lady Babbie, or masquerading as the Gypsy, Miss Calhoun is reported to display an art mellowed beyond any comparison to her youth.

The title role of "The Little Minister" is played by James Morrison, one of the best known of the younger leading men on the screen. He has been identified with many big successes ever put out by the Vitagraph Company—"Over the Top" and "Black Beauty," being among them.

Warner Oland on Way to Hollywood

Warner Oland, film villain, sailed for Los Angeles December 10, leaving from Baltimore on the trip from the Atlantic through the Panama Canal to the Pacific, where he will arrive at Los Angeles harbor in time to have his Christmas dinner at the famous Hollywood Hotel.

Mr. Oland recently completed a five-year contract with the Pathe Company. His plans for the future are a little uncertain except for the fact that he will never again appear in serials, preferring to support some female star in features or to be starred himself.

WINIFRED WESTOVER
In "Anne of Little Smoky," a western production. Distributed by Playgoers Pictures

"Peacock Alley" Scheduled for Release by Metro January 23

Metro will release its first Mae Murray picture, "Peacock Alley," a Tiffany production, January 23. Announcement of this came this week from the home offices of the Metro Company, following a special showing, before Metro and Tiffany Productions, Inc., executives; and before district and branch managers of the Metro Exchanges.

"Peacock Alley" is presented on the screen by Robert Z. Leonard, the director general of Tiffany Productions, Inc., and director of the picture. It is by Edmund Goulding and based on a story by Ouida Bergere.

Not until the special exhibition of the feature last week was it decided to distribute it as early as the date mentioned, but after viewing Miss Murray's enactment of the stellar role, there was a unanimous insistence upon letting the Metro Exchanges have "Peacock Alley" at the earliest possible date.

Paramount Films for December 18

Thrills dominate the Paramount release schedule for December 18, when William S. Hart in "White Oak" and Gloria Swanson in "Under the Lash" are released. A typical "Bill" Hart Western drama is "White Oak," it is stated. Lambert Hillyer directed. Vola Vale is Mr. Hart's leading woman.

"Under the Lash," which is Miss Swanson's second starring picture for Paramount, was directed by Sam Wood, who also directed Miss Swanson in "The Great Moment." The scenario was written by J. E. Nash and is an adaption of the noted novel, "The Schulmanite," by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock.

Scene from "Rolling Stones," an Educational-Mermaid comedy, showing little Bobby De Vilbis with Lloyd "Ham" Hamilton

"Hail the Woman" May Run First in Legitimate House

"Hail the Woman," the Thomas H. Ince special, which will be distributed by Associated First National Pictures', Inc., will have its New York premiere soon after the first of the new year.

Mr. Ince has not yet determined whether he will release it to one of the Broadway picture theatres or permit the production to go into a legitimate theatre for an extended run. Prints of "Hail the Woman" are now in the exchanges of First National, and a nation-wide exploitation campaign conducted from the Ince studios is under way.

The picture has been presented only before test audiences in three Los Angeles theatres where it met with approval from audiences of distinctly different types. Mr. Ince held a personal preview at the Beverly Hills hotel for motion picture producers, directors, actors and West Coast press representatives.

Mary M. Minter Stars in New Realart Film

Ewart Adamson's tropical story, South of Suva," is the next picture in which Mary Miles Minter appears, set for early release by Realart. "South of Suva" is said to be a production that tests to the limit the dramatic abilities of Miss Minter. She has to run every gamut of emotion, it is said.

"Nothing kills a motion picture star quicker than a monotonous succession of the same kind of roles and plays," said J. B. Woody. "People like variety. They like to see their favorites in a broad range of situations." Frank Urson directed the picture.

William Duncan Has Begun on "Man Hunters"

William Duncan started production early this week on "Man Hunters," his next Vitagraph production. It is being filmed at the West Coast studios.

The story is laid in the Northwest and the famous Royal Northwest Mounted Police play an important part. Mr. Duncan plays two separate characters, father and son. As the father Mr. Duncan appears as a man of about fifty-five, and as the grown-up son as about twenty-eight years of age.

The current William Duncan production, now ready for release after titling and editing, is "No Defense." Vitagraph confidently expects this latest Duncan feature to equal the success of "Steelheart," the previous feature.

Find Only Pueblo Theatre in World

Herford Tynes Cowling, photographer for the Paramount-Burton Holmes Travel pictures, discovered the El Onate Theatre, Santa Fe, New Mexico, which he says "is the only theatre on the Indian Pueblo in this country—or in any other country I know of—and is unique in design.

"The people of Santa Fe are building a lot of their homes on this type of architecture—which is the only truly American type of architecture."

Ohio Likes Davis Feature

Phil Selznick, head of Phil Selznick Productions, of Ohio, who was in New York this week on a short trip, complimented George H. Davis and Joe Brandt on their feature, "The Heart of the North," and reports great success for this production in his territory. Many big first-run houses throughout the territory have booked this feature, and he believes it will be one of the biggest box-office attractions he has handled.

Trade Press Elicits Many Inquiries for "Parted Curtains"

Many responses have been received by Warner Brothers, following the announcement of the release of "Parted Curtains," co-starring Henry B. Walthall and Mary Alden.

"The replies we have received from various sections of the country, and the negotiations that we are about to close can all be attributed to the trade paper mediums. And we are more than gratified with the results we have thus far obtained," says Mr. Warner.

Beecroft Says Foreign Films Will Help to Restore Picture Going Habit

"Imported films will be the salvation of the independent distributor during the current season, and will do more to revive the flagging interest of the picture fans throughout the country than anything that is likely to be done by our habit-bound producers in this country."

This statement, which is likely to stir up comment and stimulate some thought, was made by Chester Beecroft, of 501 Fifth avenue, in an interview with a Moving Picture World reporter.

What Mr. Beecroft says merits serious consideration, for he has had broad experience and enjoys high standing in the trade. During the war he was one of the largest independent exporters of American films to Europe, and since then has brought over some of the best European productions which have been shown here. Back of all that he knows the picture game thoroughly, having been prominently identified with it since 1909, through such mediums as the then all powerful Motion Picture Patents Company, The General Film Company, Chaplin-Mutual Company, the halcyon days of David Horsley and Famous Players-Lasky.

For the last five years he has specialized in export and import and is personally as well known to the important people of the film trade in the various capitols of Europe as he is in America.

Power in Foreign Films

"The sure fire value of the imported film has already been definitely established by such powerful distributors as Famous Players-Lasky (Deception), First National (Passion—Gypsy Bood—Quo Vadis—All For a Woman—Caberia), Goldwyn (Caligari — Theodora), United Artists (Carnival), so that the Independent now realizes that they are the safest form of investment," continued Mr. Beecroft.

"Every picture man knows that there must be a deeper underlying cause for continual bad business than financial depression. Heat, which was the cause generally ascribed during the summer, no longer answers for any of the empty seats. Commercial business conditions seem to be generally on the mend, or at least the populace is becoming used to it and is attempting to readjust itself. Why, then, doesn't business in the picture houses come back to normal?

Tired of Same Old Stuff

"Circulate among those who used to be habitual fans and ask that question. Never mind New York—that is never a safe gauge for the amusement business—but go to Stamford, to Patterson, to Worcester, to Dayton, to Dowagiac, to Salt Lake, or to the thousand other live towns that form the real backbone of the business, and you will find that the fans don't go back every Tuesday or Thursday or whatever their regular picture night used to be, because the habit has been broken; they will tell you that they are 'sick of the same old thing'—the society drama—the formula made productions—the pretty star and poor company—the horrible sameness that has bored them stiff for the last two years. These folks used to go religiously on certain nights to their favorite local theatre. Now they go irregularly and only when some special appeal is made and their interest in some particular thing has been aroused.

Creates Hope and Promise

"Right here is where the foreign film comes in. It has novelty of appeal to rouse and attract them and novelty of expression when they see it. It gives them a fresh and a new view point. It breathes life and so stimulates a business that is poor and uncertain only because it has grown stale. It gives to the 'regular' who has grown pessimistic and cold, hope and promise—and will do more to revive the movie habit than any move the exhibitor can make at this time! New trade comes with it as a natural course, but what the exhibitor needs is his old dependable community trade; the regulars—the repeaters."

Asked whether there was any danger of the foreign film crowding out or hurting the home product, Mr. Beecroft was most emphatic in his statement of a contrary belief.

"I cannot imagine a more helpful influence," he said. "The tendency of these 'different' European pictures, is to rouse up the American producer and pull him out of the fatal rut he has gotten into. We have more great directors here than they have in all the rest of the world, but they have gone a little stale. The foreign film will be like medicine to them. They'll come back strong, but for the next season or two they will have to be content with second place. As to crowding out the home product, that's foolish. Out of every 1,000 films produced abroad there are but two or three of the magic kind. Tons of trash are sent over and peddled around that will never, and should never, find a market. Furthermore, there are but three of four concerns in all Europe capable of turning out high class stuff. But when they do make a good one, man dear! It looms up like the sun over the horizon.

"Last year I looked at over 300 films which were highly recommended to me in various parts of Europe. I selected five. One of them was "Our Mutual Friend," which has just been released by Wid Gunning. It is clean, beautiful and inspiring. It took the jaded critics by storm and is certain to be the biggest money making successes of the year, foreign or domestic.

Not Greatest Producing Center

"And right here I would like to correct the erroneous impression that Germany is the great producing center of Europe. It is not. I say this only after the most careful study, made on the ground, and with a full knowledge of producing conditions in all countries—"Our Mutual Friend" and other scheduled events of the current season will prove beyond question that the finest pictures, with the most consistent quality and sustained high standard, are made by the Nordisk Films Kompagni of Copenhagen, Denmark. I have now in hand five of these photographic gems which will soon be on the market, and with which, while proving my point, I hope to do my share toward winning back the wayward fan, and so help the exhibitor to restore his old time continuously profitable, week in, week out business. That will mean prosperity for the distributor, the producer—everyone."

First National to Distribute Jackie Coogan's "My Boy"

"My Boy," starring Jackie Coogan, is to be released through Associated First National Pictures, Inc., according to an announcement made this week by that organization.

The completed print of the production was shown to the First National officials in New York last week, and it evoked so much enthusiasm that negotiations were begun immediately, and the releasing arrangements entered into within twenty-four hours.

"My Boy" is more than a worthy successor to "Peck's Bad Boy," this little actor's first starring vehicle, it is said, and gives more opportunities for effective acting than he received in "The Kid," in which he appeared with Charles Chaplin and which was the starting point of his cinema fame.

Wearing the same costume which he made famous in the Chaplin classic, Jackie demonstrates his innate talent by his perfect acting of the part of Jackie Blair, a part which calls for humor, pathos and strenuous action.

First National officials are confident that "My Boy" will exceed the success of "Peck's Bad Boy," which has broken as many box-office and attendance records as any recent picture, and which established Jackie as a permanent favorite in the hearts of the public.

This confidence is based on the fact that "My Boy" is more ideally fitted for Jackie, having been written especially for him; and the picture is expected to take the country by storm.

The story is a human document, one moment bringing tears of laughter to the eyes of the spectator, and the next pulling at the heartstrings.

Wayburn Devises Prologue for "Molly O"

In the wake of the demand for bigger shows by prominent exhibitors throughout the country, Edward Small, New York theatrical and motion picture manager, has entered into an arrangement with Ned Wayburn, theatrical producer, to create special prologues for motion picture productions, and the picture which is the first to have this honor bestowed upon it, is Mack Sennett's latest production, "Molly O," starring Mabel Normand and directed by F. Richard Jones.

Arrangements are now completed and Mr. Small is negotiating with several exhibitors throughout the country who are endeavoring to secure this prologue.

Playgoers Film Heavily Booked

A statement from Playgoers Pictures lays much emphasis upon the manner in which the Vistaria production, "Anne of Little Smoky," is being received by exhibitors. Although released as recently as November 20, already a very representative list of theatres in every exchange center have arranged for, or have finished, their showings. Playgoers Pictures maintain that this release bears every indication of being one of the most successful features on their program.

The picture is described as a romantic drama of the mountains, wherein a lone government ranger steps into a hornet's nest of trouble when he endeavors to run the inhabitants of the town off the government forest preserves. The plot is complicated by his love for the daughter of the leader of the mountain clan.

Dorothy Wood in Universal Film

Dorothy Woods will play opposite Art Acord in "The Days of Buffalo Bill," Universal announces. The long-planned Universal historical serial will, it is said, have a strong cast of players. Edward Laemmle is directing.

Indianapolis Record Broken

A new motion picture record has been set up in Indianapolis by George Melford's Paramount production, "The Sheik," according to the following telegram received at the Paramount home office from J. B. Dugger, branch manager at Indianapolis:

" 'The Sheik' now on second week at Ohio Theatre, Indianapolis. Still doing capacity business and will be held over for third week, which is the first time in the history of the city that any picture has run three consecutive weeks in a picture theatre. Receipts have passed 'Anatol,' which held previous record at the Ohio."

A similar necessity for an extended run was created in Baltimore, where "The Sheik" was presented at the Century Theatre. In a personal letter to C. C. Wallace, branch manager at Washington, General Manager L. A. De Huff commented as follows:

"This success is the more gratifying as it promptly discounts the adverse criticism which preceded its appearance owing to the drastic censorship to which the original story was subjected. The truth of the matter is that while a few unnecessary features appealing to the sensational taste have been eliminated, these have been replaced by others of far greater dramatic value in heightening the absorbing interest and rapidity of events, and giving to the play a conciseness and finish which are lacking in the widely read novel of Miss Edith M. Hull from which it was taken."

Studio "Exteriors" Are One of Year's Big Achievements, Declare Lasky Art Directors

Fewer outdoor locations and more made in the studio—this was one of the outstanding art developments in motion pictures during 1921, according to Max Parker and Robert M. Haas, art directors for all Paramount pictures made in the United States.

There has been a marked increase in the tendency to build exteriors in the studios during the last year and do less location work. Excellent examples of this can be found in George Fitzmaurice's production of "Forever," an adaptation of "Peter Ibbetson," where all of the French exteriors were built in the Paramount Long Island studio; in "Miss Lulu Bett," a William DeMille production, in which the exterior and interior of the Deacom home were built on the stage at the Lasky studio in Hollywood, and in "Is Matrimony a Failure?" a special James Cruze comedy started at the Paramount West Coast studio late in November.

In this latter picture the modern tendency in combining exteriors and interiors probably is best illustrated. A street intersection of a modern town was built at the Lasky ranch, showing the principal business section of the town. The bank, hotel and butcher shop were so built that when the exterior scenes were "shot" the company could move into the buildings and photograph the interior scenes. In other words, a complete hotel, bank and butcher shop were built and not just shells of buildings, as is the general custom in construction of the village scenes.

This combination makes the continuity better, it was explained, and saves money in transportation and lighting. It gives the director much more latitude in filming his story than under the old plan where the company was transported to a location and then brought back to the studio for interior work.

Absolute realism is another development in motion picture settings, Robert Haas points out, the tendency being not toward more beautiful settings but more expressive.

"Settings must live up to the drama," he said. "There is no excuse for a setting unless it furnishes the proper kind of background for the characters in the picture."

Mr. Parker and Mr. Haas are in perfect accord on this point in designing settings. For the past year art direction in pictures has been getting farther and farther away from the set formulas for settings. There used to be a time when a ball room had to be ornate and follow certain lines, and the same thing held good for the banquet hall, the reception room and the boudoir.

"Art directors for pictures are not copyists any more," explained Mr. Parker. "They are designers and creators now, which shows how far the art of building sets has advanced in the last few years. We are striving to fit the action with our settings instead of making them ornate."

Rousing Welcome to Charles Ray in City of Beans and Dignity

Boston forgot to be restrained in its enthusiastic reception this week when Charles Ray arrived at South Station to look over the historic town. Although the star, accompanied by Mrs. Ray, Arthur S. Kane, Richard Willis and Albert A. Kidder, Jr., stepped off the train on Wednesday night after 10 o'clock, there was a tremendous crowd awaiting him as a result of advance notices in all Boston newspapers.

The reception accorded the star on his first visit to Boston was heartwarming. After cordial welcomes by Governor Cox, of Massachusetts, Mayor Andrew J. Peters, of Boston, and Mayor Edward Quinn, of Cambridge, followed by three full days of activity in and around Boston, the star has returned to New York. According to present plans Mr. Ray will remain in the metropolis until December 17 when he leaves for a brief tour of the South with stopovers at Baltimore, Washington, Atlanta and New Orleans.

After motoring to New Haven en route to Boston, the Ray party was escorted through Yale University and campus by Lawrence J. Kane and Arthur S. Kane, Jr., a senior at the college, and both sons of Arthur S. Kane. Visits were made to the Yale Bowl, Harkness Memorial Quadrangle, fraternity houses and other points of interest in order to give the visiting luminary an idea of a great Eastern university. Yale students received the star with enthusiasm.

General Manager J. J. Maginnis, of the Gordon New England theatres, escorted the Ray party when the star resumed the journey by train, and on arriving at South Station they were met by Tom Spry, First National manager in Boston; W. A. Spragg, publicity director of the Gordon New England theatres, and Joe Sachs, publicity director of the Gordon Boston houses, in addition to a large and enthusiastic crowd of fans and newspaper men.

The following noon Mr. Ray was officially welcomed to the city of Boston by Mayor Peters, to whom the star was introduced by Nathan H. Gordon. The afternoon was devoted to newspaper interviewers who called at Mr. Ray's suite in the Copley Plaza in large numbers. The Ray party attended the performance of Holbrook Blinn in "The Bad Man" in the evening. On Friday Mr. Ray was received by Mayor Quinn at Cambridge, where he toured the Harvard campus under the personal escort of a committee from the Harvard Daily Crimson.

Special photographs of the star, together with long interviews, appeared in all Boston papers. Advance notice was printed of Mr. Ray's contemplated visit to the Gordon houses of the city, and every theatre was jammed when the star appeared in a box. The star visited Gordon's Washington's Street Olympia, Gordon's Scollay Square, Gordon's Central Square at Cambridge and Gordon's Strand in Dorchester.

On his final day in Boston Mr. Ray paid a visit to the famous State House, where he was formally received by Governor Cox, chief executive of the State of Massachusetts.

Kineto Picture Now at Strand

"Washington Irving," one of the twelve links in the "Great American Authors" series, published as Urban Popular Classics by the Kineto Company, is making its bow at the Strand, New York.

It gives in a single reel a fine summing-up of Washington Irving's life; at the visualization of some of his famous characters like Ichabod Crane, "The Headless Horseman," Rip Van Winkle and others. James A. Fitzpatrick directed the entire series.

Charles Ray is introduced to Mayor Andrew J. Peters of Boston by Nathan H. Gordon, well-known Boston exhibitor, who acted as host during the star's visit to that city

Hamilton Theatrical Corp. Makes Contracts Covering German Pictures

Ben Blumenthal, president, and Samuel Rachmann, vice-president of the Hamilton Theatrical Corporation, announces the consummation of negotiations by which that company retains the distribution rights for Great Britain and its colonies covering a large number of German photoplays with internationally known stars, while the Famous Players-Lasky Corporation will release these productions in this country.

The Hamilton Theatrical Corporation statement details that it controls the exclusive service of Pola Negri, star of "Passion," "Gypsy Blood" and "One Arabian Night," also Ernest Lubitsch who produced "Deception" and who has just completed "The Wife of Pharaoh," a spectacle which he claims will be his masterpiece.

Joe May is another director affected by the contract. He is now at work on a twelve-reel feature. His last production was in thirty-six reels, starring Mia May, and is said to have produced a profound impression in Europe. Also included in this arrangement are Professor Max Reinhardt, now producing a film version of Milton's "Paradise Lost"; Paul Gegener, director and star of "The Golem," Emil Jacobi, who is Pola Negri's director; Emil Jannings, famous for his work in "Passion," "Deception" and "All for a Woman"; Saerves Cervantes, leading woman in "All for a Woman"; Harry Liedkte, co-star in "The Wife of Pharaoh" and Demetri Buchowetski, director of "All for a Woman."

Subsidiaries of the Hamilton Theatrical Corporation consist of the European Film Alliance, called the Efa, and its subsidiaries, namely Efa Studio Company, Efa Theatre Company, Efa Distribution Company, the Ernest Lubitsch Company, Joe May Company, Max Reinhardt Company, Emil Jacobi Company, Demetri Buchowetzki Company and the Paul Wegener Company.

The company owns a studio in Berlin and it also owns two film cities, one at Steglitz, near Berlin, where an entire city has been built up for the production of "The Wife of Pharaoh," and the other at Woltersdorf, where the scenes of "The Mistress of the World," which takes the characters throughout the entire world, were built. These grounds extend over a space of several square miles.

Conducting Subsidiaries

The Hamilton, through its European companies, it is announced, has also surrounded itself with high class for conducting its various subsidiaries, including Paul Davidson, who was of the original Ufa Companies and a pioneer of the German film industry, and Carl Bratz, who was formerly of the Univers Film Company, which he formed by amalgamating important German film units.

Al Kaufman, an American of wide experience and successful in the production of motion pictures in this country, is now general manager of productions in Germany. Johannes Werthauer is in charge of the legal end. Ike Blumenthal will be in charge of the business management.

Sam Rachmann, vice president of the Hamilton Theatrical Corporation, will be president of the boards of the Efa Companies and its subsidiaries. He left recently for Europe for the further extension of the holdings and to complete a general survey of the entire organization.

"The Fox," Big Universal-Jewel Western, Playing to Capacity; Listed to Go Into the Central

"The Fox," a Universal-Jewel production starring Harry Carey, is being heralded by exhibitors throughout the country, Universal reports. The picture is now playing some of the biggest theatres in the United States and Canada, and, according to information received by the Universal sales department, is filling these houses in the face of stiff opposition programs.

"The Fox" will go into the Central Theatre, Broadway and 47th street, Sunday, December 19, for an indefinite run. Due to a previous booking for "Molly O" now showing in the Central, it was not possible to show "The Fox" there immediately after its release date.

A Broadway Presentation

It will receive a Broadway presentation in keeping with its success in other parts of the country. Manager Cobe of the Central Theatre has made it known that he is arranging a unique prologue for the lively super-western.

"The Fox" is the greatest "super-western" picture ever attempted by Universal. All the care and expense put into the production of any Universal-Jewel special was given to the making of "The Fox." In addition, it is the first Universal-Jewel in which Harry Carey has ever appeared.

Already, "The Fox" has been shown in many U. B. O. houses in and around New York City, including the pick of the Keith, Proctor and B. S. Moss Circuits. It has been acclaimed as unequalled in entertainment value, because of the elaborate grandeur of its settings and the lively action of its story.

Leading Theatres

Among the leading out-of-town theatres which have shown the production or which will show it in the next few weeks are Fay's Theatre, Rochester; the Rose, Chicago; Dreamland, Columbus, O.; the Allen, Akron; the Gayety, Cleveland; the Standard, Cleveland; the Empress, Denver; the Isis, Indianapolis; the Blue Mouse Theatres, Minneapolis and St. Paul; the Moon Theatre, Omaha; the Strand, Washington, D. C.; the Rivoli, Philadelphia; the Majestic, Portland, Ore.; Clemmer, Seattle; the Strand, Springfield, Ill.; the Criterion, St. Louis; the Casino, Spokane, and many others.

"Two Orphans" to Open in Hartford

How D. W. Griffith's latest production "The Two Orphans" will be presented in the larger cities has been announced by Albert L. Grey, general manager of D. W. Griffith, Inc.

The New York premiere is scheduled for the Apollo Theatre either Thursday, December 29, or Friday following. The openings will proceed in the following order: Hartford, at Parson's heatre, December 19; Boston, the Tremont Theatre, December 26; Philadelphia, the Forrest Theatre, January 9; Cleveland, Ohio, Hanna Theatre, January 9; Pittsburgh, the Pitt Theatre, January 16; Chicago, The Great Northern Theatre, either January 30 or February 5.

With the opening of these shows, travelling companies will have been organized to present "The Two Orphans" throughout the country in an elaborate manner. It will be presented as a first-class theatrical attraction, with full accompaniment of orchestra and stage staff.

Miss Swanson's Last Her Best, Says Ballance

H. G. Ballance, Paramount's general sales manager, who was recently in Los Angeles on his tour of the western Paramount exchanges, attended a studio showing a Gloria Swanson's new Paramount picture, "The Husband's Trademark," and sent the following telegram to S. R. Kent at the home office in New York.

"'The Husband's Trademark' is a most wonderful production and surpasses by far any of Miss Swanson's previous efforts. The fascinating story, Miss Swanson's ability, her marvelous gowns, the splendid cast and rapid-fire action make it a sure box-office attraction. It will make many new friends for Paramount and Gloria Swanson. The story rises to a terrific climax and the interest is as intense as in any picture ever made for us."

SCENES FROM "SHADOWS OF THE SEA," STARRING CONWAY TEARLE. RELEASED BY SELZNICK

Universal Working on Big Publicity Tie-Ups for Its New Series "The Leather Pushers"

In anticipation of its early release of "The Leather Pushers," a super-series of two-reelers made by H. L. Messmore from the series of prize ring stories by H. C. Witwer, Universal has arranged several excellent publicity and exploitation tie-ups by which the series will be popularized all over the country.

The main tie-up is with Collier's, which recently published the series as the outstanding feature of the magazine. The series is to be known as the Universal-Jewel-Collier's Series. Beginning almost immediately, every news-stand handling Collier's will become a booster for the two-reelers. In addition, every house-to-house canvasser for Collier's will be instructed to bring to the attention of all persons interviewed, the moving picture adaptation of the Collier story. Each will have literature to distribute concerning the film

Both news-stands and house-to-house agents will be used in tie-ups with local exhibitors who show the series. Universal will back this exploitation up with a most extensive publicity campaign. Special press books and exploitation material now are being whipped into shape for the exhibitor.

Another tie-up, which promises great returns to exhibitors of the Universal-Jewel-Collier's series, is the syndicate of the Witwer prize ring stories, through the United Feature Syndicate, which supplies newspapers all over the country.

The country already is being canvassed for this service. It is expected that the local newspapers will run the series simultaneously with the film chapters. The United Feature Syndicate is projecting a campaign to help the exhibitor place the story in his local papers.

George P. Putnam & Sons, publishers, are now bringing out "The Leather Pushers" in novel form. By arrangements with Universal, special co-operation will be extended by all bookstores handling this book, to exhibitors booking the series. This will include window-displays, special phamphlets and other exploitation.

"The Leather Pushers" series now is made under the direction of Harry Pollard, Reginald Denny is starred as the young college athlete and society man forced to make to the prize ring to recoup his shattered fortune. Many well-known "pugs" play important roles in the various two-reelers making up the series of twelve. Each two-reeler is a complete story in itself.

December Big Production Month in Los Angeles Movie Studios

The month of December has so far seen motion picture production in the independent studios releasing their photoplays through Associated First National Pictures, Inc., at its height, it is said.

At the Thomas H. Ince Studios J. Parker Reid, Jr., has started work on "Pawned" and Maurice Tourneur will shortly begin production of a big feature. At Brunton's Constance Talmadge has started "The Divorcee" under Sidney Franklin's direction. Allen Holubar begins "The Soul Seeker" with Dorothy Phillips in the title role at the same studio this week.

At the Louis B. Mayer studio John M. Stahl is just beginning "One Clear Call," while on Mack Sennett's "lot" during the coming week both Mabel Normand and Ben Turpin commence work on special comedy features. Mabel's vehicle will be "Suzanna," a romantic drama. Ben's comedy has "Bright Eyes" for its temporary title.

Katherine MacDonald under Chet Withey's direction has just started "Domestic Relations" at the Preferred Pictures Studio. Charlie Chaplin also has begun another big comedy, but its character is a secret. At Brunton's they are daily awaiting the arrival of Richard Walton Tully from New York. Mr. Tully will commence work upon his arrival on "The Masquerader."

The Ince production plans increase in scope each week. The big Culver City plant will be humming its busiest by the first of the year, when "Finding Home," "Wooden Spoils," "The Hottentot," "Jim," "The Desert Fiddler" and "The Brotherhood of Hate," as well as the J. Parker Read, Jr., and Maurice Tourneur productions, all will be in the making.

With Richard Barthelmess finishing "All at Sea" up in Maine there is only one independent producing organization in the East releasing its productions through First National which is beginning a new picture. That is Hope Hampton, who has just started "White Faith" from the William Dudley Pelly novel. Barthelmess' next picture probably will be made in Los Angeles. He will start work about the time Norma Talmadge begins "The Duchess of Langeais" at the Brunton Studio. Marshall Neilan will this week "shoot" the final scenes of "Penrod" with Wesley Barry in the stellar role. Mr. Neilan will immediately begin the cutting and editing of Both Tarkington's popular work.

Full Provision Is Made for O'Brien's Selznick Series

The Selznick organization declares that full provision has been made for the six presentations with Eugene O'Brien that were announced as that star's share of the "Forty From Selznick" promised for the current season. Some of this half-dozen have already been released, but the bulk of O'Brien's offerings are still to be distributed by Select exchanges.

"Clay Dollars," first of the lot, was released in October and is well circulated by this time. O'Brien's appearance in rural comedy has shown a new side of his screen characterizations and "Clay Dollars" has been repeatedly praised by exhibitors.

"Chivalrous Charley" was released early in December and reviews are appearing in current issues of the trade papers. This new feature presents the Selznick star in a plot that unfolds with speed.

Alan Crosland prepared "Prophet's Paradise," the production now completed and in progress through the Selznick laboratory. This will be released early in the new year. The star role presents an American in Constantinople who meets adventure through his attempts to rescue the girl he loves from crooks who would feature her as the prize in a spurious slave sale.

Sigrid Holmquist, being now advertised in conjunction with "Just Around the Corner," the only feature she has appeared in since coming to America, will be O'Brien's leading woman. Miss Holmquist is known as "the Swedish Mary Pickford" and before coming here had been starred in several pictures made by Scandinavians.

Ralph Ince is now directing O'Brien in "Channing of the Northwest." The picture has to do with the mounted police of British Columbia. Norma Shearer will be the leading woman and Gladden James will also be prominent in the cast. Scenes are now being photographed at Lake Placid.

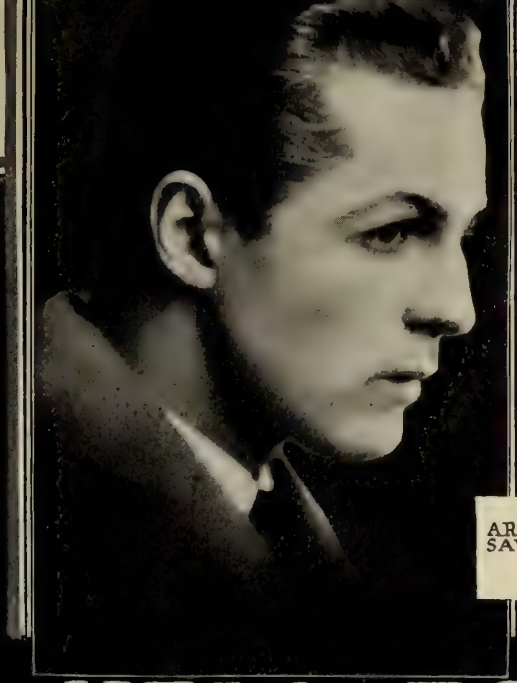
C. B. Lancaster's story, "The Law Bringers," will also be directed by Ralph Ince and a selection will be made from several scenarios already procured to complete the set of six attractions in which O'Brien will star before the current season ends.

Like Fox Stars in S. America

South America is increasingly interested in motion pictures, and among the leading favorites of that continent are the Fox stars, Fox states. During last week there were several dignitaries of South American Republics in New York, and they included in their sightseeing a visit to the Fox studio.

THE GEORGE H. DAVIS-JOE BRANDT FEATURE, "LIFE'S GREATEST QUESTION"

Center panel shows Roy Stewart and Louise Lovely, who are the featured players. At right and left are two typical scenes from the production



A ARTHUR SAWYER HERBERT LUBIN PRODUCTION

HELD FOR MURDER

his own murder, too – that was the complicating part of the plight in which Preston Humphrey found himself. Preston really lives, as enacted on the screen by

GARETH HUGHES

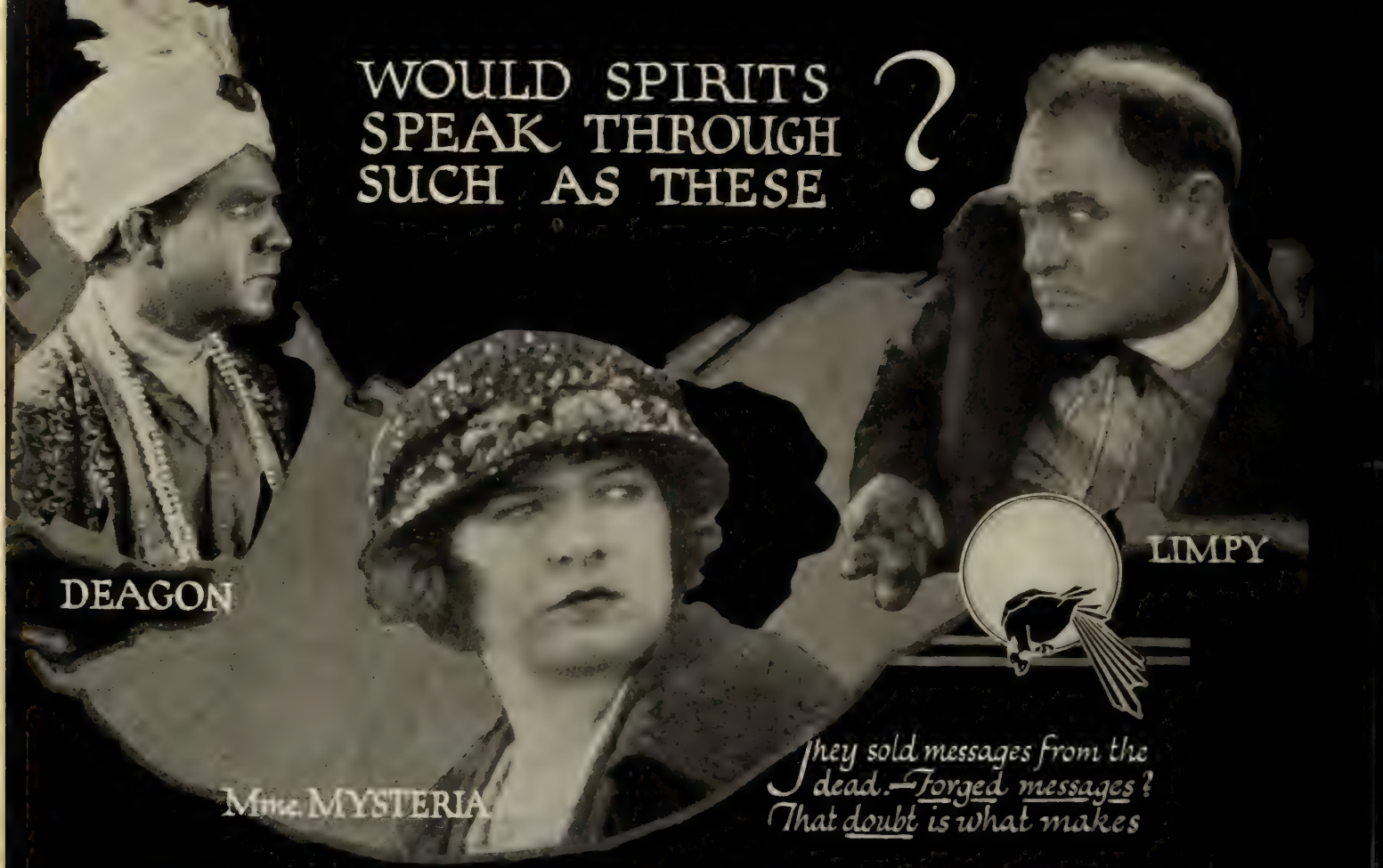
In a picture that starts at par, and skyrockets into extra dividends of laughter

THE HUNCH

From the story by PERCIVAL WILDE

A George D. BAKER Production

METRO
PICTURES CORPORATION


WOULD SPIRITS SPEAK THROUGH SUCH AS THESE ?
DEAGON
LIMPY
Mme. MYSTERIA
They sold messages from the dead.—Forged messages? That doubt is what makes

THE HOLE IN THE WALL

the latest picture starring

ALICE LAKE

the most thrilling of all her successes

A MAXWELL KARGER *Production*

Adapted by JUNE MATHIS *from* FRED JACKSON'S *play*

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir'ct'r.

You recall reading KENNETT HARRIS' story "JUNK" in The SATURDAY EVENING POST. It was one of the great stories of the year; at the same time a story ideally suited to motion pictures. Every picture concern sought the screen rights. METRO won out. It is the best thing that BERT LYTELL has had since the "Right of Way"

BERT LYTELL
in
THE IDLE RICH

A MAXWELL KARGER Production
Adapted by JUNE MATHIS from KENNETT HARRIS' story JUNK

A PICTURE THAT WILL HELP MAKE YOU A MEMBER

Jury Imperial Pictures, Ltd.
Exclusive Distributors
throughout Gt Britain Sir
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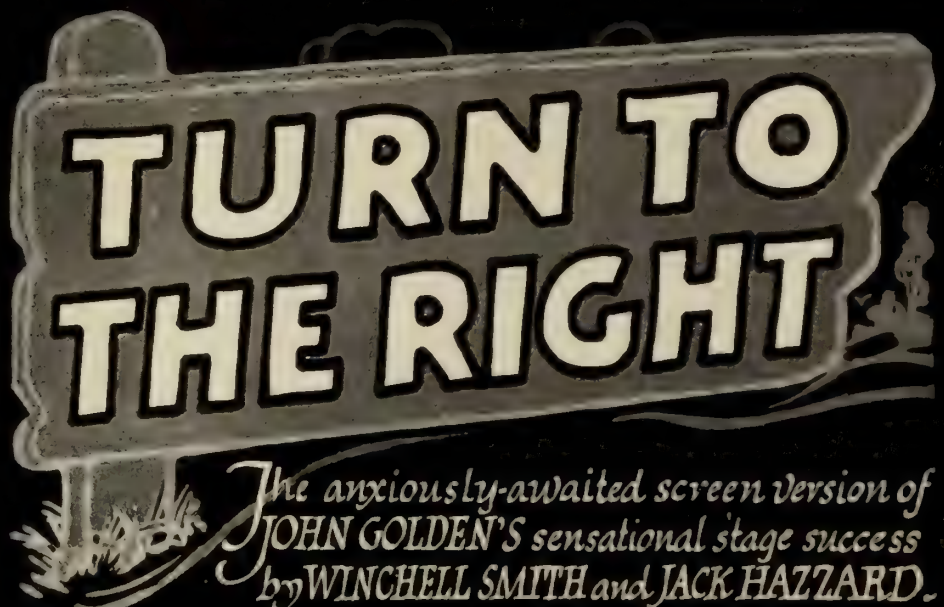

The anxiously-awaited screen version of JOHN GOLDEN'S sensational stage success by WINCHELL SMITH and JACK HAZZARD. The Motion Picture Rights were sold for $500,000, the highest figure ever recorded in the industry. Produced for METRO by

REX INGRAM

that master craftsman whose productions of

The 4 HORSEMEN OF THE APOCALYPSE

and

The CONQUERING POWER

ARE NOW SWEEPING THE COUNTRY

METRO PICTURES CORPORATION

Many Australian Exhibitors Buy Franchises from First National

The principle of "exhibitor co-operation," which has won for Associated First National Pictures, Inc., its prominent position in the United States, has met with similar response in the Antipodes, it is reported.

On March 26, 1921, First National Exhibitors of Australia, allied with the American body, began operations, obtaining during the first week the signatures of three per cent of the showmen of Australia to the First National franchise. Twenty-six weeks later it had enrolled a total of 85 per cent of the exhibitors, including the two largest circuits on that continent, and a large proportion of the remaining 15 per cent was expected to "sign up" within the near future.

At the head of the company accredited with this momentous achievement is Harry G. Musgrove, one of the pioneers in the film game in Australia and who is thoroughly cognizant of conditions in the industry in the entire world. He is governing director of First National Exhibitors of Australia.

In discussing the success of his organization, Mr. Musgrove said: "First National has given Australia 'Bigger Pictures in a Better Way,' not occasionally, but all the time. Twenty-six weeks did not mean merely twenty-six weeks pictures; but twenty-six pictures that, taken in their entirety, have easily outdistanced any twenty-six released by any other exchange, and by their cleanliness, quality, unusualness and versatility, built up the business of many exhibitors and strongly fortified others.

"The history of motion pictures tells of no greater nor more meteoric success than First National's conquest of Australia. When it first entered the field it was met with the usual predictions 'can't last' and 'a flash in the pan.' Soon, however, the exhibitors began to realize that quality and consistency count. After a triumphant entry into the best motion picture theatres in the suburbs, First National entered the country districts of New South Wales and met with the same enthusiasm that was evinced in the cities.

"During September we experienced our greatest success in selling franchises to Haymarket Theatres, Ltd., and Union Theatres, Ltd., thus gaining entrance to the Haymarket, Strand, King's Cross and Majestic Theatres in Sydney, and the Union Theatres houses in Melbourne—a splendid tribute to First National and recognition of the public demand for First National attractions. At the head of First National, in its American home, sits Mr. J. D. Williams, the one man controlling the destinies of a great film corporation, who knows Australia intimately and understands the requirements of its exhibitors."

Commemorating its first semi-annual anniversary, First National Exhibitors of Australia has issued a 24-page art brochure, with cover in gold, maroon and purple, in which the history of the organization is related.

"Suzanna", Title of Normand Film

Mack Sennett announces that "Suzanna" is the title of Mabel Normand's next picture. Production began this week. "Suzanna" is the second Mack Sennett-Mabel Normand picture for release through First National. F. Richard Jones, who made "Molly O" under Mack Sennett's supervision, is directing the new picture. S. T. Barnes and Paul Guerin, respectively technical chief and master electrician at the Sennett studio, are supervising the erection and embellishment of the sets for "Suzanna." Mabel Normand has engaged an additional wardrobe woman to take care of the great assortment of gowns of various periods which will be worn by the cast of "Suzanna" and also has done a novel thing in securing the services of Mrs. Sada Nathan, widely known among Hollywood actresses, for the sole purpose of dressing the hair of the actresses in her new play.

Four Selznicks for January Include Two Talmadge Revivals

Two of the Talmadge revivals and new offerings by Conway Tearle and Elaine Hammerstein are announced by Selznick for distribution through Select Exchanges during January. Although "De Luxe Annie" is released as of December 30, it is practically a January issue and should be included with "Shadows of the Sea," "Good Night, Paul" and "Why Announce Your Marriage?" as the Selznick quartette that begins the new year.

Norma Talmadge is star of "De Luxe Annie" and Eugene O'Brien is leading man in a "crook" drama that had its conception in a great stage success before Selznick originally produced Edward Clark's play at the time he was elevating the Talmadge girls to stardom. Roland West directed the presentation, which now returns to the screen after two season's retirement.

Conway Tearle in "Shadows of the Sea" will have Doris Kenyon as his leading lady in a sensational drama directed by Alan Crosland. Frank Dazey, now associate editor of Selznick's scenario department, wrote the story that Lewis Allen Browne prepared for the screen. Arthur Houseman, Crawford Kent, J. Barney Sherry, Jack Drumier, Harry Lane, William Nalley and Miss Frankie Mann are the principal supporting players. January 10 is set as the release date.

Constance Talmadge's revival of "Good Night, Paul" is set for January 20. The late Walter Edwards produced this Roland Oliver and Charles Dickson play for the screen as one of the last works he contributed. Norman Kerry and Harrison Ford are a duo of players in Miss Talmadge's support with John Steppling, Beatrice Van and Rosita Marstini other prominent associates. "Good Night, Paul" will be released as of January 20.

Elaine Hammerstein's newest offering is set for release January 30 with Niles Welch as leading man. Lewis Allen Browne, of the Selznick scenario staff, furnished an original story and scenario. Alan Crosland directed. Arthur Houseman, James Harrison, Huntley Gordon, Frank Currier, Florence Billings, Emily Fitzroy, Marie Burke and Elizabeth Woodmere are in Miss Hammerstein's support.

Many Ohio Theatres Booking "What Do Men Want?"

"What Do Men Want?" the Lois Weber picture distributed by Wid Gunning, Inc., practically owned the theatres of Ohio during the weeks of December 11 and December 18, according to announcement from the Gunning home office.

The production and the title gained remarkable free publicity space with contests and before—Christmas tie-ups all over Northern Ohio. The extensive advertising and publicity campaign during that fortnight aroused the greatest interest, and the production opened to packed houses in Cleveland, Columbus, Toledo, Akron, Canton, Youngstown, Lorain and Norwalk.

Because of the fact that Cleveland, Columbus and Toledo newspapers interlock in their circulation and scope throughout Northern Ohio, the Buckeye State was involved thoroughly this week with the question, "What Do Men Want?"

One of the most magnificent theatres in Ohio has honored "What Do Men Want?" by choosing it as the feature for its opening bill, according to information received at the Wid Gunning offices. This house is the big, new Lorain Fulton Theatre, a million-dollar edifice on the West Side of Cleveland, which opens the week of December 25. The booking at the Lorain-Fulton follows a sensational run of the picture at S. Barret McCormick's Allen Theatre, in Cleveland.

"The Roof Tree" for December 25

Fox announces the release on Christmas Day of William Russell's latest starring vehicle, "The Roof Tree," written by Charles Neville Buck and directed by Jack Dillon. It is a romance of life in the South in which the title is applicable to a great tree the spreading branches of which are traditionally believed to exert a protective influence over an old homestead.

Miss DuPont in a New Universal

The last scenes on "The Golden Gallows," another dramatic story starring Miss du Pont, has been taken and the film is now in the process of cutting at Universal City. "The Golden Gallows" was written by Victoria Galland and published in a popular magazine.

Mooney Praises "Song of Life"

Paul C. Mooney, general manager for Louis B. Mayer Productions, Inc., is authority for the statement that "The Song of Life," the second John M. Stahl independent production to be made for First National distribution, is as strong a picture, from the audience standpoint, as "The Child Thou Gavest Me," Stahl's first independent feature for Mayer.

New House Opens

The new Harmonie Theatre, Detroit, was opened on December 12, playing as its initial feature the Wid Gunning special production, "The Girl From God's Country," with Nell Shipman in the leading role. Bert Williams, director of the new house, also booked the picture for the La Salle Gardens and Palace Theatre, two other houses under his control.

It's No "Cinch"

The vicissitudes of comedy making are seen, Educational says, in the fact that Helen Darling, who supports Neal Burns in "No Parking," an Educational-Christie comedy, was laid up in bed for a week as the result of the jolts she got when riding in a shimmying flivver that danced over the desert roads sixty miles from Los Angeles to the accompaniment of various phonograph records.

Fine Accessories for Photocraft Film

The advertising accessories to "Oh, Mabel Behave!" the five-reel Mack Sennett comedy starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, the first offering of Photocraft Productions, Inc., are reported to be comprehensive and out of the ordinary. The posters, ranging in size from several styles of 1 sheets to 24 sheets, are attractive and artistic. The scenes were selected with the idea of presenting some of the most humorous episodes of the picture. One of the six-sheets is said to be something entirely new in lithographs, being a cartoon representation of the four stars.

There is already a great demand for the souvenir mirrors and "Put and Take" games, and Mr. Hirsh had to place an additional order. The tie-up with the music stores throughout the country for the song entitled, "Oh, Mabel Behave!" is well under way and it is predicted that this very catchy piece will be a popular hit.

Many Offers for Bible Pictures

Weiss Brothers announce that many inquiries and offers have been received regarding the purchase of rights to the film spectacle of the Old Testament, which they control, several were from State Right distributors and two for the entire theatrical rights, and others for the non-theatrical rights.

Keeping in Personal Touch

By FRITZ TIDDEN

TWO weeks ago we published an extended list of novels which included some works we thought might some day reach the light of screen. They were part of the output released by publishers in their frenzy to catch the Christmas shoppers. Contrary to numerous persons who have written in to us about it, we did not state that we thought they were moving picture material. We would never take that chance, what with so many sharpshooters ready to pop at us on the slightest pretext, and for no particular reason find fault, which we do not fear from anyone but which annoys our peace loving soul. We merely published the list as a forecast of what might be expected in the way of so called literary translations on the screens in the not too distant future, and let the chips fall where they may, to make a mixmet.

Since we published the list two weeks ago the publishers have been tearing along at the same destructive pace and have placed on the market more huge stacks of novels for the Christmas buyers' frenzied purchasing. Among the later novels to ease their way under our casual gaze are:

Alias Richard Power (William Allison), The Go-Getter (Peter B. Kyne), The Jubilee Girl (Arthur B. Hankins), Glenwood of Shipbay (John H. Walsh), The Triumph of Virginia Dale (John Francis, Jr.), The Flower of Monterey (Katherine B. Hamill), The Princess Naida (Brewster Corcoran), Beau Rand (Charles Alden Seltzer), El Diablo (Brayton Norton), Wild Blood (Gordon Young).

* * *

Mary and Doug arrived from abroad December 12 and checked in at the Ritz. They expect to stay in New York two weeks at least.

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Ernst Lubitsch has sailed for America, and will probably arrive in New York the latter part of next week.

* * *

Cosmopolitan Productions have leased the Republic Theatre for an indefinite period. "Get-Rich-Quick Wallingford" and "Humoresque" are being shown there. Jack Newmark has been appointed manager of the double bill show.

The double bills that tell their own story when blazoned forth from the fronts of various theatres in Greater New York this week are:

Eighty-third Street: "Bar Nothin'"—"The Woman in His House."

Forty-second Street: "The Golden Snare"—"Hush Money."

Albemarle: "Perjury" — "The Way of a Maid."

Bijou: "Stranger Than Fiction" —"Her First Love."

Fordham: "Ladies Must Live" —"Never Weaken."

The New York American published the other morning an editorial headed "On Planning Your Leisure." A pertinent paragragh from it follows:

"For in our hours of amusement our spirit is receptive, our faculties keen and the impressions we receive are vivid. It is for this reason that the diversions of a people are so important, and we can say what the future generation will be depends more upon the movies and the theatres than on the churches and the schoolhouses."

Joe Lee left town last week on an extended trip through the West.

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Robert C. Bruce, producer of Bruce Scenics for Educational, returned recently from a photographing trip.

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Richard A. Rowland arrived the latter part of last week on the Aquitania from his European trip.

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"The Battle of Jutland" pictures will be shown at Annapolis on January 7.

NORMA NICHOLS
Appearing in Gasnier's production, "The Call of Home." Presented by R-C Pictures

Russell Clark, of the Russell Clark Sales Syndicate, Inc., presenting independent productions in the State Rights field, has selected Raymond Cavanagh, for a number of years with the Universal, to handle thea dvertising and publicity of the Syndicate. For the past two years "Cavvie" has been engaged in industrial and educational film production; and his many friends in the industry will welcome him back to advertising circles. Cavanagh has taken offices with his former partner, Burton Rice.

Fred Baer, publicity disseminator for Kineto, has gone to Chicago for an important event. He is to be married on December 28. The girl in the case is Helen Roth. After a honeymoon Mr. and Mrs. Baer will arrive in New York around the second week in January.

* * *

Bob Sherwood, of Life, wants to know why the slow motion camera has not been used to give an analysis of Bee Palmer's shimmy.

The idea has a strange fascination for us.

Norma Talmadge is resting at the home of her sister, Mrs. Buster Keaton, at Hollywood, and will not start a new picture for two months, it is reported by one of our coast sleuths.

* * *

The old saw about Delilah taking all the fight out of Sampson by cutting off his hair is now understood to have been a bit of insiduous propaganda promulgated by the barbers' union for dissemination among housewives, King James and his fellow pen-pushers notwithstanding.

The real facts in the case are now known to point to the conclusion that it is by cutting off her own hair, that a woman can render the sterner sex properly awed and subdued.

Take Maud (no "e") Robinson Toombs, of the Universal and Century Comedy publicity departments, for instance. Forswearing all allegiance to the Seven Sutherland Sisters last week, she submitted to the shears of fate and had her hair bobbed. Since then various fan magazine editors, trade-paper editors and just ordinary editors have reported that Universal and Century publicity cannot be denied space.

* * *

Baby Peggy, Lee Moran, Harry Sweet and Brownie, the Century Wonder Dog, really belong in any story about Maud Robinson Toombs, but since they don't fit in the above chronicle, they are listed herewith so that contention may be avoided.

* * *

Sidney Olcott, responding to a call to Europe by cable for the purpose of consultation with one of the big film organizations there, relative to the adoption of American methods of direction and studio production, left this country December 13. While abroad Olcott expects to visit Rome, Berlin and London.

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Ella Hall, a former Universal star, who has been in domestic retirement for three years, is planning to return to the screen.

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Jim Loughborough, acting as press representative for Marshal Foch while on tour in this country, placed a most interesting signed article in last Sunday's New York World. The title of the article is taken from what the Marshal says, and is "We Can't Establish Lasting Peace by Hoping for It, We Must Work for It." The story runs about three thousand words in length and is vitally interesting from the first sentence to the last.

* * *

Gertrude Atherton, recently writing for Goldwyn, has isolated herself in a small town in California and is at work on a new novel.

Camera clubs are being organized in many cities.

They will probably be used in beating the censors.

The National Research Council has estimated, by some queer method all its own, that the intelligence of the average male is that of a normal fourteen-year-old child.

It is unfair to the rest of the males of the country that the average is so vigorously pulled down by such gentlemen as those who prostitute what a few sycophants might call their writing ability by dashing off incorrect, ill-bred attacks on moving pictures and the people in the industry when they know nothing of either subject.

And for which they get well paid. Selah.

Setting famous paintings in motion by way of the photoplay screen had its first successful production when Triart made "The Beggar Maid," based on the painting by Sir Edward Burne-Jones, and it was immediately proclaimed as one of the most beautiful and important works in the film world. The fact that a group of artists had been interested in the idea of bringing the world's famous canvases to the people by means of stories on the screen, gave the plan an assurance that only the finest paintings would be chosen for the stories and that they would be treated with dignity without losing the charm surrounding them.

"The Bashful Suitor," based on the painting by Josef Israels in the Metropolitan Museum of Art, is the second Triart production. It is presented by Hugo Riesenfeld at the Rivoli Theatre this week.

* * *

Lucia, the lioness who had a temperamental outburst when "Theodora" was being filmed, and tried to do some sort of dance among the 25,000 extras in the Hippodrome scene (without getting close enough to any one, however, to find a partner), is not dancing any more.

Word came from Rome, in a letter to Count Ignazio Thaon di Revel, American representative of the Unione Cinematografica Italiana, received the other day that Lucia is a rug. The only chance Lucia gets to do a shimmy now is when one of the servants of the Countess di Cuppeco, which is the name of Rita Jolivet in private life, takes Lucia out into the backyard of the Countess's town house in Milan and shakes the dust out of her.

* * *

On December 15 Herbert Brenon lectured before the class in Moving Picture Production of Columbia University.

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Will Rogers made a series of personal appearances in numerous Loew Theatres throughout Greater New York last week, by arrangement between Marcus Loew and Flo Ziegfeld. He played his complete vaudeville act in four theatres each night.

* * *

There was a commotion in one of the New York east side movie palaces a little while ago. People down front got frightened and rose to push their way out, but the excitement subsided when an usher announced: "It's all right. Keep your seats. There's nothing wrong—only a gentleman hit a lady."

—Topics of the Day.

Pauline Garon, leading woman for Owen Moore in his new comedy, is playing on the stage in "Lillies of the Field."

* * *

J. C. Graham, general foreign representative of Famous-Lasky, and Montague Goldman, general manager of distribution for Famous-Lasky Film Service, Ltd., Paramount distributors in the British Isles, were among the recent arrivals in New York from London. They will remain here throughout the month in conference with Paramount executives at the home office.

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Walter Wanger is presenting "The Three Musketeers" at Covent Garden, London.

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"How soon will Austrian carbons be followed by German films?" asks The Biograph, of London. It goes on to say that it hears a well-known vaudeville house is contemplating setting the fashion by putting on "Anne Boleyn" ("Deception").

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Abe Selig is now in Savannah, handling the exploitation and publicity for the Odeon Theatre.

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The War Department's official moving pictures of the bombing of the former German warships by airplanes last summer were shown at Cooper Union one evening last week, under the auspices of the Society of Automotive Engineers.

talked at, around and about, and praised, slammed and kidded for several hours, Kann was the recipient of a handsome shirt stud and cuff link set, presented to him by his Universal friends and co-workers.

* * *

Exceptional Photoplays, the publication of the Critique Committee of the National Board of Review, lists the following in alphabetical order, as "the five most significant photoplays of 1921":

"All for a Woman," "The Cabinet of Dr. Caligary," "The Golem," "The Kid" and "A Small Town Idol."

This is the season for picking the year's best productions and among the literal thousands that have come in to us the Board of Review is the first to have sense of perception enough to include "The Small Town Idol."

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C. L. Chester is in New York from Los Angeles.

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C. C. Pettijohn sailed for England on the Aquitania this week. He will be gone about five weeks.

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George Melford is in town.

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Willie Weber, well known to the trade through long association in the bindery at O'Brien's print shop, is about to forswear single blessedness. Willie will do an altarwalk in the near future. He is fortunate enough to have snared Mary Hunt.

THE BRIDE AND GROOM

William S. Hart and Winifred Westover were married December 7. They recently appeared before the camera together in Hart's production for Paramount, "John Petticoats"

We can't get angry with the people who do not like "The Lotus Eater." Our pity for them counteracts all other emotions.

* * *

George E. Kann, Universal export manager, who is leaving that company to head the foreign department of Goldwyn, was the guest of honor at a dinner given December 12 in the Cafe Boulevard, New York City, by the officials and employes of Universal. A lively and amusing skit, taking off certain phases of Kann's work with Universal, and acted in by various Universalites, was the outstanding feature of the evening's entertainment. After being

Ideal Films, of London, announce that they have secured for the screen one of the few still uncaptured stage artists, in the person of Robert Loraine, the distinguished actor-airman. Loraine will appear in the new Ideal production, "Bentley's Conscience," a picture version of Paul Trent's popular novel.

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J. J. Cohn, Goldwyn's production manager, says he heard a man describing his new house the other day in these words: "It has a glass enclosed porch, a magnificent sitting room and a dining room that will seat eighteen people—God forbid."

It has just come to our attention that Burton Rascoe, the man who recently got published a poorly written, misinformed attack on the film industry and the men in it, and stated, attempting to raise the dickens about it, that pictures pandered to poor but popular taste, is the associate editor of McCall's Magazine.

Can it be that the article is another exhibition of the pot McCalling the kettle black?

Moving pictures of a stoker fire with a temperature approaching 3,000 degrees, or about ten times the heat of a baking oven, were shown before 2,000 mechanical engineers at a meeting of the American Society of Mechanical Engineers at its home in New York last week. R. Sanford Riley, of Worcester, Mass., exhibited the pictures, and after the showing, said in part:

"The opportunity thus offered of studying the fuel bed in operation will lead to greater familiarity with this action and suggest new lines in investigation and development.

"When the question of taking moving pictures of a stoker-fired furnace was broached to various moving picture experts," he continued, "the usual response was: 'Oh, sure. Any day you say.' However, the first intimate contact with a roaring hot stoker fire usually developed that motion picture cameras, being valuable, must be treated with more respect. A temperature of 3,000 degrees presented new problems to the camera man.

"The camera was mounted on a stand arranged to roll up to the door of the furnace. A heavy asbestos shield was built to protect the front and side of the camera and fit against the hot brick lining of the door when the latter swung open. Even with these precautions, an electric fan was required to keep the camera safe and the operator less uncomfortable.

"Of course the real problem was the protection of the lens. The hole for the lens in the front screen was normally closed by another asbestos plate which was tripped open by the operator's foot only when pictures were to be taken.

"For protection of the lens, a water cell with glass windows and a forced circulation of water was tried. Finally, the combination of two sheets of heat resisting glass with a thin sheet of gold between was tried. The gold acted as a mirror and threw back into the furnace approximately 75 per cent. of the radiant heat, while it allowed approximately 75 per cent. of the light rays to pass through. This protector was itself protected by two jets of compressed air.

"At the suggestion of John A. Stevens, of Lowell, Mass., a spectrometer was used, and this showed a complete spectrum from reds down to violet and a brilliant yellow sodium line. The blues and purples increase in intensity, depending on the temperature of the fire. A panchromatic film stock was used so as to bring out the reds. This combination of gold screen, Wrattan filter and panchromatic film shows the texture of the fire."

The pictures shown were taken at a plant at East Walpole, Mass. Engineers who saw them said they would lead to savings in fuel.

Chicago and the Middle West

By PAUL C. HINZ

The recent agitation caused by the overruling of Chief of Police Fitzmorris' refusal to issue a permit for the fight films by the plea of Corporation Counsel Ettelson, has given new impetus to the discussion of a new ordinance governing censorship in the City Hall.

The judiciary committee of the city council met Monday afternoon with the censorship commission and reviewed some pictures that had been rejected and other pictures that were up for permits and for which no permits had been issued. No definite decision was reached relative to the ordinance recently submitted by the censorship commission, but the judiciary committee became more familiar with the methods used in determining whether or not a picture shall be admitted.

An agitation arose about two years ago concerning Chicago's present censorship ordinances, and Alderman George N. Maypole introduced a new ordinance eliminating the right of the Chief of Police to have the last word concerning the admission or rejection of a picture.

The judiciary committee appointed a censorship commission to investigate conditions, and after two years' deliberations the commission has submitted a proposed ordinance. This ordinance is now the subject of considerable deliberation by the judiciary committee. It is Alderman Maypole's belief that the submitted ordinance will be shelved, and a new one based upon the submitted one with a number of changes will be adopted.

Timothy Hurley, chairman of the Censorship Commission, whose regime created considerable disturbance among producers, was installed as a judge in the Superior Court on December 6. It is believed by the trade that this recent appointment by Mr. Hurley will relieve him of all censorship duties.

The exponents of the proposed 3 per cent. tax on picture theatres in Chicago received a jolt this week when Assistant Corporation Counsel Derby announced the council had no power to change the licenses now in practice for one of percentage of gross receipts, as proposed in an ordinance introduced by Alderman Joseph Kostner.

Mr. Derby stated that the new law passed by the recent legislature, which enables a city to collect a percentage of gross receipts, does not apply to theatres. The law is specific in mentioning baseball, wrestling, boxing, football and other athletic exhibitions. The city council, therefore, would not have the power to remove theatre licenses and substitute a percentage scheme against the theatres.

Another discussion of the proposed law of taxation will take place next week, at which a committee appointed by the local offices of the M. P. T. O. to present the theatre men's viewpoint, will also have a hearing.

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At the close of the "Get-Together" meeting of the Associated First National franchise holders, held in Chicago this week, Al Lichtman, general manager, departed for Los Angeles. He will return East after a week's stay on the West Coast.

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Bernard D. Russell, head of the producing staff of Russell Productions, Inc., left immediately for Los Angeles, after his arrival in Chicago from New York, where he closed with the Pioneer Corporation for the rights to the company's latest feature, "Shadows of Conscience," for New York, Northern New Jersey, Illinois and Indiana.

Mr. Russell will remain in California indefinitely attending to business incidental to a resumption of production activities in the company's West Coast studios. Negotiations are under way now for the disposal of the rights to several southern and mid-western states for the "Shadows" picture. The first showing of the feature will take place in New York City.

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It is announced from the offices of Greiver Productions, Inc., that the entire output of the Second National Distributing Corporation will be released in Illinois and Indiana by the Greiver offices. The rights to the Second National Productions in Wisconsin, Minnesota, North and South Dakota, have been bought by the K. B. Distributing Company, of which Walter Baier is the head. The first release in these territories will be "The Skin Game." Following that there will be one subject released each month for a period of a year.

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A new million dollar theatre is to be built by the Saxe Amusement Company at Sixth and Grand avenue, Milwaukee. Ground will be broken shortly after the first of the year, and it is expected that the building will be completed about June 1. The seating capacity of the main auditorium will be about 3,500. It is planned to present diversified programs, such as the exhibitions at the Chicago and other of the larger theatres, with a full symphony orchestra.

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The old Schlitz Restaurant and Cafe at Third and Grand avenue, Milwaukee, is being converted rapidly into a picture theatre. The renovating and remodeling of the old building will be finished in the course of two or three months. It will have 1,500 seats. The property and theatre building is controlled by the Uhlein interests.

Over-Production?

A keen and cautious young Chicago exchange head rises this week to offer his observations of business conditions for the beginning of the year 1922, conditions already regulated by the national producers and distributors.

He says during January, 1922, the actual scheduled releases from national distributors (excluding "independent" releases) number forty-one features. These aggregate sixty-eight booking or service days, based on one or two days for each subject. In January there are thirty-one calendar days, which means that a number of the releases for that month must be shelved. It indicates an over-production and over-production represents the kind of competition which tends to destroy recognized honest values and goes for the demoralization of the exchange business.

Lloyd D. Lewis, 33d degree publicist, who has been associated with the Fox Film Corporation for the past two years, whose activities more recently have had to do with the advertising and publicity work in connection with the Woods Theatre run of the Fox Special Attractions, "The Queen of Sheba" and "Over the Hill," has resigned from his position with Fox to join the publicity forces of Balaban & Katz Enterprises.

Mr. Lewis will assist W. K. Hollander, head of the office. His work will not be confined alone to the new Chicago Theatre, but also to the Central Park, Riviera and Tivoli Theatres, all on the Balaban & Katz circuit. Lewis says he is a Hoosier and a newspaper man from inheritance. His friends claim him as a Chicagoan and say he is a newspaper man from choice. He has had a wide and varied career as a correspondent and special story writer, having written features for the Philadelphia North American, Chicago Herald, Keely-Handy Syndicate and Chicago American. He also handled the newspaper exploitation for the recent Chicago Daily News' $30,000 scenario contest.

* * *

Charles (Buck) Jones, the popular Fox star, accompanied by Mrs. Jones, stopped off in Chicago during the week en route from California to New York, where they will remain for a week or two before returning to the Fox studios in Los Angeles. The party was joined in Chicago by Shirley Mason and her husband, Bernard Durning.

C. A. Eckhardt, local exchange manager for Fox, followed the party East, leaving Chicago on December 11. The entire party will be guests of William Fox during their New York visit. Some time will be given to a discussion of the proposed schedule of productions and releases of Fox Films for next year.

* * *

E. J. Eichenlaub, county sales manager for Associated First National in the Illinois territory, announces the addition of H. A. Washburn and O. J. Wood to his sales force.

Gertrude Olmstead Voted Most Popular

Carl Laemmle's belief in the future stardom of Gertrude Olmstead, Chicago, chosen last year as beauty contest winner at the Elks' Chicago convention, has been vindicated by her growing popularity in Universal pictures.

From "extra" bits she rapidly has progressed to important supporting roles, and at present is playing opposite Herbert Rawlinson in "Blarney," a screen adaptation of R. G. Kirk's popular Saturday Evening Post story "Malloy Campeador."

Universal has received word from George J. Wehner, owner of ten picture theatres in Brooklyn that patrons have voted her their most popular film player.

Victory Theatre Has Great Record

The Victory Theatre, in Evansville, Ind., of which Byron Brentlinger is manager, was opened only last summer and has broken many records. The home of First National pictures in Evansville, it has built up a large and loyal clientele. Manager Brentlinger was satisfied when Constance Talmadge in "Woman's Place" and Charles Chaplin in "The Idle Class" broke the box office and attendance records during a week's showing from October 16 to 23, but when "Peck's Bad Boy" was exhibited, November 2 to 5, it eclipsed the attendance record set by the double bill. Manager Brentlinger was host to 1,400 poor children of the city, including those from orphan asylums and other charitable institutions.

In the Independent Field

"Oh, Mabel, Behave!" Not a Reissue

A number of exhibitors and several buyers appear to be under the impression that "Oh, Mabel, Behave!" the five-reel Mack Sennett comedy starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling being offered by Photocraft Productions, Inc., is a reissue.

Nathan Hirsh, president of Photocraft, announces it is an absolutely original picture and not a single scene of it was ever shown before in this country or in any other; that he realized its value as a box office attraction and found in it an excellent vehicle for his newly established firm, and before purchasing the negative he made a thorough investigation as to the picture's originality.

Mundstuk Buys Michigan Rights to "Life's Greatest Question"

Following the announcement of the opening of the sales campaign on "Life's Greatest Question," the second of the George H. Davis-Joe Brandt features, Dave Mundstuk, president of Strand Features of Detroit, viewed this production while visiting New York and purchased the rights for Michigan.

Mr. Mundstuk's interest in this production was heightened by the fact that he successfully handled the first Brandt-Davis feature, "Heart of the North," in his territory, and announces he is confident that "Life's Greatest Question," which is also a Harry Revier production, with Roy Stewart in the leading role, will prove an even greater success.

Mr. Brandt and Mr. Davis both left New York recently on extended tours of the principal key cities to confer with buyers who have asked to have this production screened for them but are unable to come to New York at present. It is stated that almost without exception buyers handling "Hearts of the North" have asked to view this second feature.

Mr. Brandt is also preparing an exploitation campaign in which the title will figure largely, and announces that he has already received numerous letters requesting advice in conection with this title, which will be used in connection with teaser campaigns, etc. The press book on "Life's Greatest Question" is now ready, together with a musical score prepared by James C. Bradford.

Kirkpatrick Is Highly Pleased Over Reception of "His Nibs"

A. S. Kirkpatrick, vice-president and general manager of Exceptional Pictures Corporation, reports that the number of inquiries already received from theatres throughout the country requesting bookings on "His Nibs," the initial screen offering starring Charles (Chic) Sale, insures the buyers of success, indicating that the bookings for first and second runs and circuits will more than total the price to the buyers.

"This condition convinces me that there is every reason, not only for Exceptional, but every other factor in the business to be optimistic," says Mr. Kirkpatrick. "It proves there is a place at any time for a production which the exhibitor can be convinced will make money for him. In the case of 'His Nibs' it has been the aim of Exceptional from the beginning to do this.

"That our efforts have borne fruit is proved by the fact that L. L. Hiller has already closed for a large portion of the United States, which demonstrates that exchanges appreciate the value of the work Exceptional is doing and feel that they will have no difficulty in making a success with this production.

"The method followed on this production will be outlined for every other production to be made by Exceptional, because it has proven its value and because we hope to build on sincerity of purpose, one of whose chief factors will be worthwhile co-operation and a demonstration of the value of our product."

Thirteen Varied Subjects in New Series of Kineto Reviews

The next series, the fourth, of the Kineto Reviews, consisting of thirteen one-reel subjects, for release through National Exchanges, has just been scheduled by the Kineto Company of America, and consists of the following:

"New York, America's Gateway"—a sightseeing trip around Manhattan Island by aeroplane to points of interest; "Fortune Builders"—the story of the silk moth, an F. Percy Smith production; "The Game of Golf" illustrating the proper use of the many different golf clubs and other points of the game; "How the Swiss Boy Scout Spends His Vacation"—of particular interest to the Boy Scouts of America account of the difference in climate and geographical conditions; "Rambles 'Round Rio"—sightseeing with the Marines to the beauty spots around Brazil's capital.

Then there is "Liquid Air"—a popular scientific picture dealing clearly with this wonderful phenomenon; "A Day's Fun at Blackpool"—which is an English pleasure resort like Coney Island; "Rejuvenated Mexico"—showing the strides made by that country since the revolution; "Childhood"—a picture of many kinds and types of children at work and at play; "Giants of Industry"—a study of ants and flies showing them to be titans of the insect world; "In Gypsy Land"—a travel reel dealing with these romantic nomads; "Friends of Man"—showing the sagacity and usefulness of animals and birds, of course including the dog; and "Willing Captives"—dealing with wild animals happy with their lot.

Balloon Flight in Selig Serial

The initial episode of "The Jungle Goddess," the Selig serial which Export and Import Film Company will distribute, will be in three reels, opening right into the story without a prologue. In this episode there is a thrilling scene where the heroine as a little girl, is kidnapped by agents of her scheming uncle and placed in a balloon. An accident causes them to drop from the basket, leaving the child alone in the free balloon. Vonda Phelps appears as the little girl and Elinor Field, the same character grown to womanhood. Truman Van Dyke is co-starred with Miss Field.

The first three episodes are now in New York and the third and fourth on the way; the final episodes are expected by the middle of January.

Hoxie Busy

Jack Hoxie has completed work on the Ben Wilson's production, "Under Orders," and started preparations for his next picture. Hoxie is directed by Roy Clements. Evelyn Nelson has been selected to enact the feminine lead with Jack Hoxie in his newest picture.

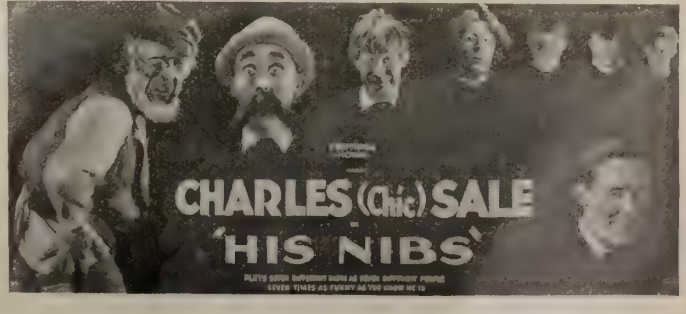
McGovern & Egler Handling New Shorty Hamilton Two-Reel Films

McGovern & Egler, of 130 West Forty-sixth street, announce they have contracted with W. A. S. Douglas, of Tulsa, Oklahoma, for distribution rights to a new series of twenty-six two-reel Westerns, featuring Shorty Hamilton. Six pictures are completed, "The Runt," "Pep," "Let-'er-go Gallagher," "Pony Boy," "Sand" and "Ride 'em Cowboy." The pictures were directed by W. A. S. Douglas and produced at the W. M. Smith studios at Tulsa.

Already this series has been sold for three territories to W. G. Underwood, of the Federated Film Exchange of Dallas, Texas, for Texas, Arkansas and Oklahoma, to Seaboard Film Corporation of Washington for Maryland, Delaware, Virginia and District of Columbia, and to Arthur C. Bromberg Attractions of Atlanta, for the six Southeastern States.

New Davison Film

Grace Davison's second special feature for Arrow Film Corporation will be "The Splendid Lie," written and directed by Charles Horan. It is based on the theme that a pretty girl cannot be too careful in her dealings with handsome strangers of the other sex. In the star's support are Noel Tearle, J. Thornton Baston and Jere Austin.



Twenty-four sheet showing Charles (Chic) Sale as he is and as he appears in seven characterizations in Exceptional's "His Nibs"

News of the West Coast

By A.H.GIEBLER

The Writers' Cramp, an elaborate social function given at the Hotel Ambassador last Saturday night by "The Writers," an association made up of screen and dramatic writers, was a huge success. More than a thousand persons attended the affair, and the funds derived from the sale of tickets will be used to equip a new athletic field for the Writers.

The reception committee included Thompson Buchanan, Edward Sutherland, Bryant Washburn, John Davidson, Theodore von Eltig and Richard Dix. The Rev. Neal Dodd was toastmaster. Frank E. Woods delivered the address of welcome. A skit entitled, "Father's Sin," by Thompson Buchanan, was presented with an all-star cast composed of Tully Marshall, Lionel Belmore, Enid Bennett, Bert Lytell, Sylvia Bremer, Theodore Roberts, Roy Atwell, Noah Beery, Mary Miles Minter, William H. Crane, Herbert Rawlinson and Mayme Kelso.

Ruth St. Denis and Ted Shawn gave an interpretation of an original dance entitled, "The Writers' Cramp." Songs, boxing matches and other specialties were presented during the evening.

* * *

Charles Gordon, the young actor who played the part of "Clarence" in "The Connecticut Yankee," has formed his own company and has gone to Manilla to produce films. Walter B. Oakes is at the head of the new company and has secured five acres of land just outside of Manilla on which to build a studio. The land was obtained through the Manilla Chamber of Commerce and the business men of the city. The object of the Charles Gordon Producing Company will be not only the making of films, but also to bring about a better understanding between the Filipinos and the rest of the world.

Janice Wilson, sister of Lois Wilson, Lasky leading lady, was married last Monday evening to James Bell, Jr., of Memphis, Tenn., at the Hollywood Episcopal Church. Janice Wilson has appeared in several film productions, and gave promise of becoming as great an actress as her sister Lois, but upon her marriage she abandoned her screen career and departed with her husband for Memphis, to establish a home there.

* * *

Richard Walton Tully has come from New York to confer with Director James Young on the film production of "The Masquerader," in which Guy Bates Post will star. Director Young is assembling a cast and perfecting his studio organization in order to start shooting within a few weeks.

* * *

Harry McCoy, formerly of the Sennett Comedies, and Marguerite Marsh will co-star in a series of two-reel comedies of the domestic type which will be produced on the West Coast by Will Morrissey for Pantages. Morrissey has been touring in a vaudeville act which closes at San Diego this week. He will return to Los Angeles to begin production on "The Dumb-Bells," the Marsh-McCoy Comedies.

* * *

The American "Flying A" studio at Santa Barbara is about to re-open again after a long siege of idleness. Vivian Rich, who has organized her own company, has leased space at the big plant and will begin production on a feature picture there about December 15.

* * *

Victor Schertzinger, former director of Ince and Goldwyn pictures, is also about to launch out as a producer, and is making arrangements to film his pictures at Santa Barbara. Mr. Schertzinger has four stories in continuity form, with releasing arrangements all made, and he expects to be shooting within a few weeks.

* * *

Albert E. Smith, president of Vitagraph, has arrived with his wife, Jean Paige, and will launch several mid-winter productions at his Hollywood studio within the next few weeks. Miss Paige, it has been announced, will be starred in a series of features to be filmed on the West Coast, and Alice Calhoun, who arrived several weeks ago, will also be busy for some months to come on productions planned by W. S. Smith, manager of the Hollywood Vitagraph plant.

* * *

Arthur Beck, president of the Leah Baird Productions, now in course of production at the Ince studio, leaves for New York this week on business connected with the series of six pictures starring Miss Baird, which are to be filmed during the coming year.

* * *

Smoking in Los Angeles dramatic and picture theatres will be unlawful hereafter if the City Council adopts the recommendation presented this week by Fire Chief Scott and the Board of Fire Commissioners. The recommendation was made in the interests of fire prevention and public safety.

* * *

Jack Cohn, producer of the Hallroom Boys' Comedies, and of Screen Snapshots, in partnership with Louis Lewyn, departed for New York this week, after having been in the West for more than a month.

* * *

Sol Lesser, vice president of the West Coast Theatres, Inc., returned from an extended stay in the East last Tusday. While in New York Mr. Lesser closed a deal for the distribution of the new Jackie Coogan picture, "My Boy."

* * *

Jane and Katherine Lee, former little Fox starlets, are billed to appear in a vaudeville headliner at the Orpheum Theatre next week.

Scene from "Resident Patient," one of the group of "Adventures of Sherlock Holmes" two-reelers. Distributed by Alexander Film Corporation

Brandt Has New Two-Reel Series

Joe Brandt announces he has secured for distribution on the State Right market a series of two-reelers, starring Charles Ray, which he characterizes as "modernized versions" made before Mr. Ray's present affiliation with First National. In addition to Charles Ray, the casts include Louise Glaum, Clara Williams, J. Barney Sherry, Frank Borzage, Enid Markey, Jack Nelson and Joe Dowling.

Sennett Studios Going Full Blast

Production activities at the Mack Sennett studios in Hollywood are now at their maximum, with all companies working at top speed for Associated First National release. Mabel Normand has started on her next production, the working title of which is "Suzanna." Shooting began last week, but the nature of the story is secret, as yet. Prints of "By Heck," featuring Billy Bevan and Mildred June, were shipped to New York this week, and work was begun almost immediately on "The Blockhead," with those favorite "joy-makers" playing the leads. The illness of Miss Phyllis Haver has delayed completion of her latest picture, "Bright Eyes," but she has now recovered, and it is expected that the prints will be ready for shipment East within a week. The current Sennett release, "Be Reasonable," is evoking praise from critics universally.

Schenck Studios Are Busy Places

The Joseph M. Schenck studio forces have been particularly busy in Los Angeles during the past week under Mr. Schenck's direction, preparing plans for the forthcoming First National productions to be made with Norma and Constance Talmadge as stars. Constance Talmadge has started work on "The Divorce" which Sidney Franklin will direct. Norma expects to begin playing the leading role in "The Duchess of Langeais" in about a fortnight. Meanwhile Buster Keaton's cutting and editing staff is busy getting the finishing touches to "The Paleface" his latest production for First National.

Ben Wilson Now in New York City

Ben Wilson, the well-known producer, has been in New York for several days making his headquarters at Arrow Film Corporation. He brought the concluding episodes of the new serial, "Nan of the North," as well as prints of other big features. He is now at the head of four producing units starring Ann Little, Neva Gerber, Roy Stewart and Jack Hoxie, and his entire output for 1922 will be distributed by Arrow.

Mr. Wilson is optimistic as to the future and states that his relations with Arrow and with independent exchanges have been most satisfactory and that he will stick to the independent field with his productions.

News in Brief from Everywhere

Buffalo

Frank Davidson, assisted by Mrs. William Bork, former manager of the Buffalo store of the Rialto Theatre Supply Company, is receiving exhibitors at the new Independent Movie Supply Company branch in North Pearl street, across from the new exchange building. The branch is the agency for the Powers projection machine.

* * *

O. T. Schroeppel, former assistant manager at Realart and recently manager of the Star, a General Theatre Corporation house, has resigned from the L. R. Steel Service Company and is contemplating a return to the film business.

* * *

George Falkner and William M. Myers, both from the home office of Wid Gunning, Inc., have arrived in Buffalo to take charge of the local exchange in the Warner Building, Franklin street. Mr. Falconer will be office manager and Mr. Myers will have charge of exploitation and sales. Mr. Myers was formerly in Detroit with the old Warren organization.

* * *

At the get-together meeting of First National franchise holders in the Western New York territory November 29 and 30, A. C. Hayman, Harold B. Franklin and Edgar Weill were appointed members of the advisory board for the district. This board will meet at the end of each month at the request of the branch manager in Buffalo to hear any complaints from exhibitors. Reports were given on the national get-together meeting in Chicago by Fred Elliott, Albany; C. C. Fitzgibbons, Long Island; J. H. Michael, Buffalo; Harold B. Franklin, Buffalo, and Doc Hall, Troy. Malcolm Williams has resigned from the Buffalo F. N. offices to join Realart. F. J. McKenna, formerly with the Allen interests in Canada, is now covering the Southern tier. H. L. Levy won the first prize in the state sales contest last week. Business continues excellent and Manager Hayes is now preparing for the anniversary week, February 18 to 25.

* * *

A. W. Moses, manager of the Buffalo R-C Pictures branch, denies that C. E. Faust will leave his organization to take over the Albany office of Screen Attractions Distributing Company, of which Charles P. Saunders is the head. Mr. Faust will remain with the R-C Pictures, Mr. Moses declares. E. H. Arnold, formerly with F. B. Warren Corporation in Buffalo, has been engaged by Mr. Moses to cover the northern part of the state.

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Harold B. Franklin, managing director of Shea's Hippodrome, is sporting a new Cadillac victoria. Harold is having an extremely hard time these days making both ends meet.

* * *

Al Beckerich, manager of the Buffalo Loew State, has been ill for a week but is improving rapidly. Business continues capacity at the new theatre.

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A new stage setting is being installed at the Elmwood Theatre, Buffalo, by Manager Bruce Fowler.

* * *

Harry T. Lotz, manager of the Realart exchange, is showing Buffalo his new Haynes brougham. In order to keep folks away from the vehicle, Harry has also purchased a police dog. The dog will carry a gun and a club.

* * *

Henry W. Kahn, Metro branch manager, announces that Dr. J. Victor Wilson has resigned as exploitationist in the Buffalo district, to accept a position with the Robbins Amusement Company, of Utica. Nate Robbins recently took over Papyanakos' interests in Watertown, N. Y. "Doc" will probably handle publicity for the company in Utica and Watertown. He has been exploiting "The Four Horsemen," in the Western New York district.

* * *

Sidney C. Allen is giving his patrons in Medina some great picture bills for the holidays. Mr. Allen operates the Allen and Scenic theatres in Medina. Such pictures as "Anatol," "The Sheik" and several big Universal offerings are on the schedule this week.

* * *

Managers have agreed to stimulate the sale of Christmas seals by flashing on screens reasons why Buffalonians should buy health stamps and thus aid the Buffalo Tuberculosis association in its warfare against the great white plague.

* * *

M. P. Ryley has opened a theatre in Clarence, N. Y., in a new brick block which faces on Main street. The house has 700 seats. A large organ furnishes the music. The building, which has four stories in front, cost $60,000.

* * *

Captain Hyland of Belleville, Ont., has leased the Crown Theatre in Bridgeburg, Ont., and will open it as a picture house.

* * *

Elmer C. Winegar, Western New York representative for Pathe News, accompanied a large delegation of Buffalo Shriners on a trip to Washington last week.

* * *

Manager Rice of the Oatka Theatre in Warsaw, N. Y., donated the use of his theatre to the Wyoming County Farm Bureau last week for a showing of "Spring Valley," a farm bureau film dealing with the wool industry.

* * *

There have been many changes at the Buffalo Realart exchange. George Canty, who has been shipping clerk, has succeeded Norma Kratt, resigned. Joseph Shea, formerly with Paramount, is the new shipping clerk. Malcolm Williams and Frank E. McAvoy are new salesmen.

San Francisco

Harry Schmidt, well known in local film exchange circles, has been made head booker in the Selznick exchange.

* * *

Newton Levi, for seven years with the Mutual Film Corporation and Robertson-Cole, and who for several years has been the Pacific Coast manager for the latter, has given up this position. He will go to Los Angeles shortly for a brief stay and then plans to go to New York to form new connections.

* * *

Eddie K. Fernandez, an exhibitor of the Hawaiian Islands, sailed for home recently, following an extended stay on the mainland.

* * *

Joel C. Cohen, of the Consolidated Amusement Company, Honolulu, T. H., returned early in December from a business trip to New York where he made arrangements for film service for the coming year. Shortly after his return he was tendered a banquet at Tait's by local film interests, an event that was largely attended. He will leave for the Islands at an early date, reaching home before the Christmas holidays.

* * *

A. Wiley Mather, of the People's Theatre, Honolulu, T. H., has returned home from a brief business visit to the mainland in connection with plans for rehabilitating this amusement enterprise.

* * *

The First National Exhibitors' Circuit and the All star Features Distributors have arranged to move from their present locations on Golden Gate avenue to the new film exchange district on Turk street as soon as a building can be erected for their requirements. They will have as neighbors in the new location the Pathe Exchange, G. A. Metcalfe, Wid Gunning, Inc., the Educational Film Corporation and the W. W. Hodkinson Corp. The Pathe Exchange has moved to its new building on Turk street, near Leavenworth, where one of the finest film exchanges on the Coast has been fitted up. The former quarters at 985 Market street have been taken over temporarily by the W. W. Hodkinson Corp. which is also making use of its film distributing plant.

* * *

L. Ernest Ouimet, president and general manager of the Special Film Import, Ltd., Montreal, with branch exchanges at St. John, Toronto, Winnipeg, Calgary and Vancouver, was a recent visitor here, having come to California to spend the holidays with his family, which is wintering in this state. He plans to return home in January and will make a business trip to New York the following month.

* * *

G. L. Metcalfe has furnished projection equipment to George Kirchof, who is opening a theatre at Westport, Cal.

A. C. Karski, of the Royal Theatre, located in the Polk street district, has been made chairman of the Polk street lighting committee, which is seeking to have a distinctive system of illumination adopted.

* * *

Alexander Pantages, who recently arrived here on a tour of inspection, announces that new Pantages Theatres will be erected in Greater San Francisco, one in the city proper and one in Oakland.

* * *

C. C. Kaufman, of the Gem Theatre, Colusa, was a recent visitor in town and was besieged by nimrods on Film Row seeking information in regard to duck hunting. Colusa is located in the center of a fine hunting district and the Kaufman home is the center of many gatherings of film men during the season.

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A. McDonald, of the Rialto Theatre, Vallejo, has taken over the Strand Theatre at Dixon.

* * *

Al Sather and Barney Fenebock have leased the Star Theatre at Maricopa.

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The Auditorium Theatre at Grass Valley is now being operated by a co-partnership consisting of William V. Tamblyn, Gerge H. Calanan, A. L. Gill, William Williams, James C. Tyrell and A. H. Mooser.

* * *

James Beatty, of the Liberty Theatre, San Jose, announces that work on the theatre to be erected on South First street will be commenced shortly after the first of the year. Upon the completion of this house the present one will be remodeled and enlarged.

* * *

Joseph M. Schenck, producer of moving pictures starring Norma Talmadge, Constance Talmadge and Buster Keaton, addressed the members of the Northern California division of the First National Exhibitors' Circuit at a meeting held in Knights of Columbus Hall on the morning of December 7. Mr. Schenck came to this city on the invitation of Joseph Bauer, of the Wigwam Theatre.

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K. Mikaldo, a producer of Tokyo, Japan, is a business visitor in San Francisco.

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Pantages Circuit is making a wider use of moving pictures than ever before, and in order to have proper music for the interpretation of these is having Robert-Morton organs installed in all of its houses, many of which have already been so equipped.

* * *

Among the recent visitors at the Pacific Studios have been James Davis, director of Mack Sennett comedies; Harry Williams, director of Chester comedies, and Harry Revier, who will use this studio in the production of four pictures for C. B. C., of which Joseph Brandt is president.

Canada

Capt. H. Livingstone, of Toronto, Ontario, has succeeded James T. Moxley as manager of the Allen's Regent Theatre, Ottawa. Mr. Moxley, who has been in charge of the Ottawa Regent for many years, will now devote his attention to Allen's Russell Theatre, over which he has also had charge for a number of months.

Capt. Livingstone has been one of the right-hand men of the Allens in Ontario. He opened the Allen College Theatre in Toronto and also supervised the completion and opening of the Allen Theatre in Windsor, Ontario, some few months ago. He had a distinguished service with the Canadian Corps in France and, upon his return from overseas, was the officer in command of the discharge branch in Military District No. 1, with headquarters in London, Ontario.

Mr. Moxley, former manager of the Regent, is one of the most widely known men in the Canadian Capital, and, under his direction, the Regent Theatre has been one of the best paying propositions for Jule and J. J. Allen.

Starting with the week of December 5 the Ottawa Regent had tures, including "Virgin Paradise," a very attractive schedule of fea- "The Battle of Jutland," both booked for one week runs, and Fox's "Queen of Sheba," which will run two weeks at least.

* * *

Several important theatres in Canada have announced reductions in admission prices during the past few days, statements issued by managers indicating a desire to fall in line with the movement to get back to a pre-war basis which is evident in other business circles. The Allen Theatre in Vancouver, B. C., a comparatively new house of large porportions, was one which announced a price reduction, the new scale being 25c for matinees and 35c for night performances, including the amusement tax. This is a reduction of 10 cents for the night shows.

The Starland Theatre, Winnipeg, a downtown theatre, also came out with the notice of reduced prices to start with the first week in December. The new scale provides a 10c charge for children for all shows, 15c general admission for matinees and 20 c for evening performances. Theatres in Quebec have also made a slice and a tendency toward lower prices is evident in other parts of Canada.

* * *

The civic authorities of Hull, Quebec, are up in arms because the Quebec Provincial Government refuses to share the amusement tax which is collected from the patrons of theatres in Hull because there does not happen to be a charitable institution in the municipality to which the money could be paid. The Quebec Government keeps the whole revenue, it is pointed out, while the city has to pay for the upkeep of wards in an institution in Ottawa, the neighboring city. Incidentally, the Quebec Government recently notified the Hull officials to raise the amusement tax locally to a flat 10 per cent. of the value of theatre admission tickets. The officials are trying to find a way to secure what they consider as their rightful share of the revenue for charity purposes. In the meantime, theatre patrons are paying the tax.

* * *

Harold Vance, a veteran theatre manager of Montreal and Ottawa, has been re-appointed manager of the Casino Theatre, Ottawa, which he manager for many years until a comparatively short time ago. Vance became manager of the Strand in Ottawa and a short time later went to the Russell Theatre, but is now back with his favored house, the Casino, which continues to do exceptionally fine business. Vance is offering a variety of features, Pathe, Vitagraph and Fox comedies and Pathe serials.

* * *

After two months of "stock," the Russell Theatre, Ottawa, managed by James T. Moxley, has reverted to its original policy of big road shows along with special film attractions at frequent intervals.

* * *

Ben Cronk, manager of the Allen Theatre, Toronto, on December 9 received a black hand letter from an anonymous person in which a demand was made for $300. The letter also contained a threat of violence unless the money was placed in an office window within a short distance from the theatre and at a certain hour. Cronk notified the police, hired a man to put a fake roll in the hiding place and a few seconds later a mysterious individual reached for it and was arrested. He gave the name of John Morgan and admitted having written the letter, claiming that he had been forced to do so because of destitute circumstances. He declared that he did not know Cronk and that he had never seen his "victim."

* * *

The Rialto Theatre, of Edmonton, Alberta, is another theatre in Canada which has fallen in line with a reduction in admission prices, according to an announcement by Manager J. K. Reith. Incidentally, the Rialto has adopted the growing policy of arranging one price for both afternoon and evening shows. This price has been fixed at 25 cents, plus war tax, a reduction of 10 cents from the previous evening scale.

* * *

The sales managers of the Famous Lasky Film Service, Ltd., gathered in Toronto during the week of December 5 to take part in a sales convention under the direction of the general manager of the Canadian organization, George W. Weeks. The western representatives included William Hansher, of Vancouver; M. A. Milligan, Eddie Rosecan and W. B. Mor, of Winnipeg, and A. J. Ferte, Calgary.

* * *

Prominent British-made productions are being featured at the Garrick Theatre in Winnipeg, Manitoba. The Garrick is a comparatively new house and for some weeks Manager Wilson has specialized with British releases, including "The Better 'Ole," "Kissing Cup's Race," "Dangerous Lies" and "The Call of the Blood," the latter starring Phyllis Neilson Terry.

St. Louis

Mr. and Mrs. J. Ziegler, who recently purchased the Idle Hour Theatre, Festus, Mo., from Harry Miller, were in town for the week-end. They closed the Idle Hour two weeks, and it is said there is some controversy regarding the purchase price and terms of the sale. It is said both sides have retained counsel and the matter may get into the civil courts for final adjudication.

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Charlie Murray, advertised as Mack Sennett's favorite comedian, is appearing in person as the chief attraction of Children's Week at the Empress Theatre, Olive street, near Grand avenue.

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Jack Truitt, of the Grand, Moberly, Mo., was a caller to Fox headquarters.

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S. C. Sears, of the Grand, Brookfield, and his brother, W. C. Sears, of the Lyric, Booneville, were seen in the vicinity of Grand and Olive streets.

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Another visitor of the week was Lee Jones, of the Auditorium, Marshall, Mo. He reports that business is "not so worse."

* * *

W. J. Hall's new theatre at Centralia, Ill., will open shortly after January 1. It is designed along the lines of the New Capitol Theatre, St. Louis, and seats 1,000 persons. Hall plans to have a twelve-piece orchestra and show first-run pictures with perhaps a soloist to fill out his program. The new show house will cost upwards of $125,000.

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S. E. Schmidt, of the Star, St. Jacobs, Ill., recently took over the Gem, Pocahontas, Ill. He was in town Saturday booking film for his houses.

* * *

George McKean, local Fox manager, announces that the Fox organization has booked all the government army posts for Fox Week, January 29 to February 4. Already 105 exhibitors in this territory have signed up.

Baltimore

The plans for the new church proposed by the Wilkens Avenue Southern Methodist Episcopal Congregation includes paraphernalia for exhibiting moving pictures. The approximate cost of the new church will be $100,000, of which $28,500 has been raised by subscriptions since the campaign was launched by the Rev. H. P. Baker November 27. Beside the moving picture facilities a complete gymnasium in included in the plans. According to Rev. Baker the idea of incorporating a gymnasium and moving pictures in a church room connected with a church is a new one in Baltimore. It is intended to show only entertaining and instructive films relating to bible studies and educational subjects. This is in accordance with part of the program backed by the Centenary Movement and the general board of Church Extension of the Southern Methodist Church for carrying on mission work embodied in the church enterprise.

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Papers of incorporation for the Metropolitan Theatre Company have been filed in the office of the State Tax Commission of Maryland. J. Alan Fledderman, Ellsworth C. Knight and John Ament are the incorporators. It is the purpose of this company to build a moving picture theatre north of the northeast corner of North and Pennsylvania avenues, to cost about $500,000 and to be known as the Metropolitan. The seating capacity of teh proposed playhouse is to be about 1,800. The opening is scheduled for September 1, 1922. The directors, beside the incorporators, are: Edward Gettier and William T. Van Lill.

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The property at 518 South Broadway, which is subject to an annual ground rent of $200, has been purchased by the Polish Department Stores Company, Inc., from Benjamin Cluster, proprietor of the Cluster Theatre.

* * *

Edward Rosenbaum, Jr., who has had wide experience in the publicity field and until recently was connected with the Metro Film Company, acting as business agent for the "Four Horsemen" film in this territory, has now become associated with the Whtiehurst Theatrical Interests of Baltimore, as manager of the Century Theatre and the Century Theatre Roof.

Philadelphia

The Park Theatre in Kutztown, which has been closed for three years, has been taken over by Quinten Herman, who is meeting with considerable success.

* * *

Thomas Frytag has on display in the lobby of the Third Street Theatre, Easton, two stuffed deers, the trophy of a week's gunning trip in Montgomery County.

* * *

The new Regent Theatre now in the course of construction at Harrisburg, is progressing rapidly and will be another link added to the chain of theatres operated by Pete Megaro.

* * *

Glenside Theatre, now nearing completion at Glenside, will seat 800 and be managed by Fred. G. Nixon-Nirdlinger.

* * *

Wid Gunning Corporation has just completed its new and handsome projection room. A 6 B-Powers machine and full equipment was installed by the Motion Picture Equipment Corporation.

* * *

The P. O. S. of A. of East Berlin, Pa., will operate a picture show every Saturday on the ground floor of their building. Two 6 B-Powers machines and a Gold Fibre Minusa Screen have been installed.

* * *

John N. Flinn of the Robertson Cole won the highest percentage over twenty-six exchanges during the special Robertson-Cole month, having secured the greatest number of film rentals.

Kansas City

A meeting of the executive committee of the Motion Picture Theatre Owners of Missouri will be held at Jefferson City some time in January, according to an announcement by Lawrence Goldman, secretary.

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The St. Louis district of the Motion Picture Theatre Owners of Missouri will hold a meeting December 21.

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J. J. Milstein, formerly with the F. B. Warren Corporation, has arrived here from Denver to assume the management of the W. W. Hodkinson branch. Mr. Milstein succeeds Ralph Simmons, who was transferred to the Chicago branch of Hodkinson.

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H. G. Gill, formerly with Standard, is now traveling for First National.

* * *

Ben Taylor has been appointed assistant manager of the Sterling Picture Enterprises, distributors of "Burn 'Em Up Barnes."

* * *

W. H. Johnson is representing Midwest Educational in the Eastern Kansas and the Western Missouri territory. Johnson is a new man in the film game, but Manager H. E. Schiller says that he is making a fine record.

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M. A. Tanner and Eddie Green have returned from the Chicago territory where they were competing with three other men for the position of manager at the local Realart branch. As yet there has been no appointment made.

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Superior Pictures, Inc., has purchased the franchise of the Pioneer Film Company for the Western Missouri and Kansas territory, and will distribute the productions handled by Pioneer as well as numerous other attractions. John F. Paine is president and manager of the new company. He was formerly manager for the local Fox offices.

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Herman Lerch has been added to the sales force of the Crescent-Federated Film Exchange and will cover the Northern Kansas territory.

* * *

The Broadway Theatre, Thirty-fourth and Broadway, Kansas City, has been purchased by L. M. Bales.

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L. S. Cook is the new manager of the Rialto Theatre at Augusta, Kansas.

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Carthage, Mo., is to have a new 1,500-seat theatre, which will be opened about February 1. The theatre will be under the direction of G. W. Bays and Cy Crane. Entrance will be through a hotel lobby. The policy of the theatre will be better pictures and vaudeville.

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The New Grand Theatre, recently opened at Buffalo, Mo., has been equipped with a Power machine and Ecxelite equipment by the Cole Theatre Supply Co.

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Herman Stern, manager of the Middle West territory for Universal, was a visitor last week.

* * *

The Dunbar Theatre of Kansas City, Kas., is being remodeled at an approximate cost of $20,000. A balcony is being built, a canopy added and a pipe organ installed besides other equipment. It is said that the Dunbar will be the finest house for the colored in either Kansas City.

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Mr. and Mrs. H. M. Welk have bought the Star Theatre at Altoona, Kas., from C. D. King.

* * *

M. B. Mesler, of Clifton Hill, Mo., came up and purchased a new Motiograph from the Stebbings Supply Company.

* * *

Marcus Loew, head of the Loew theatre syndicate, was in Kansas City the week of December 5, en route from California. Mr. Loew denied a rumor that he came here to close the Garden Theatre, saying that he was merely on a tour of inspection.

* * *

Out-of-town exhibitors seen at the various film exchanges the last week have been. H. Roy Payne, Palace Theatre, Springhill, Kas.; S. H. Blair, Majestic Theatre, Belleville, Kas.; C. P. Rogers, Concordia, Kas.; I. E. Runyon, Eris Theatre, Hutchinson, Kas.; Lloyd Ware and C. M. Patee, of Lawrence, Kas.; H. A. McClure, of Emporia; C. B. Hudson, Hutchinson, Kas; H. K. Truitt of the Strand Theatre, Sedalia, Mo.; Oscar Zimmerman, Zimm's Theatre, Winfield, Kas.; Mr. Bradley of the Gem Theatre at Comway Springs, Kas.; Harry Neptune, manager of the Electric Theatre at Robinson, Kas.; R. W. Christian of the Casino Theatre, Excelsior Springs, Mo.; John L. Stacy, Leeton, Leeton Theatre, Leeton, Mo., and W. H. Weber of the Echo Theatre at Great Bend, Kas.

Pittsburgh

Associated First National salesmen and exhibitors have been getting their heads together during the past few weeks and making plans for First National Anniversary Week, which has been put down in all play-date books as February 18 to 25.

* * *

J. Joscak, Jr., a Pittsburgh boy, who for the past few years has been connected with the film studios in California, is in the city and connected with the Metro exchange here. Mr. Joscak has done camera and other work on many big film productions, including the Metro special, "The Four Horsemen." He has an intimate working knowledge of this production, and as a result, during his stay here, he will do special exploitation work on the film. He is a son-in-law of Harry Brown, manager of the Nixon Theatre here.

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The Consolidated Coal Company, with offices in Fairmont, W. Va., have opened picture houses in Jenners, Acosta and Gray, all towns in Pennsylvania. The theatres are called Pennsylvania Recreation buildings. They are under the managership of C. L. Green. The Acosta house opened on November 15, Jenners on November 21 and Gray on November 16, with a flat admission price of 25 cents for adults and 11 cents for children. Both prices include war tax. The buildings are very substantially built, and include, besides the theatres, pool and billiard rooms, confectionery, barber shop and bowling alleys. The theatres are open three nights a week each. Jenners has not had a picture theatre since the old house burned down about five years ago. Gray never had a movie to go to. Acosta's old show house was turned into a general store about six years ago.

* * *

H. F. Thomas, owner of the Casino Theatre, Greensburg, Pa., was out hunting deer the first two weeks in December. We haven't heard whether or not he had any success.

* * *

John Shander has opened his new house, the Columbia at Conemaugh, Pa. Mr. Shander was formerly proprietor of the Commercial Hotel in this town. L. W. Barclay, of the Grand Amusement Company, Johnstown, will do the booking of pictures for this new theatre.

* * *

J. J. Jeffries, of the Liberty Theatre, Big Run, Pa., is another exhibitor in the mountains hunting deer and bear.

* * *

Jehu Jehu, of Sykesville, Pa., has opened his new house and it certainly is a dandy. The building is of solid brick construction and has a seating capacity of 600. He also has a stage and complete equipment to run road shows. He has named his new house the "Popular" and from all rumors since its opening it is living up to its name.

* * *

Jake and Ike Silverman of the Strand Theatre, Altoona, Pa., visited Pittsburgh recently, and for once in their lives didn't forget that their brother, Mayer Silverman, runs an exchange here.

* * *

F. H. Locke, of the Brentwood Theatre, Carrick, Pa., has solved the serial problem in his town. His serial patrons do not want features and those who like the features can't bear the serials. Therefore Locke has set aside one day each week for the showing of serials exclusively and is just now showing "Miracles of the Jungle" and "Winners of the West" together with a comedy and news reel. The idea is working out splendidly. By the way, Mr. Locke is a brother of Edward Locke, author of "The Case of Becky," a recent Realart release.

* * *

Harry J. Smith, of the Hollis, Smith, Morton Company, has returned to Pittsburgh after looking over his oil holdings in Texas.

* * *

F. W. Redfield, C. W. Anthony and H. D. Nixon are three well-known film men of this city who recently went deer and bear hunting and came back with nothing but their guns.

* * *

E. L. Rife, manager of Rowland and Clark's Strand and Perry Theatres, Erie, Pa., spent a few days at R-C's. Pittsburgh offices recently.

* * *

Francis Guehl, formerly with the Apex Exchange, is now assistant booker at the Fox branch here.

* * *

Miss Ethel Herring, well known to Pittsburgh film people, who recently went to the West Coast, writes that she is working in the Hodkinson office there.

Detroit

Detroit's newest theatre, the Harmony, at Mack and Beneteau avenues, opened December 12 with a policy of feature photoplays and vaudeville. Bert Williams is supervising the bookings and Gus Greening is house manager. Both men are prominent in theatrical circles. Mr. Williams also supervises the bookings at the LaSalle Gardens and Palace Theatres in Detroit, while Mr. Greening formerly managed the Miles Theatre.

The Harmony is a strictly modern structure comprising a first floor and balcony with 1,500 seats. The stage is large and fully equipped and the decorations of the auditorium are in ivory, green and gold. A Gothic effect has been secured at the back of the house with built-in coves and arches. The fixtures are in polychrome finish. The policy will be three changes weekly and three shows daily.

* * *

Aaron Fox, brother of William Fox, is spending a few weeks in Detroit looking after exploitation and advertising matters for the Fox Washington Theatre.

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Harold Heffernan, formerly in charge of publicity for the First National Exchange in Detroit, is back on the Detroit News as photoplay editor and he promises Detroit theatres a live section.

* * *

H. S. Gallup, general manager of the Delft Theatres, Inc., Marquette, Mich, announces the opening of the New Delft Theatre at Iron River on December 19. He has appointed G. E. Moyle manager. The Delft corporation now operates theatres in Marquette, Escanaba and Munising.

* * *

Eddie Murphy,, former manager of the Gladwin Park Theatre, Detroit, and one of the best known film men in Michigan, has joined the local branch of Wid Gunning, Inc., under the management of George Sampson.

* * *

O. F. Spahr, general manager of the Enterprise Mfg. Co., Chicago, was in Detroit last week and while here closed a deal for two Motiograph deLuxe projectors for the new million dollar Capitol Theatre which John H. Kunsky will open early in January.

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When H. A. Ross, district manager for Paramount, recently held a sales convention in Cleveland lasting four days, he was presented with a beautiful loving cup by the Pittsburgh branch, over which he has supervision.

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The Detroit office of the Michigan Motion Picture Theatre Owners has been moved to the first floor of the Hotel Wolverine, which is more convenient to the Film building, being just one block away.

* * *

Fred W. Schroeder has been appointed treasurer and assistant manager of the Fox Washington Theatre, Detroit, succeeding Irwin Schwab resigned. Mr. Schroeder came from the Academy of Music, New York City.

* * *

Many theatre owners from southern Michigan attended the Toledo, Ohio convention of the Ohio exhibitors December 12 and 13.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Sold 1,400 Seats in Seventy-two Hours

Sometimes when we have spoken of writing jazz copy some manager has written in to ask just what we meant. It may interest others to see what was used to sell out a 1,400-seat theatre at a two-dollar top in less than three days. It was written by the editor of this department.

This was printed on a letter size sheet with a proper heading and was signed by the officers in cut signatures. The "Drop whatever you are doing" and "Now memorize this" were set in 18 point display and "Our big Shrine party" to "December 7" was set in ten point bold. The rest is in eight point Roman without effort at display.

Dear Noble:

When you get this

DROP WHATEVER YOU ARE DOING

dig up your Shrine card and a little money and HURRY down to the Apollo Theatre, 219 Forty-second street, just west of Broadway, and get your seats for

Our Big Shrine Party
to
Noble Louis Mann (Mecca 8770)
Wednesday Evening, December 7,

who has just opened there in a play that is going to please you perhaps even more than did "Friendly Enemies," and you know what that was.

The new show is "Nature's Nobleman." That's a rotten title. It doesn't suggest three hours of solid fun, but it is the moniker of one of the best little combinations of heart throbs and ha-has that has been brought to Broadway in many a weary month.

One moment the tears start to trickle down your cheeks and before they can drip off your chin Mann says or does something that brings a gale of laughter to blow the brine clear back into the tear ducts. It's not just a comedy, and it is not a monologue for the star. It's a real play, with a gripping story that holds your interest for four acts and leaves you wanting more. It's one of the REAL plays of the season and you are going to get a chance to get seats without enriching McBride or Tyson. You just walk up to the box office and get the best in the house, but the sooner you go the better you get. Do it now—this minute—don't even wait for lunch time.

Seats are $2.20 for the orchestra, $1.65 and $1.10 for the balcony and $2.75 for the box seats. These prices include tax.

The box office is open at 9:30 a. m. and closes at 10 p. m. You get your tickets any day this week between those hours except for an hour before the regular performance. To get seats for this night, you must show your Shrine Card.

For the convenience of the Nobles, seats will be on sale at Carnegie Hall in the corridor from the time the doors are opened until nine o'clock during our ceremonial session, November 30, but DON'T WAIT UNTIL THEN if you can possibly get down to the Apollo before, for the sooner you do it the better seats you get.

NOW MEMORIZE THIS

Apollo Theatre, 219 West 42d street, Wednesday evening, December 7, at 8:20, to see Noble Louis Mann, 8770, in the best play he ever had. Wear your fez. Take our tip—Go to it.

This was put into the mails to be delivered Monday morning, the date of the opening of the sale. When the box office closed Monday night the entire orchestra was practically sold out, and Wednesday night there were only about 200 balcony tickets to be offered and those went in a couple of hours. Between then and the night of the party, one week later, more than 500 applications for two or more tickets had been received which had to be turned down and more were turned back at the box office the night of the performance.

It is not an accidental hit, for a somewhat similar letter helped to bring an attendance of 6,000 at a ball two weeks earlier, and last year we sold out the lower floors of the Century theatre so quickly that a lot of the members charged that the theatre was holding out the tickets on them.

If You Get
All We Wish You
It Will Be
A Merry Christmas

Unemployment Stunt Aided 11 Old Nags

Most exhibitors saw only men out of work in the unemployment stunt launched in Omaha for "Experience" and since widely copied for that Paramount and other productions.

F. H. Faitchild, of the Curran Opera House, Boulder, Col., saw deeper, and he switched to eleven old horses to carry the banners.

The first named the Curran theatre and the last added "It's a Paramount Picture." In between were the nine letters of the title.

With the gradual spread of the Ford car it has come to pass that there are as many horses out of work as there are men, and Mr. Fairchild not only made a lot of laughs but he had a procession more than a block long, and when you come to think of it, it is not often, even in the towns, that you see eleven horses in a row, outside of a race or a circus.

There are always new angles to the old stunts, if you take time to think them out.

Used "Over the Hill" to Combat Censorship

When Fargo, S. D., recently was oppressed with a demand for censorship, the Strand Theatre booked in "Over the Hill" and obtained an advance showing. The ministers were not only invited to attend this performance, but they were called on the telephone and urged to come, with the result that most of them did.

They were so well pleased with the play that they wrote strong opinions, which were not only used in daily advertising work, but in herald form were sent to the rural mailing list.

It did not completely stop the demand, but it had a very material effect in lessening the outcry, for the ministers and others felt that they were too inclusive in their outcries and moderated their demands.

Escaped from Atlanta

Gerald B. Gallagher, one of Lem Stewart's finds, has been transferred from the publicity work for the Howard theatre, Atlanta, to the Texas branch of Southern Enterprises.

Gallagher seems to be a comer and Stewart's pride in his protege's advancement is somewhat tempered by sorrow at the loss of his services in his own territory. Gallagher will take charge of the Palace theatre, Dallas, according to present plans, replacing "Buddy" Stewart.

Brightened His Corner

Ernest Weldon, of the Jewel Theatre, Rusk, Texas, cannot afford big publicity stunts, but he figures on doing what he can for the big pictures, and he dug out the log cabin box office for "The Girl from God's Country" and flanked this with northwest scenes. Then he cut out the grizzly from the six sheet and made that carry his billing.

It was not much, judged by his big town standards, but it was big for Rusk and it brought the business even from out of town.

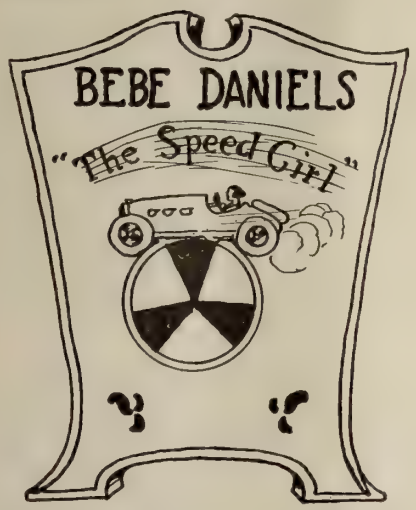
UNEMPLOYMENT AID IS EXTENDED TO HORSES NOW

F. H. Fairchild, of the Curran Opera House, Boulder, Colorado, figured it out that there were a lot of horses in need of a good feed of oats, so he hired nineteen of them to make a ballyhoo parade for Paramount's "Experience"

Selling the Picture to the Public

Clever Motion Stunt for "The Speed Girl"

S. S. Wallace, Jr., of the Imperial theatre, Columbia, S. C., has devised a clever lobby or window display for "The Speed Girl" which will work for other pictures as well as for this Realart.



Mr. Wallace did not have a photograph made, but his drawing shows an ornamental panel lettered for the feature and just below the title, a girl in a car, with a cloud of dust streaming from the back wheels. The front and rear wheels rest upon the circumference of a disc, painted red, and proportioned to the size of the painting. In front of this revolves a second disc, of black, cut like a three-wing shutter, and of the same diameter as the still red circle. This is given rapid motion by belting it to an ordinary electric fan, placed behind the display. When the black disc revolves it gives the effect of the brown road shooting from beneath the wheels of the car, giving the effect of motion to the car. It cost only $5 to make, not counting the labor, and it gives a wonderful effect.

A strip of tin is fastened to the frame of the fan so that the tips of the blades barely touch the metal, which gives the hum of the car to complete the suggestion.

Hyman's Novelties at the Mark Strand

Edward L. Hyman's program for the week of December 18 at the Mark Strand, Brooklyn, is rather light, in comparison with recent programs. The pre-Christmas business is never heavy, and so solo numbers are used in place of ensembles and a string quartet will be picked from the orchestra. It makes an inviting program, but not a heavy offering.

EDW. L. HYMAN

The overture is that to the "Orpheus" of Offenbach, with the players in a white flood from the booth tempered by lemon 500 watt lamps overhead. The windows at the sides will be in straw. The house lights will be one-half each red and white with the dome in red.

The second number is a Post scenic, "The City," showing views of New York, and the first vocal number will be "Believe me if all those endearing young charms" sung by a soprano. For this a garden setting, with arbor, will be used, with the singer in an old-fashioned hoop skirt. She sings while seated on a bench in the centre of the stage. Three 100 watt white lamps and a blue strip will light the blue backing and there will be six spots overhead and at the sides, four in amber and two in straw. These will shoot away from the drop so as not to kill the blue-white light.

The Topical Review and Tony Sarg's "The First Vamp" follow and then comes "Maria, Maria" (Russo di Capua), sung as a concert number from the front stage.

The feature is immediately preceeded by a string quartet playing Tschaikowsky's Andante Cantabile. They will be placed behind a white sheet with each of the players provided with a spot to throw his shadow into relief as was done some time ago at the Criterion and illustrated at that time. Two of the spots will be amber and the other two magenta.

Then follows Pola Negri in "Vendetta" and this will give place to a Mermaid comedy, "Robinson Crusoe, Ltd." The vocal solo which usually spaced the comedy from the feature will be omitted in future as it has been found that it is too far down on the program. On the second night show the orchestra leaves after the feature, the comedy being played by the organ, and it is inexpedient to hold them for the soloist. It is also apparent that so far down on the program the audience prefers to get the films, so the number has been moved up in front of the feature.

The Pilgrim's Chorus from "Tannhauser" serves as the organ postlude.

Copies Lindlar Lobby for an Atlanta "Sheik"

In the issue of November 12 this department carried an idea for a lobby on "The Sheik," devised by Walter Lindlar, Claud Saunders' first assistant. The cut below shows how the idea looks when actually adapted to a house front.

Lem L. Stewart, director of exploitation for Southern Enterprises, recommended the idea to all his managers and Gerald Gallagher, of the Howard theatre, Atlanta, the chief house of the string, was first to put it into play. It looks pretty good, but if you can imagine the striped marquise in red, yellow and green; the approved Arabic colors, you can imagine the real effect. It was a wonderful color splash, yet it was not too gaudy because it belonged.

Not only is the marquee in color, but the same fabric is used to cover the pillars, on the doors and for wall drapes. It helped to bring in receipts within a few dollars of "The Affairs of Anatol" which holds the record.

The second illustration shows the inside lobby with the advance advertising, the week before showing. The figures and trees are cut out in silhouette and are backed by transparencies which give the changing sunset hues through the use of flashers. As shown in the illustration it was used for a second week with the statement that "If you've enjoyed 'The Sheik' you're sure to like 'Over the Hill.'"

THIS LOBBY FOR "THE SHEIK" FROM THE HOWARD, ATLANTA, IS A PARAMOUNT SUGGESTION

It was originated by Walter Lindlar, of the Paramount exploitation staff, and first illustrated in this department. Lem Stewart urged his Southern Enterprises' managers to follow the idea, and this shows how Gerald Gallagher, of the Howard Theatre, Atlanta, carried out the scheme. The other half of the cut shows the interior lobby, with another picture riding on "The Sheik" success

Selling the Picture to the Public

HATS WERE "THE WONDERFUL THING" IN THIS WINDOW

The Circle Theatre, Indianapolis, played hard on the title of the latest Norma Talmadge picture for window hook-ups, and this millinery display was but one of a number of windows brought in by the selling title of this First National

Whistled for Business for Fox's "Over the Hill"

Because the Chamber of Commerce of La Salle, Ill., had planned a gold-star mothers' celebration, E. Newman, of the Majestic Theatre, had a hunch that it would pay him to hook in "Over the Hill" about that time, and he played his hunch—also the picture.

The Fox exploitation man came along, and together they sold the owners of three factories on a whistle blowing stunt. The fact that the factories were on a slight rise of land on the outskirts of the town and because anything with a rise of ten feet to the mile is a "hill" in Illinois, they advertised that "Everyone will hear the whistles blow 'Over the Hill' on Gold-Star Mothers' Day in La Salle."

The advertising was kept up without explanation for a week and at noon and at six o'oclock in the evening the day of the celebration, the factories let go with their whistles for ten minutes.

They could be heard all over town and everyone knew that this was what the mystery meant, and were reminded to go and see the picture.

Made Striking Scene for "Lord Fauntleroy"

One of the most pretentious displays for Mary Pickford in "Little Lord Fauntleroy" comes from Ascher's Merrill Theatre, Milwaukee, where a framed scene was placed above the entrance doors. It covers the width of three doors and proved especially attractive to the children, to whom this United Artists' production most strongly appeals.

The photograph can only suggest the display, for the scene seems flat and without perspective, due to the fact that perspective was gained through the use of cutouts, the entire front line standing well in advance of the sky backing, upon which electric lights, screened by the ground row, played with changing color effects.

The electric fountain, which can be seen in the middle foreground, was hooked up and added not a little to the effect, but the general picture was what caught the eye and it sold more tickets than a carload of 24-sheets could have done.

It is rather a costly effect, but the management felt that with such an attraction they could go the limit in exploitation, and results proved the wisdom of their judgment, for they had a mob for a standout.

Staged Daniels Pinch for "The Speed Girl"

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., used a tableau representing the crucial moment in the play for "The Speed Girl" when it played his house.

He borrowed a car from a local dealer and two wax figures from a department store. One of the dummies was dressed as Miss Daniels in the Realart and placed at the wheel. The other was dressed as a policeman and posed in the act of giving her a summons. It got over the idea of the title and brought more than the usual business. A toy automobile with a doll driver was also used in the front of the lobby, carrying out the same idea.

"The Wonderful Thing" Is a Window Grabber

Norma Talmadge's latest picture, "The Wonderful Thing" is good for all sorts of window hook-ups, for anything from shoes to suspenders can be the wonderful thing to talk about, and no one can deny the attention-getting value of Miss Talmadge's portrait.

The Circle Theatre, Indianapolis, has a lot of stores trained to appreciate window hook-ups, as the result of intensive work on the part of Donn McElwaine, who learned how to grab windows when he was "Up in Mary's Attic." All they require is a good excuse, and this First National title was all the excuse a reasonable shop-keeper could ask, so the shopping district was flooded with hooked windows, each announcing its wares as the wonderful thing, along with the show at the Circle.

The hook-up shown was with a milliner and the display was in black and gold, with the portrait in bright colors. The circles at either side give the connection with the theatre.

Putting Over "Disraeli"

For the engagement of "Disraeli" in Anniston, Ala., Manager R. S. Smart capitalized the editorial appearing in a Birmingham paper mildly roasting the citizens of that town for not seeing the play.

He also posted every room in the high schools, made a special prize to the students of privilege tickets, and each teacher was given passes for those students who were financially unable to pay the reduced admission, on the proposition that this was a play all students should see. But few of these passes were given out and they had a wonderful effect in persuading the teachers to sell the idea to the others.

Mr. Smart also made a clean-up on the schools with "Rip Van Winkle," posting all the grade schools as well as going over to Oxford, where the children were brought in to the show in the school truck.

No man can make lasting friendship based upon bad treatment. Play fair with your patrons.

AN UPSTAIRS DISPLAY FOR MARY PICKFORD IN "FAUNTLEROY"

This was placed above the entrances to Ascher's Merrill Theatre, Milwaukee, and was strictly a best seller. The picture does not give full value to the perspective of the cut-outs. The electric fountain in the center is real

Selling the Picture to the Public

"Woman's Place" Title Won Window Hook-ups

Constance Talmadge's new play, "Woman's Place," lends itself well to window hook-ups, and the T. & D. Theatre, San Jose, Cal., went to the idea for two good windows.

One was in a shoe store and contended that woman's place was to wear the advertised shoes. The other was a drug store, which said that it was woman's place to have a complete line of toilet essentials. The idea might have been carried out to suggest that woman's place was inside certain dresses, or corsets, before a gas stove or vacuum cleaner. The idea is capable of indefinite expansion.

In the drug store window shown, enlargements were locally made and colored with transparent oil colors, four of these being used in addition to a large cutout and a number of stills.

"WOMAN'S PLACE" IS AT THE DRESSING TABLE

At least that was the construction the Owl Drug Store, San Jose, Cal., put on the First National title when Connie Talmadge played at the T. & D. Theatre. Another shop contended that it was "Woman's Place" to wear their shoes

Young Perambulators Sold Doris May Play

To put over "The Foolish Age" at the Palace Theatre, Washington, the Robertson-Cole exploitation man sent out several boys with front and back signs to perambulate the streets. The front signs called attention to those on their backs.

One young husky wore the announcement that he was not "Bull" Montana, and as "Bull" used to live in Washington, he came in for unusual attention. He got even more when he was arrested for trying to enter the hotel housing most of the delegates to the Disarmament Conference, and taken to court for parading without a license.

It was found that there was no law on the statute books prohibiting an individual from carrying signs, so they had to let him go, but the police are framing such a statute for the approval of the District Commission in the hope of preventing similar occurrences, in which event the R-C man is going to be popular with other exploitation men.

Use was also made of the unemployment idea, a delegation walking the streets with the signs shown in one of the photographs and with humorous legends on their backs.

Steady Drive Sold "Quo Vadis" Largely

Wid Gunning, Inc., sent William M. Meyers to Grand Rapids to help put over "Quo Vadis" for Power's Theatre, and he spend all of eleven dollars and eighty cents, not including his hotel bills.

He put out a man in a toga with a sign warning people that if they stayed away they would everlastingly regret it, and he put much the same message on toy balloons and heaved them over the edge of the hotel cornice. He staged a special showing for the higher ups and a school matinee for the kiddies. He tied up a drug store to a display of roman candles (according to the veracious press agent), and made Nero's virtuosity the excuse for a violin tie-up with a music store, and of course the book store sold the published version.

He had them phoning in for reserved seats three days before the opening, and that is pretty good for Grand Rapids, where exploitation has been highly developed.

Don't forget those Midnight Matinees New Year's Eve! It will be a winner and help all the year!

THESE LOOK LIKE OTHER STORE WINDOWS, BUT ONE OF THEM IS IN NEW YORK

The other is in the leading dry goods store in Brooklyn, and both represent the hard-to-get. It was easy for Mack Sennett's "Molly O" because the stores have to advertise the picture to put over the many brands of merchandise hooked up to the story. Most of the planting is done through the manufacturers of the goods, and that makes it easy for the oftentimes alert press agent

Selling the Picture to the Public

THIS LOBBY WAS ATTRACTIVE, SO IT SOLD THE PLAY

It did not connect very well with the story of Lon Chaney in "The Night Rose," but it was so attractive that people came in to see the story because the lobby had sold them. It's the Strand Theatre, Asheville, and was J. C. Duncan's idea

Pretty Lobby Display Sold Goldwyn Picture

Not having much material to work with, J. C. Duncan, of the Strand Theatre, Asheville, went on the title of "The Night Rose" rather than the story of the Goldwyn production, and the "rose" in the title suggested a floral lobby. He got an unusually pretty effect, with a lattice work covered with spanish moss and plenty of flowers and growing plants. Business went up about 25 per cent.

One of the strongest arguments in favor of lobby work is found in the fact that an opposition house with a popular star trusted to the star to carry their picture over. The opening night was so poor that they made an attempt at lobby decoration the second day, but the effort was too weak to put the picture over, and that is where Duncan got his 25 per cent. of excess business.

An odd point of the Strand dress is that the walls are calsomined on occasion to heighten the effect of a lobby display. In this instance the walls were done in green to match the general display, and the paint washed off following the run without damage to the permanent painting.

Asheville Lobby Is Quick Change Artist

J. C. Duncan, of the Strand Theatre, Asheville, N. C., is a believer in lobby displays, because he has proven by the box office that they pay. He is not afraid to muss things up in order to gain an effect and by planning ahead he is able to effect a complete change in the appearance of the front overnight.

The man who came out from the last show on the end of a run passes the house the next morning and wonders at the change, but he does not pass the theatre with the unspoken "O, well. I was there last night." He knows it is a new show and goes again.

"The Girl from God's Country" followed the lobby, also shown on this page. Duncan made a complete change from the floral dressing to the log cabin idea and did it while the rest of the town slept. He went to some trouble to get things just right and even had a dirt floor put down to make things more real.

A new touch is the use of gay indian blankets on the doors. This gives a needed touch of bright coloring to the bark and boughs. There is a saddle and other gear over a rail at the left of the picture as well as an axe left sticking in the chopping block and the wash bench before the cabined box office.

Buss Asks Questions in His Open Letters

C. D. Buss, of the Strand Theatre, Easton, Pa., combined the open letter with the personal approach in a series of advertisements for Goldwyn's "Ace of Hearts."

He ran a series of advertisements addressed to well-known persons in town, asking if they thought a man could live too long.

The question was startling and it had many persons interested, and by the time he was ready to run into a two column smash they were all eager for the answer, which, of course, was connected up with the play.

Good Just Once

This is a just once stunt, but the shock of seeing well known names will pull business if the questions are properly framed and do not give offense. It would not work as well, for example, were someone recently divorced to be thus publicly appealed to for his opinions of the morality of divorce.

One Cent Sale Worked

The City Line Theatre a neighborhood house in Brooklyn, made a one cent sale its exploitation for "Experience" and "The Hell Diggers." Jesse Weil, the manager, figured that if he could get out record crowds to see these pictures he did not have to worry about the cash receipts as he would get his money back in the weeks to come through bettered business. Taking his cue from the drug stores, he announced a one-cent sale for the week, a second ticket being sold for an additional penny. Just to make it easy, he gave the patron the penny in the form of a green promissory note on his throwaways.

It not only brought out the families, but it had an odd angle in the number of small boys who watched up and down the street for single theatregoers with the appeal to let the kid supply the other penny, getting in on the second ticket. It made talk, and talk makes business.

Where the week is split, it would be an even better angle to offer a seat for the second attraction for the extra penny.

THE STRAND THEATRE LOBBY, ASHEVILLE, IS A WONDER

J. C. Duncan manages to change its appearance overnight, and he often uses elaborate dresses. This lobby immediately followed that for "The Night Rose," recently published, and sold "The Girl from God's Country" to even better business

Selling the Picture to the Public

Borrowed a Theatre to Sell "Footlights"

Roy S. Smart, of the Noble Theatre, Gadsden, Ala., borrowed a toy theatre from a dealer for the run of "Footlights." For three days before the Paramount opened he displayed this in the lobby of the house, with cutouts from the 11x14 stills for the players, and with a one-sheet made up of stills placed alongside.

When the attraction opened, and he needed more lobby room, he took the display over to a drug store and landed their window.

The theatre outfit was very elaborate, with electric footlights and all the trimmings, and it worked almost as hard as does the toy train in getting attention.

A Double Deck Display

Fox's Strand Theatre, Denver, made a two-story lobby display for Wid Gunning's "The Girl from God's Country."

A false ceiling of compo board was put in, and on this the house artist built a wood scene with a lot of stuffed animals, borrowed from a furrier, with a backing made from a cutout six-sheet with the house's own lettering. The display was shallow and showed up well from the sidewalk and even better from across the street, and the novelty brought more attention than would a ground floor display.

Made 48-sheets Sell Two Gunning Features

Two pigs under a gate make more noise than one, and H. W. Poole, of the Liberty Theatre, Klamath Falls, Oregon, figured that by putting up 24-sheets stands for both "The Old Oaken Bucket" and "Our Mutual Friend" he could sell both to better advantage.

He booked them for a split week and then got busy. He did a lot of newspaper advertising to back up the posters, but the fact that he was using two twenty-four sheets was what seemed to convince the average patron that he was selling something good.

He made his drive on "Our Mutual Friend," adopting the slogan, "You'll like the Liberty better after seeing 'Our Mutual Friend'," and the patrons yessed the idea after they had seen the picture.

GEORGE SCHADE SAYS HE MADE THESE FLOWERS HIMSELF

Every one of these pink tissue posies is the work of his own fair hands, and the town came down to inspect his handiwork, which is perhaps the reason he says he made them. But it put Constance Talmadge over in Sandusky. That counts!

George Schade Turns Out Tissue Flowers

George J. Schade, of the Schade Theatre, Sandusky, says he made each and every one of the paper flowers used in his bridal bower for Constance Talmadge himself, personallly.

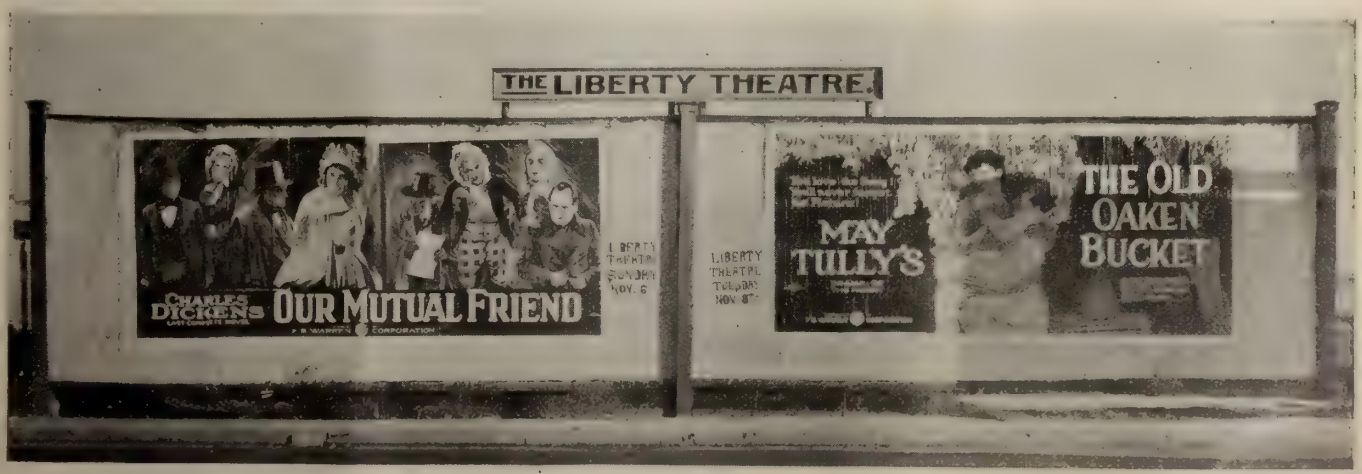
He had "Wedding Bells" and felt that it was up to him to provide a canopy for the bride, so he got busy with tissue paper and paste and wire—so he says—and turned out these flowers—so he says—and put them up in place with no more assistance than could be had from his secretary, two or three girl ushers and a step ladder.

He cheated a little by making the side bells of beaverboard and lettering them for the First National attraction, but the rest he'll tell the world, he personally fabricated.

He did tell that portion of the world which lives in Sandusky and they came down to the theatre to criticize his work. It is this press work angle which makes us just a trifle skeptical of the picture the press agent paints of George down cellar laboring with the tools of his new trade.

Be Dignified

The manager who fails to make his personality felt is losing his best asset, but the man who is so crazy for personal publicity that he neglects to boom his house and attractions is the greater fool of the two because he soon becomes a public nuisance. Make yourself known, but not obnoxious to your public.



THESE TWO 24-SHEETS FROM KLAMATH FALLS MADE THE TOWN THINK OF A CIRCUS

It would be small exploitation in some sections, but in Klamath Falls it was a knockout to get up two 24-sheets for the same week; and it had an additional effect—that both were Wid Gunning productions. There was the suggestion that two headliners with the same brand must be something out of the ordinary, and so they went to see both in the conviction that they must be good

Selling the Picture to the Public

TWO NICE EXAMPLES OF E. R. ROGERS' DRAWINGS

The manager of the Tivoli, Chattanooga, makes his own posters and finds that a few of these in desirable locations help the regular lithographs to sell more tickets than would the lithographs if used without these aids

Trusted to Teasers on "The Foolish Age"

R. R. Rogers, of the Tivoli Theatre, Chattanooga, worked an elaborate teaser campaign on "The Foolish Age" and put over the Doris May picture. All sorts of changes were rung on the question as to what was the foolish age, from the flapper who "rolls her own" to "Is 16 or 60 the Foolish Age." When he had them all guessing, he came out with the facts and everyone read to find out if it gave the answer. It did not, so they went to see the play.

Paints Them Himself

Mr. Rogers is doing some exceptionally pretty work in the poster line, painting them himself. We reproduce two on this page. Worked in with the straight lithographs, they seem to help the display and can be placed in windows where no lithograph, no matter how ornate, can find lodgement. The cuts do not suggest the color values, but they do show exceptional drawing.

Distinguished Lobby for "The Great Moment"

Distinction in the lobby display for "The Great Moment" brought a fifty per cent. increase in business for Gloria Swanson at the Rialto Theatre, Columbus, Ga.

For only $12, plus some old material, C. B. Grimes got a display that not only sold this Paramount but gave tone to the house. Apart from the lithograph boards in the lobby and just outside, the attention was centered upon the display in front of the box office.

This was a box frame in pale green, surmounted by a clock face, also in pale green, with the numerals in black with the exception of the 12. This was in red, as were the clock hands which stand at two minutes to twelve. Frosted white bulbs are set at each hour with the exception of the twelve, which had a red light on a flasher socket.

Just in front of the frame was a cutout of the star from the three sheet, illuminated by the frosted white lights on the frame. Some six inches back was a drape of royal purple satin, which gave the touch of elegance to the entire display.

The banner board at the top is a stock affair, already wired for lights, which are set in to match the scheme of the other decorations.

This is an exceptionally handsome design, can be used for any single pose, and is best used for an attraction intended to appeal to the better class of patrons.

Good Jungle Lobby Sold First Chapter

Huy A. Kenimer, of the Rialto Theatre, Jacksonville, had to sell the first episode of "Miracles of the Jungle" on Hallowe'en night when all of the kids and most of their elders were planning parties. He had to do something strong to pull them away from the apple tub and the rest of the time hallowed stunts.

No heralds were available, but he posted five twenty-four sheets in advantageous positions in addition to five sixes, seven threes and twenty one-sheets. A little advance newspaper work was also done and slides were used in the other Jacksonville houses of Southern Enterprises.

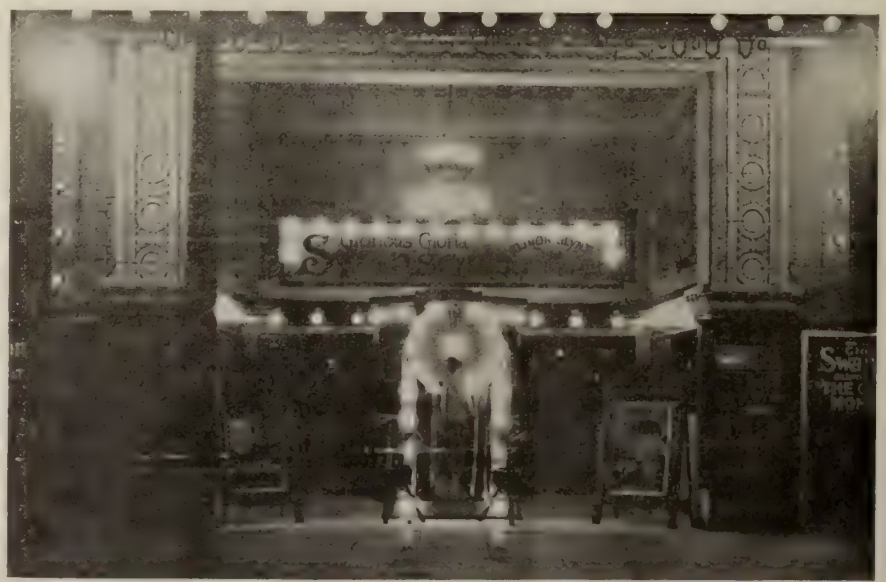
But the seller was the lobby. He used scrub palms, palmetto, limbs of trees and a lot of Spanish moss to change his lobby into a jungle with open paths to the box office, the entrance and exits. The palmetto was tacked against the wall, with the bases covered with moss, and through the bare branches of the trees could be seen three cutouts from the paper; the fight with a lion, the crouching tiger and the wounded man. Slightly hidden by the trees, these proved more startling than if they had been openly displayed and at a cost of $7.40 Mr. Kenimer boosted his receipts over his Monday average nearly $70. He didn't say he could do nothing. He went out and did it, which is much the better way from the box office angle.

Kept Lloyd Winking

Oscar White, of the Rex Theatre, Sumter, S. C., used a cutout of Harold Lloyd for "I Do," but he put small electric bulbs on flasher sockets into the eye holes and Lloyd winked furiously all of the time, with a consequent gain in attention.

He also used a ballyhoo clown on the street and at the fair grounds to distribute heralds for "I Do" and "The Three Musketeers." The copy for the Lloyd throwaway read: "Do you solemnly promise to see Harold Lloyd today in his latest laughter special, 'I Do?'"

Getting a laugh offset some of the fair counter pull.



"THE GREAT MOMENT" IS TWO MINUTES TO TWELVE

At least that is the way C. B. Grimes, of the Rialto Theatre, Columbus, Ga., looks at the time in the Gloria Swanson-Elinor Glynn-Paramount production. This is a good example of a plain but rich lobby effect. It cost $12

Selling the Picture to the Public

Built His Own Castle for "Three Musketeers"

C. B. Grimes, of the Rialto Theatre, Columbus., Ga., built a castle especially for the run of "The Three Musketeers," cutting out entrance and exit doors and using these pieces in place of the usual three-sheet boards at either side, mounting stills instead of posters.

In the centre he used the group from one of the 24-sheets pasted directly against the wall, flanking the cutout with potted plants.

There was plenty of room for the patrons, and the unusual display had a marked effect in persuading the passersby that this Fairbanks' production was something out of the ordinary. Considering capacity and price, this was one of the most successful engagements the film has played in Southern Enterprises territory, and the castle is largely responsible. In the evening all seats were reserved and but two performances were given each day so that there would be no need to race the picture.

NO HOUSING PROBLEM BOTHERED THE MUSKETEERS

C. B. Grimes, of the Rialto Theatre, Columbus, Ga., built a French castle for them, and put a cutout from the United Artists' 24-sheet in front. The side boards are made from the sections cut out of the doors, so the material was used

Staged a Parade for Only Eleven Passes

Some months ago the sectional banner parade was popular with the Paramounteers and then it dropped for a while. Joseph Schwartzwolder, of the Universal Theatre, Auburn, N. Y., revived the idea recently for "Experience," hiring eleven boys for a pass apiece to parade the streets with the cards spelling out the title and giving the details.

Made a Parade

He sent them in single file through the principal streets with instructions to pose in company front whenever there was an opportunity to do so, and to make certain that he got reliable boys, he made a deal with a Boy Scout Patrol and the scoutmaster went along to take command.

When you consider the sign you can figure that the boys got a lot of experience, and they saw the picture free, to boot.

It was the star stunt used to hold up business for the four-day run.

Roses for Chaney

"The Night Rose" seems to have been a puzzler to most managers, and a majority of them worked upon the title rather than upon the story of the play.

O. C. Lam, of the Elite Theatre, Rome, Ga., planned a lobby display of a red rose four feet in diameter bedded in moss on the lobby floor and surrounded by a white picket fence two feet high and 5 by 9 feet. At night a spot was trained upon the rose, and it showed up very effectively.

The exploitation cost only about $5 and brought in five times as much.

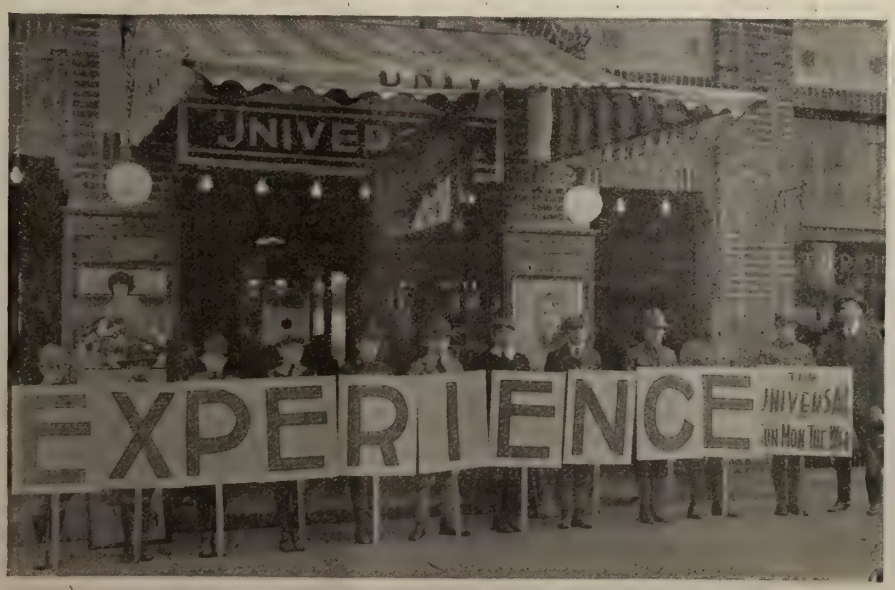
Made His Big Drive on a Society Weekly

When the Newman Theatre, Kansas City, put on "After the Show," it made a drive on the local magazine weekly, the Independent, and got after the "society crowd" with hook-ins. The Muehlback hotel, for instance, cut its old time copy to read "Before or 'After the Show' visit Hotel Muehlbach" and other advertisers came in along similar lines.

The result was that the socially elect decided that they wanted to see the Paramount picture, and they all went, and where society goes, the crowd is apt to follow, so getting hold of a handful of people through a special campaign sold the idea to everyone.

The society angle is one too often overlooked by managers. They go after the crowd, not realizing that the crowd will follow the leaders, and where the class of the attraction will warrant, the appeal through the social publication will often bring more good than the straight newspaper campaign; though this last is not to be neglected.

It is a long day since S. Barret McCormick built up a Denver clientele through the society pages of the daily pages, but little advance has been made since that time.



STUNT COST AS MANY PASSES AS THERE WERE BOYS

Joseph Schwartzwolder, of the Universal Theatre, Auburn, N. Y., hired eleven Boy Scouts with a pass apiece and got an impromptu parade that helped business considerably at a very small cost. They marched single file

Metzger Publicity Takes New Angles

E. Metzger, of the Strand Theatre, Creston, Ia., has been noted for the cheapness of his exploitation stunts. He could do more with two dollars than most men could with twenty.

It was almost a shock to find that recently he offered a Shetland pony to the kid who could most successfully impersonate Chaplin in "The Kid." Unless Metzger found the horse, he certainly has gone to the other extreme, for a pony is a pretty rich prize when contrasted with the usual ticket offers.

We can scarcely believe that it is Metzger, but he sends in pictures of the pony and the winner, and it is a real pony, with four legs that eats oats and acts just like a horse. There must be a catch somewhere.

Selling the Picture to the Public

WORKING THE OIL PAINTINGS INTO A LATTICE LOBBY

The lattice idea is not new, but C. H. Creslein, of the Modjeska Theatre, Augusta, Ga., seems to have been the first to work oil paintings or other decorative effects into the general design. It helped to put Paramount's "Experience" over

Lattice Grill Framed Production Paintings

Lattice grills for lobby fronts are growing in popularity in the south, for they are cheap and effective. C. C. Creslein, of the Modjeska Theatre, Augusta, Ga., used the idea for "Experience" and he worked the oil paintings supplied by Paramount into the general design, getting a better effect than with straight grill work.

The photograph shows how this was done and also shows the general backing design. It is very nicely planned, but we think that it builds the front in too much. The fence leading to the box office should be dispensed with in favor of an ornamental design above. The general effect of any design should be to head the prospect in the general direction of the box office, but the steering through must be more artfully done.

Mr. Creslein has hit upon a good idea, but we think the design can be bettered slightly by following this suggestion and raising the side grills. Right now, mindful of the New Haven fire, many patrons will be somewhat fearful of the boxed-in entrance.

Ferguson Thought Faster Than Coppers Could Act

Business has not been so good in Wilmington, Delaware, and the Majestic Theatre asked W. R. Ferguson, the Goldwyn exploitation man, to come down and help Elias Wetstein, their publicity man, out when they booked "Dangerous Curve Ahead."

Ferguson went down and by keeping one jump ahead of the police, he put the picture over to capacity.

His first stunt was to use the bridal auto from the press book, but he used a wrecked machine instead of the trim car, and it assuredly was a wreck. Wilmington is not a Sunday town, so the car stood in the lobby all day Sunday and most of Monday morning before the police called attention to the fact that it was not only a lobby obstruction but that it was hogging the sidewalk, as well. It stuck out two feet.

Put in a Gong

Then Ferguson put in a huge electric gong and rang it for two minutes out of every ten. It was large enough to be heard ten blocks, and pretty soon the men in blue intimated that if Ferguson didn't like his room at the hotel they could move him over to the police station. He took the hint and the gong came out.

Meanwhile he had had an enlargement made of a still of Helen Chadwick looking into a mirror. It was about three by six feet and with the frame it was even larger. A real mirror was set beside the pictured one, and any woman who looked into the glass and felt that she resembled Miss Chadwick was at liberty to leave her name and address at the box office and the one most nearly resembling the star got a five dollar bill. This lasted the week out and gave both Ferguson and the police a rest.

In the lobby paper streamers were freely used and a cutout cupid was perched on a heart at the street line with the legend "They didn't see the 'Dangerous Curve Ahead.'"

FERGUSON THOUGHT UP STUNTS FASTER TH AN THE POLICE COULD ACT TO STOP THEM

The Goldwyn exploitation man put the wrecked bridal automobile in the lobby of the Majestic Theatre, Wilmington, Del. It lasted a day and a half, when the police called it off; but an electric gong was permitted to remain only a couple of hours before the stop order came Then Ferguson got up a resemblance contest for "Dangerous Curve Ahead," and it lasted the rest of the week

Selling the Picture to the Public

Yearsley Designs the "My Boy" Lithographs

C. L. Yearsley, head of the First National promotion department, got his job because he knew how. He can write a story, devise an exploit or lay an advertisement and in a pinch he can do the lithograph work.

For the Jackie Coogan picture, "My Boy" he could not get just what he wanted from his artists, so he sat down and designed the suite of paper himself. Six West Forty-eighth street rocked to its foundations when he kidded the sacred trade mark by giving it legs and a little hat, but it helped to put over the announcement, just as it is going to get a laugh when Jackie wonders why Sol Lesser has to present him. But the gem of the collection is the bathtub picture, which is not in the play "because the baby cried."

Hundreds of other lithographs have been shown based on scenes cut out of the finished production, but Bill is the first one to make capital of the fact. It's close to a stroke of genius, for it saves a selling pose and makes it better than if it were in the play.

Piggery in Lobby Was "The Wonderful Thing"

Steve Willitt, of the Liberty Theatre, Astoria, Oregon, was not asleep at the switch when he played Norma Talmadge in First National's "The Wonderful Thing."

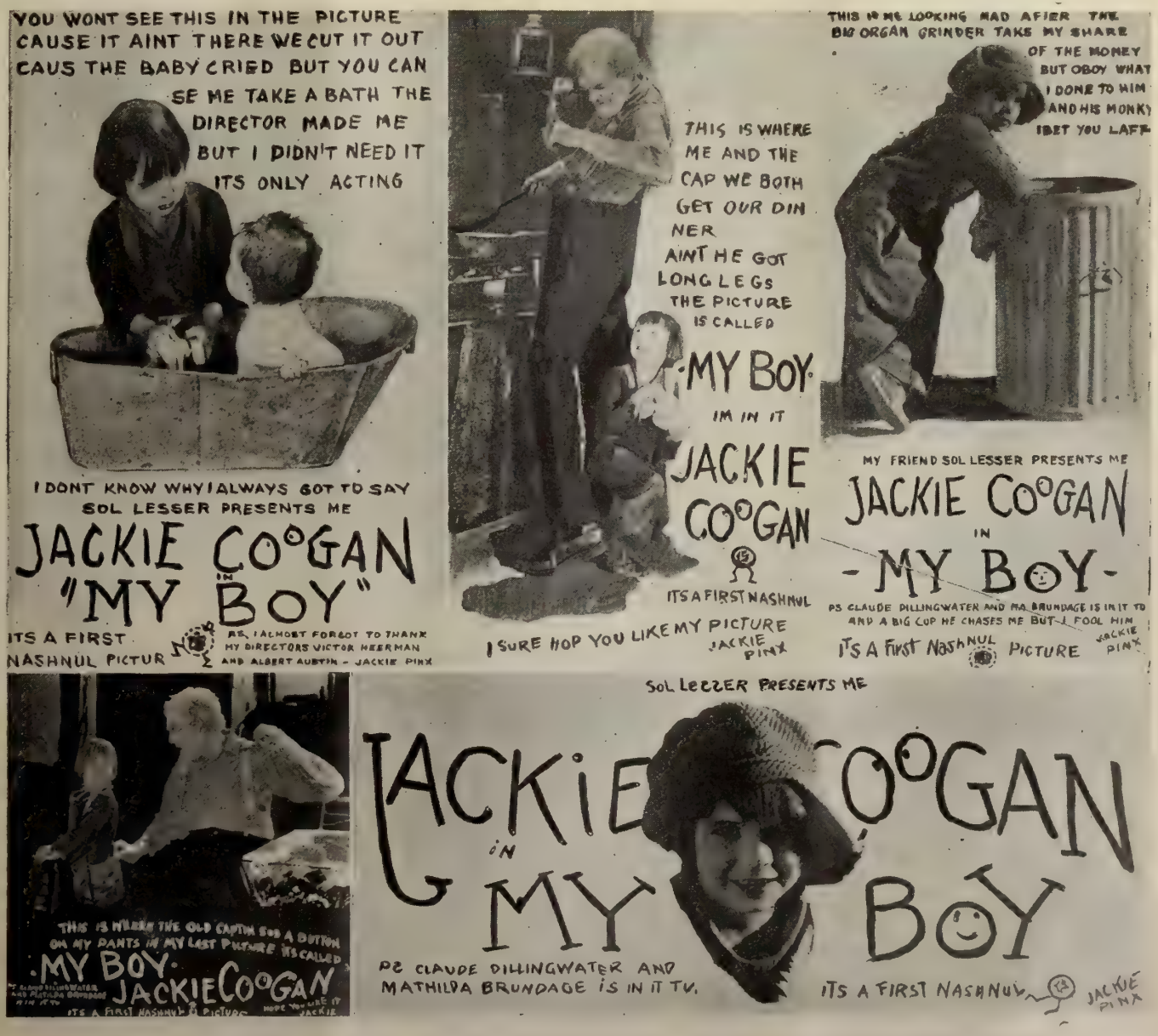
He knew of the great hog farm scenes, and he knew that the breeders were sending their stock in to the Pacific International show at Portland so he borrowed a brood of prospective prize winners and put up a sty in his lobby, with a cutout of Miss Talmadge looking into the pen.

Each of the small porkers wore a ribbon around its neck and was blanketed with an announcement of the play.

A card to the owner and the cost of the sty was the only expense other than the boardbill of the porcine guests, for they were lodged in a livery stable nights and given a bath and a manicure each morning.

It was something unusual, and it made a lot of extra business for the play and its influence went beyond the play, for like any novel exploitation, it lasted beyond the playing da e.

MAKE IT A MERRY CHRISTMAS!


YOU WONT SEE THIS IN THE PICTURE CAUSE IT AINT THERE WE CUT IT OUT CAUS THE BABY CRIED BUT YOU CAN SE ME TAKE A BATH THE DIRECTOR MADE ME BUT I DIDN'T NEED IT ITS ONLY ACTING
I DONT KNOW WHY I ALWAYS GOT TO SAY SOL LESSER PRESENTS ME
JACKIE COOGAN IN "MY BOY"
ITS A FIRST NASHNUL PICTUR
PS, I ALMOST FORGOT TO THANK MY DIRECTORS VICTOR HEERMAN AND ALBERT AUSTIN - JACKIE PINX
THIS IS WHERE ME AND THE CAP WE BOTH GET OUR DIN NER AINT HE GOT LONG LEGS THE PICTURE IS CALLED MY BOY IM IN IT
JACKIE COOGAN
ITS A FIRST NASHNUL
I SURE HOP YOU LIKE MY PICTURE JACKIE PINX
THIS IS ME LOOKING MAD AFTER THE BIG ORGAN GRINDER TAKS MY SHARE OF THE MONEY BUT OBOY WHAT I DONE TO HIM AND HIS MONKY IBET YOU LAFF
MY FRIEND SOL LESSER PRESENTS ME
JACKIE COOGAN IN -MY BOY-
PS CLAUDE DILLINGWATER AND MA BRUNDAGE IS IN IT TO AND A BIG COP HE CHASES ME BUT-I FOOL HIM
IT'S A First NashNUL PICTURE JACKIE PINX
THIS IS WHERE THE OLD CAPTIN SEW A BUTTON ON MY PANTS IN MY LAST PICTURE ITS CALLED MY BOY JACKIE COOGAN
SOL LESSER PRESENTS ME
JACKIE COOGAN IN MY BOY
PS CLAUDE DILLINGWATER AND MATHILDA BRUNDAGE IS IN IT TU.
ITS A FIRST NASHNUL JACKIE PINX

THE ORIGINAL SKETCHES FOR THE POSTER DESIGNS OF FIRST NATIONAL FOR "MY BOY"

C. L. Yearsley (yes, that's "Bill"!) drew up the sketches to get something that would be characteristic and appealing, and he even "kidded" the First National trade-mark, than which there is nothing more sacred; but he wanted to get something wholly in keeping, and he did. Bill knows good advertising and knows how to get it, and this is many miles from being his first attempt. That paper is going to sell a bunch of extra tickets

Selling the Picture to the Public

"ON WITH THE DANCE"

AT THE

HAPPY HOUR

FRIDAY and SATURDAY

CAN YOU PICTURE THIS CARD IN A SMALL TOWN?

Two Harbors, Minn., is not what you might call a large town, but it has a live manager, and when he booked "On with the Dance" from the Paramount exchange he bought a lot of posters; but he added this one, and he cleaned up the village

Made Special Drawings Sell Mae Murray Play

They never get old if they are never shown. Mae Murray in "On with the Dance" is hardly what you would call a pre-release, but the play was brand new to Two Rivers, Minn., and the management of the Happy Hour theatre felt that the villagers might like to come and see it if they were properly tipped off.

Practically all of the stores had window showings, but the star appeal was this black silhouette used for one of the windows. It might not attract much attention in some places, but in a small town all the men went and the women went to see if their men folks went and the children went because the others did. It was a snappy piece of work, even though Miss Murray is given no neck to speak of. The attention was not directed to her neck and no one noticed the omission.

Of course the sensation died out when it was found that the star wore much more than the string of beads in which she is pictured, but the play had been sold.

Just in passing, it is a neat example of lettering.

Four Cards and Cutout Gained in One Window

Some exploiters can spoil a window with a single unsightly card. Others can retain an effect while using plenty of material. This display for Wells' Bijou theatre, Richmond, shows four cards and a cutout for "The Sheik" with the Paramount press-book idea "Half of Richmond has read 'The Sheik,' all Richmond will see the picture at the Bijou" for the main appeal.

A cut out of Miss Ayres is set at the side of the window instead of the center, which gives a better, because less formal, effect, and also permits the display cards to be grouped instead of divided.

Set the same four cards two on either side of the cutout and you will get a more regular dressing, but will lose materially from the mass effect. At the same time a balance is preserved to the eye by the use of the table on the right. This is not obtrusive, yet it complies with the law of composition.

Make it a Merry Christmas! Get a P. T. A. and start the new year right with good business getters. If no one gives it to you buy it yourself!

Talked by Telegraph to Make Them Read

People will read two cent letters who basket the one cent circulars, but Phil Gleichman, of the Broadway-Strand Theatre, Detroit, carried the argument further. He night-lettered 3,000 possible patrons with a wire reading:

"Take the entire family to see Paramount's 'Enchantment' at the Broadway-Strand this week. A Wiseman."

One by-product was checking up the mailing list, for the messages not delivered were reported in, but the big idea was to get real telegrams delivered by real messenger boys.

Cost Was Not Great

Even at wholesale rates the cost was not small, but the result was large because it was direct and effective. If you try the stunt, work it sufficiently far in advance to permit a campaign to be mapped out. If you work it right, the stunt beats the fake telegram and has a more direct result.

The stunt was widely talked about and the business manager of the Times was so impressed that he sat down and wrote a commendatory letter to Mr. Gleichman. When a newspaper man commends stunt advertising it must be good, since he is praising the opposition.

Pinched for Showing a Live Rattlesnake

Some of those yap sheriffs are peculiar. Ask Frank Buzetti, of the Maverick Theatre, Thermopolis, Wyoming.

He was fixing up a window in a drug store for "The Affairs of Anatol" when a kid came along with a rattlesnake for sale. Buzetti bought it and used it for an attractor. He was pointing out the snake to a couple of women who shrieked and fled. Pretty soon the tinstar man came around and ordered it out of the window. The manager argued to the point of pinch and then agreed to remove the snake, getting all the talk he could out of the incident without actually having to go to jail.

Then he hustled around to the newspaper office and got a column on the front page and you couldn't tell whether the story was about the snake or "The Affairs of Anatol." "Sweet are the uses of adversity."

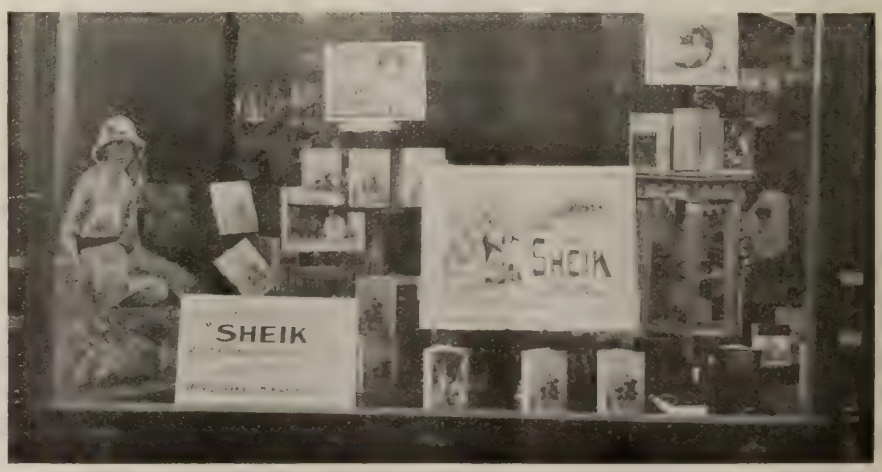
Good Hook-up Angle

Getting a reason for a hook-up page is half the start. Sell the merchant a catchy line and you sell him on the general idea. Ralph S. Crocker, of the Star Theatre, Elgin, Ill., adapted Paramount's "After the Show" to a co-operative page by advising the patrons "after the show" to see the advertised goods, call a taxi or go out to supper. A taxi service and restaurants naturally would hook-up to such a title, but the others came in by urging people to see their window displays on the way home. "After the show go window shopping" was the general idea. You can hook-up on anything if only you get the right angle.

Gets Two More

Claud Saunders has made public two letters on film publicity, one from the dramatic editor of the Salt Lake Telegram and the other from the editor of the Mineapolis Daily News, both telling how the pictures have helped the circulation.

This is working along the same lines as the latter from the Des Moines editor which was obtained by this department some time ago and later was used by the Paramount exploitation department for missionary work. If you are trying to land stuff on your local editors, get these letters and use them to back up your argument.



HERE IS THE SUGGESTION FOR A NOT OVERCROWDED WINDOW

There is plenty of advertising, yet the window has an open effect. It was used by the Bijou Theatre, Richmond, for "The Sheik," and the cards take their texts from the Paramount press book. The figure on the left is a cutout

Selling the Picture to the Public

Silhouette Cuts Help These Large Displays

Considerable preparatory work was done by the Howard Theatre, Atlanta, for Douglas Fairbanks in "The Three Musketeers" and most of the cut work was small stuff, wherein this campaign differs very largely from the others we have shown in these pages. Most of the campaigns have made effective use of the large cuts, employing little more than the cut, the star, title and house name. The Atlanta campaign is based largely upon the New York and Boston press notices, but the selections detail the action rather than the adjectives, though adjectives are tacked to the descriptions of the action. In other words, the critics in this instance have written the selling talk, and perhaps have done it better than any one man could have done. There are several displays in the set, all about 200 lines across four columns, and none of them employs a large cut. The largest is the two column title cut shown in the reproduction. The others are all smaller, but in a type page they look large and give

THE ATLANTA

an excellent display. The fencing figures in column size appear to have been adopted as a trade mark, for they are used more often than all the others put together. It is an effective display and probably sold better than the purely circus style of advertisement. One of the spaces panels the press talk and finds room on the left for the poem, "When men were men," but the greater trust seems to have been placed in the appeal of press opinion descriptive of the action and the various angles. From all accounts this faith was well founded, for the picture played to an unusual number at advanced prices. The circus style of display is excellent and has sold the picture in many centres, but it would seem that in some sections the story must be sold on argument, and the Howard conducted an excellent campaign.

—*P. T. A.*—

Large Painting Showed "Last of the Mohicans"

This is not exactly the way the lobby of the Rivoli Theatre, Portland, Ore., looked for "The Last of the Mohicans," but it shows the number of signs used by J. C. Stille to put over this Associated Producers' First National release. The large painting at the left was the chief selling factor. It was not only well done, but it had the effect of making people realize that a picture so elaborately exploited must be worth while. Some of the frames carried stills and others portions of one sheets, but they all showed very clearly the title, and the title sells to all who know the story—and there are few who do not.

—*P. T. A.*—

Standard Display Shows Good Taste

Although there is nothing unusual about this space from the Strand Theatre, Baltimore, it offers a good example of a standard style, in which the star and title are well displayed without any marked departure from the conventional. It is 80 lines by three columns, and not

A BALTIMORE ANNOUNCEMENT

a large space as Baltimore counts space, for some of the houses take double this space and even more, but it gets over star and title adequately, and holds its own on the page. Where credit is given First National, we think that the use of the trade mark cut is much more advisable than the "First National presents." These cuts can be had in small sizes and there is a distinction to the cut which the type line lacks. We have never been particularly urgent in the matter of trade mark cuts, but if any credit is given, we think the cut better than type if it is, in itself, distinctive.

—*P. T. A.*—

Gets Something Smart for "Dangerous Curve"

This fifteen inch cross page space for the Park Theatre, Roanoke, Va., for "Dangerous Curve Ahead," is a departure from the usual style of advertising for this Goldwyn, but it gives a very smart display and we think it one of the best to date. There is no getting away

A DIFFERENT ADVERTISEMENT

from the cut and the text gives plenty of selling talk. There are three banks of a clean eight point in addition to the full face at the bottom which tells of the musical program and winds up with: "The management can personally guarantee this production as one of the best

THE LOBBY DISPLAY FOR "THE LAST OF THE MOHICANS" USED BY THE RIVOLI THEATRE, PORTLAND, ORE.

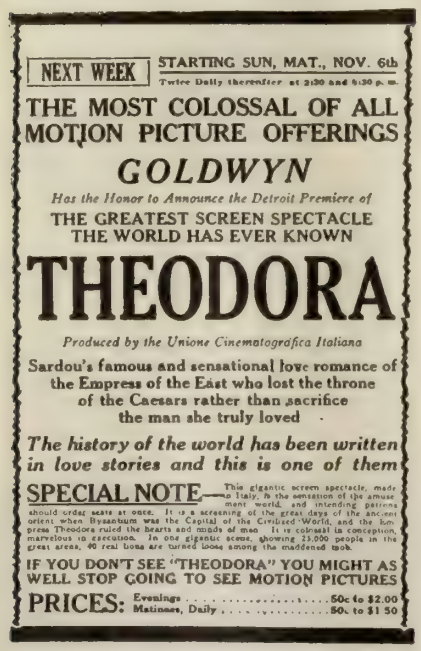
Selling the Picture to the Public

of its kind ever made. We did not disappoint you on 'The Old Nest' and we can truthfully say that this picture is as good." If an advertisement like this cannot sell tickets, we do not know what will, for it combines the best in argument and cut attractor.

—P. T. A.—

Crowded Small Space Gets Over the Idea

Ordinarily this 90 lines across two columns would be far too crowded to be a good display. Used for an ordinary picture it would be bad, but it put over the special showing of "Theodora" in Detroit because it created the impression of so much to be said about the subject. It was about the only all-type display on the page, and it gained some distinction from that fact, but the main point is that the compactness of the setting suggests that there is so much to be said about that play that even a comparatively large space must be crowded. It uses two of Will A. Page's best lines and though simple in appearance, it is really the


NEXT WEEK
STARTING SUN, MAT., NOV. 6th
Twice Daily thereafter at 2:30 and 8:30 p. m.
THE MOST COLOSSAL OF ALL MOTION PICTURE OFFERINGS
GOLDWYN
Has the Honor to Announce the Detroit Premiere of
THE GREATEST SCREEN SPECTACLE THE WORLD HAS EVER KNOWN
THEODORA
Produced by the Unione Cinematografica Italiana
Sardou's famous and sensational love romance of the Empress of the East who lost the throne of the Caesars rather than sacrifice the man she truly loved
The history of the world has been written in love stories and this is one of them
SPECIAL NOTE—
IF YOU DON'T SEE "THEODORA" YOU MIGHT AS WELL STOP GOING TO SEE MOTION PICTURES
PRICES: Evenings ..... 50c to $2.00
Matinees, Daily ..... 50c to $1.50

THE DETROIT "THEODORA"

result of clever building. Page is a dramatic man, following drama theatre styles, where display is not so strongly counted upon nor, for some reason, so necessary. He knows the value of relative lines, and if you will study this display you will note that the proportioning is the result of study and has not been left to the compositor. You can spot the value of the line from the size of the type, and we imagine that the copy handed the printer was very carefully marked. He was not merely given typewritten copy and told to set it up. He was probably told the face in which each section was to be displayed and had to follow the copy with reasonable exactness. It is a nice example of correct display in compact form. "Theodora" is a touring attraction, but you will probably get it for your house later on. Hold this sample against that time.

—P. T. A.—

Contests

Contests are like any other stimulant. In moderation they work, but used too often, they become a habit. A wise physician uses a stimulant with care, enabling a patient to gain fictitious strength until such time as he can rally his recuperative powers. He knows that, used permanently, any drug must be administered in ever increasing doses to gain the same effect and that eventually a point will be reached where the largest doses will have no real effect. It is the same way with contest stunts. One will help business now and then. Used regularly it does not help business, but merely holds it to normal and business falls when the stimulus is not administered. Don't overwork the contest or you will presently need some new exploitation to sell even the contest.

—P. T. A.—

Now Jewett Dubar Finds a New Idea

Cast your eye on this space for the California Theatre, San Francisco, and note Jewett Bubar's latest—the cucumber letter. Not content with streaking his black letters with hairlines of white, he has invented a warty face that makes his letters look like a bumpy dill pickle. It's all there in that line, "The Speed Girl." Sometimes he dents the line with dimples of white and again he has little fatty tumors of black sprouting from the spines of his outlines. Just when we were getting to be really fond of Bubar, he goes and gets flossy. It's discouraging. He has drawn an admirable portrait of

California
STARTING TOMORROW
Bebe Daniels
The SPEED GIRL
Starting tomorrow, Bebe "steps on it" as a California Theater star in the supreme comedy of her scintillating career—a comedy that brings her to the very peak of stardom.
"The Speed Girl" is the snappiest, gayest and brightest five reels of joy that has been unreeled in a long time.
And "The Stork's Mistake" is another bundle of humor made for laughing purposes only.
The California Orchestra (best in the West), Herman Heller conducting, will play "La Forza del Destino" overture by Verdi, and "Sweetheart," the new fox trot.
You'll enjoy this week's California bill.
Tomorrow Morning at 11:00
GRAND CONCERT
SOLOIST
ELFRIEDA WYNNE
PRIMA DONNA SOPRANO
CALIFORNIA ORCHESTRA
Herman Heller Conductor

BUBAR'S LATEST FREAK

Bebe Daniels in spite of the fact that her eyelashes are beaded like the sketches of a comic artist. He has taken a freak of beaded lashes lately and it gives an unnatural look to the eyes, no matter how popular this device may be with chorus girls. But there is no mistaking the likeness you would know it for Miss Daniels anywhere. The copy is very brightly written for this space and the idea of the story is smartly suggested in the huge hand of the motorcycle cop reaching out to capture the speeding automobile. Outside of the freak lettering and the eyelashes, this is one of the California's best—and they are almost always good. You have to fall for such lines as "'The Speed Girl' is the snappiest, gayest and brightest five reels of joy that has been unreeled in a long time."

—P. T. A.—

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

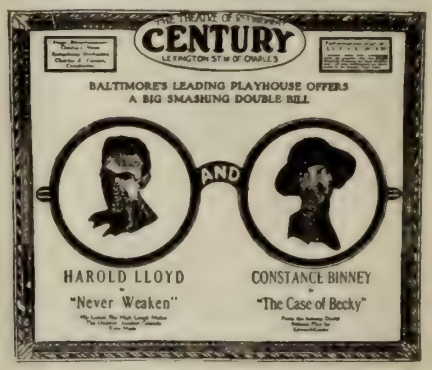
ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

This Baltimore Space Employs Psychology

This 125 lines by five lacks the artistic touch of some of the advertisements of the Century Theatre, Baltimore. It is crude in its poverty of design and you would set it down as a poor advertisement, unless you study it closely, but the more you think it over, the better you are apt to like it. In the first place, it is so crude that it finds strength in this crudeness. The design is elemental, but it fairly leaps at you from the page. The eye-glasses suggest Lloyd



CRUDE BUT COMPELLING

before you even see the features of the cut. Lloyd suggests good comedy. The "and" in the bow of the glasses leads to the other star and suggest an equality of position. You know Lloyd to be a real star. You naturally associate his space-companion with greatness. Miss Binney has not yet taken her rightful position in the minds of many patrons. She is liked, but she is not yet the favorite she is destined to become, and so this coupling of her name with that of Lloyd through the suggestion of the cut helps to advance her in the minds of the patrons. The rest of the selling is done with a minimum of words. The Lloyd title is given to show that it is something new and not a re-book. The title in the case of Miss Binney is sufficient when coupled with the Belasco name. The placement of the type emphasizes the double attraction idea. There is real psychology in the entire appeal. It is not pretty, but it pulls, and that is the main office of any advertisement.

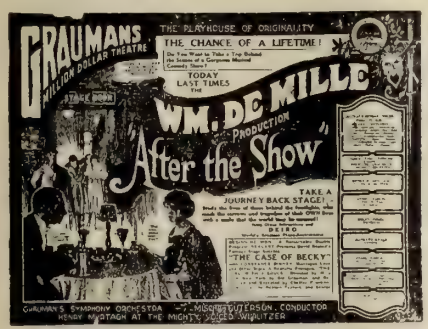
—P. T. A.—

Stage Door Appeal in "After the Show"

Grauman's Theatre, Los Angeles, plays up the mysterious appeal of the stage door in both word and picture for "After the Show." The artist does most of the work with the pictures of the stage door with its waiting silk hatted men, and with a second picture of the after theatre supper which is supposed to be a part of every show girl's nightly life. The copy writer backs this up with such lines as "Do

Selling the Picture to the Public

you want to take a trip behind the scenes of a gorgeous musical comedy show?" and "Take a journey back on the stage. Study the lives of those behind the footlights who mask the sorrows and tragedies of their own lives with a smile that the world may be amused." This gives a strong appeal to the layman, who seems to think that actors are different from other people. The spaee is a strong seller for the Paramount production, and it will work even better in a town where half the population is not working out on the picture lots. The panel gives a whoop for "The Case of Becky," announcing a prologue "directed by wire from New York by Sid Grauman." One thing we



THE GRAUMAN STAGE DOOR IDEA

like about the Grauman advertising is the way they make the artist mind his own business. The lettering is all in type, even where they have to mortise to get it in. If you will look closely, you will find that there are small type lines of dialogue between the players and the table in the scene cut; lines selected to pique curiosity. This is done very frequently in the Grauman spaces, and we like the idea. It is infinitely better than hand lettering would be in the same position, and even if it costs a little more to mortise the cut, it is worth the cost.

—*P. T. A.*—

Brunette Harold Lloyd Displayed in Dallas

Apart from the mulatto Harold Lloyd, this three fives from Dallas, Texas, is a nice display. The Palace is the star house of the section of Southern Enterprises that was formerly the Hulsey string, and apparently they pin their entire campaign to this Harold Lloyd subject. It is very nicely done, with a capital display and a splendid punch line in that "Come and get the linger longer laugh." That line is a gem. It sounds almost too good to come

AN EXCELLENT LLOYD DISPLAY

from Texas, but Herschel Stuart can hold his own with the best of them and it is probable that the line is home-grown. This announcement shows up just as well as would a larger display, and it looks better. It is not the size of the type, but the manner of its display which counts, and this hand lettering, approximating a five line letter for the star and a three line for the title looks as large as would a ten line letter packed up in a lot of other big type. It is attracting and attractive.

—*P. T. A.*—

Even in Washington All Type Gets Over

Usually the Washington theatres use cut attractors, but now and then some house goes to all type and gets away with it nicely because the standard of composition in Washington is unusually good. This time it is Moore's Rialto which does better with all type than it could with a cut, because it gets an advertisement which looks different. Almost half the space

A WASHINGTON ALL TYPE

is given to music, for the Washington houses are just making the discovery that music can be made to mean as much to a patron as the picture. Crandalls was the first to play up the orchestra, and now all of the others are stressing the music, though for more than a year now we have been playing up the Hyman programs to show what can be done with music. Hyman's musical numbers have pulled more than one weak sister through the engagement and have made better business on even the strong attractions. Now Washington has awakened, and even the second-run houses are making a fuss about their musical programs, where previously little was said. This Moore display is nicely done on approved lines. It gets the names and titles over nicely and sells better than an indifferent cut could.

—*P. T. A.*—

Permanent Hook-ups

When your artist is not busy on rush jobs get him to paint up half a dozen prosceniums with a stage opening just about large enough to take in a scene photograph, slightly curved. Provide a back of pasteboard or metal, and letter the top, "What's at the Star Theatre this week." Make room for a small title announcement card below the foots, and arrange a light so that the photograph will be properly illuminated. Change the photographs promptly, selecting the best of the lot, and in a few weeks you will have the town stopping regularly to look in on the miniature stages. If you want something more simple, build flat beaver board mounts with an opening and a screen and letter that "What's on the screen at the Star," with the title card below. Use a change of pace on your other advertising, but make this permanent.

Artistic Speller at Foot of Class

The Goodwin Theatre, Newark, should present its artist with a spelling book and urge him to at least read it over. In the language of the day, he is all wet when it comes to text. He speaks of "The Match Breaker" as "an anti-vamps career," ignoring the possessive apostrophe, and then goes blithely on to tell of Alice Lake in "Unchartered" Seas. He is working overtime and has two letters too many, but he gets the apostrophe in "A woman's test of manhood," proving that he does know that

A NEWARK SPELLING BEE

it is occasionally used. This sort of thing is just plain carelessness and if the artist cannot spell, he should submit his pencil outline to the manager for correction. It is too late to do this after the cut has been made. Probably it did not interfere with the sale of tickets, but it certainly does not help any to announce a wrong title. Even an artist should know the difference between a chart and a charter. One break may not amount to much, but a theatre which continually offers poor proof reading will suffer in the long run. It will assuredly react against the house; particularly when the errors appear in the titles.

—*P. T. A.*—

Pasted Posters

F. H. Richardson, who pays more attention to projection than exploitation, came in the other day to enthuse over the appearance of some cutouts pasted onto the mirror walls of a house he had visited. He thought they looked better than all the card displays he had ever seen. They do, because they have a brilliant background, but chiefly they are of value because it is only human nature for men and women alike to glance into a mirror as they pass. You are putting your paper where it has the best possible chance of being seen. This has been pointed out before, but like a lot of other good ideas, it seems to have been forgotten. Try it, if you never worked the stunt, but use bright colored posters to get the best result. A dingy poster looks worse than ever against the bright surface of a glass.

—*P. T. A.*—

Sold the Milk

During the milk strike in New York there was some question as to where supplies could be obtained. Some service was maintained to dealers, but along upper Broadway long stretches of the street were tagged with announcements that milk could be obtained at the Bunny Theatre. The lobby was turned over to the distributors at seven o'clock a. m. and the crowd had procured its supplies and had gone in time to permit the cleaners to remove all trace of dairy before the doors were opened for the performance.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Love Never Dies

(*Featured Cast—First National—6,751 Feet*)

M. P. W.—First National-King Vidor picture has roaring melodramatic plot.

E. H.—A splendid audience picture and one that will appeal to the ladies.

N.—Enough homespun touches to make an average heart interest drama.

W.—Nothing new in this old-fashioned "movie" plot.

School Days

(*Wesley Barry—Warner Bros.—7,000 Feet*)

M. P. W.—Warner Bros. offer capital entertainment in screen comedy, starring Wesley Barry.

W.—One of the best pictures seen in months.

E. H.—It has all the whimsical charm of "The Old Swimmin' Hole" and the exploitation possibilities of a "Mickey."

T. R.—A splendid title that a hustler should make pack his house.

N.—Gem of a picture; sure-fire box office bet.

Our Mutual Friend

(*Featured Cast—Wid Gunning—7,698 Feet*)

M. P. W.—English production of Dickens' story, released by Wid Gunning, is splendid entertainment.

W.—Dickens' well known story produced with charm and interest.

N.—Highly interesting picture made from Dickens' Classic.

T. R.—Care was taken in furnishing an entertainment vehicle worthy of public consideration.

Stranger Than Fiction

(*Katherine MacDonald—First National—6,388 Feet*)

M. P. W.—Will prove first rate entertainment.

E. H.—Presents Katherine MacDonald in a pleasing though not very substantial little society play.

W.—Has good number of thrills and stunts that provide excitement.

N.—Novel "film within a film" picture.

The Right That Failed

(*Bert Lytell—Metro—6 Reels*)

M. P. W.—Bert Lytell essays the role of the two-fisted American hero and proves a winner in Metro's latest.

T. R.—It is a film that audiences will like and therefore in all probability will prove a good box office attraction.

W.—Bert Lytell as a prize fighter in his latest.

N.—Popular Post story developed along broad comedy angles.

For Those We Love

(*Betty Compson—Goldwyn—5,752 Feet*)

M. P. W.—Betty Compson's own production, distributed by Goldwyn, has decided sentimental appeal.

T. R.—Promises to attain a high degree of popularity.

W.—Heart interest story and strong cast make exceptional production.

E. H.—It is way above the average, both in construction and in presentation, and offers splendid entertainment.

Sir Arne's Treasure

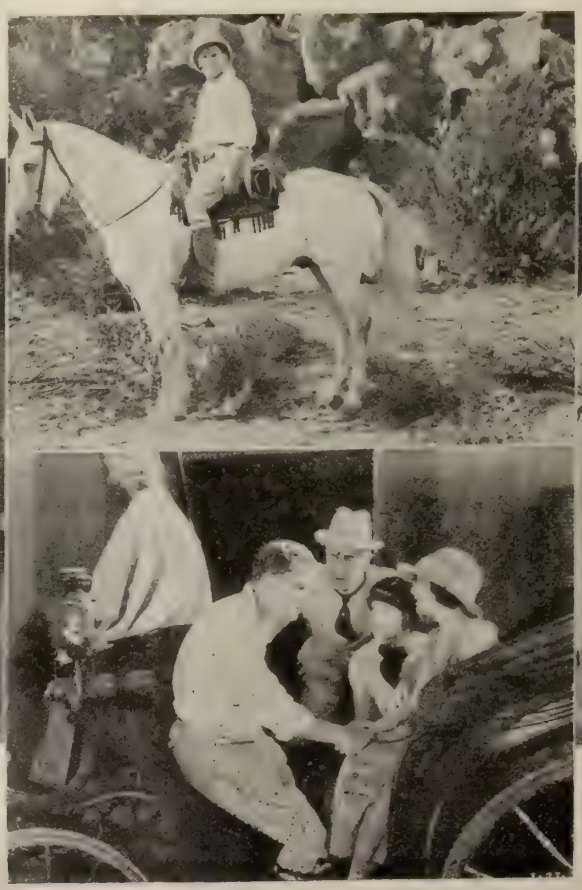
(*Featured Cast—Swedish Biograph—6,500 Feet*)

M. P. W.—Romantic tale of olden days produced by Swedish Biograph Company has real charm and much artistic excellence.

N.—Fantastic melodrama is vigorous in its action and atmosphere.

T. R.—While bearing all the earmarks of a foreign-made production, nevertheless it is well up to American standards.

W.—Good production and acting in story that braves tragic ending.



SCENES FROM "CHEATED HEARTS"

A UNIVERSAL RELEASE STARRING HERBERT RAWLINSON

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Producers

THE SCOFFER. Picture fair. Advertising; newspapers and billboards. Patronage, best. Attendance; good. William P. Fleming, Academy of Music, Newburgh, New York.

HOME TALENT Was told this was no good, but found it better than "Small Town Idol." Patrons more than pleased. Advertising; extra newspaper. Patronage; general. Attendance; good. G. Replogle, Grand Theatre, St. Mary's, Ohio.

Equity

STRAIGHT FROM PARIS. Advertise it big, let the women know about it. It will please and in fact you will say the best Clara Kimball ever made. It has a good deal of comedy. Advertising; sixes, threes, ones, slide, photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

First National

NOT GUILTY. A good production with an Oriental flavor. Photography poor in parts of the picture. Pleased the majority. Advertising; two one-sheets and slide. Patronage; small town. Attendance; good. J. F. Schley, Columbia Theatre, Columbia, North Carolina.

WEDDING BELLS. Broke both box-office and attendance records. Picture pleased 100 per cent. Second day more than doubled first. Advertising; regular. Patronage; mixed. Attendance; extra good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SIGN ON THE DOOR. Good plot, good star, good photography, a pleasing box-office attraction. Norma never fails. Advertising; posters, sign and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Florida.

ALL FOR A WOMAN. A wonderful picture of the kind, but the American people here do not want this foreign stuff. Why do they get them here? Patronage; small town. Attendance; fair. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE WOMAN IN HIS HOUSE. Fine picture. The baby made the picture a hit. Well worth the money. Should cut out the suggestiveness. Advertising; weekly program, three photos, slide. Patronage; small town. Attendance; good. E. S. French & Son, Memorial Hall, Pine River, Minn.

BOB HAMPTON OF PLACER. A relief from many of the pictures now being released. Our patrons liked it. Advertising; window cards, newspapers, etc. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LESSONS IN LOVE. This is a most enjoyable picture that will keep the audience in an extremely pleasant state of mind. Advertising; newspapers, street car cards, program. Patronage; younger set. Attendance; good. J. S. Schwalin, Rialto Theatre, Hamilton, Ohio.

WEDDING BELLS. This is an extraordinarily good picture. Everybody well pleased. Two days' run. Advertising; lobby display and one sheet boards all over town, newspapers. Patronage; first class. Attendance; good. H. C. Neale, Princess Theatre, Mayfield, Kentucky.

SIGN ON THE DOOR. Excellent, just the sort of picture my patrons want. Advertising; window cards and program. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

SALVATION NELL. Too much religion for a general audience. Would be much better if reduced to five reels. Advertising; window cards and program. Patronage; high class. Attendance; poor. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

THE SKY PILOT. Play "The Sky Pilot," it will bring people to your theatre, who have never attended before. Pleased all. Advertising; regular. Patronage; mixed. Attendance; extra good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SIGN ON THE DOOR. The best Norma Talmadge picture I have played. Poor business due to fact they had not forgotten "The Passion Flower," which they did not like. Patronage; neighborhood. Attendance; small. J. A. Emery, Star Theatre, Bar Harbor, Maine.

PECK'S BAD BOY. This pleased everybody. Has an especial appeal to children, but pleased also the adults. Advertising; newspapers, program, children's matinee and street car cards. Patronage; all kinds. Attendance; good. John S. Schwalin, Rialto Theatre, Hamilton, Ohio.

TWO MINUTES TO GO. Very good picture and always up to Charles Ray's standard. Pleased everyone. Advertising; four 24 sheets, fifteen one-sheets, two newspapers and lobby. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

MAN, WOMAN, MARRIAGE. A very elaborate picture, but seemed to play over their heads, a college town at that. Fair business. Advertising; triple crosses everywhere. Patronage; general. Attendance; fair. Joe Gerbracht, Princess Theatre, Ames, Iowa.

BOB HAMPTON OF PLACER. Excellent picture which pleased all my patrons. Advertising; window cards. Patronage; high class. Attendance; good. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

TRUST YOUR WIFE. "Curtain" and "Trust Your Wife" are two of the best MacDonald subjects so far. It is hard to tell which one pleased best. Miss MacDonald draws the best of people and generally pleases. Advertising; sixes, threes, ones, photos. Patronage; neighborhood. Attendance; fair. W. E. Elkins, Temple Theatre, Aberdeen, Miss.

NOMADS OF THE NORTH. This is a very pretty picture. Forest fire scenes very good. There is no question about this drawing, it will. Book it. Patronage; family. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

Fox

PRIMAL LAW. Extra good. Dustin Farnum is well liked. More of his pictures are welcome. Advertising; posters, signs and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Florida.

THE NIGHT HORSEMAN. Popular with the masses and not objectionable to anyone, on the whole a very good picture. Advertising; newspapers, weekly program. Patronage; usual for country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GIRL OF MY HEART. Very nice little picture. Clean and wholesome for the family trade. Good clean comedy-drama, is the stuff that pleases now. No more spectacles at fancy prices are wanted in DeQueen. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

DYNAMITE ALLEN. This picture pleased everyone, starring George Walsh, one of his best. Advertising; photos, heralds, billboards. Patronage; neighborhood. Attendance; very good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

PRIMAL LAW. A good Western and well worth the money. Patrons satisfied. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

AFTER YOUR OWN HEART. We never have shown any picture in six years which pleased like this did. You can boost it as a "special" and not disappoint any one, for it is better than most specials. Advertising; posters and mail. Patronage; high class rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Goldwyn

SNOWBLIND. Picture fair. Had comments both ways. Played this Thanksgiving. Advertising; usual. Patronage; small town. Attendance; good due to holiday. W. Ray Erne, Arcade Theatre, Charlote, Michigan.

THE OLD NEST. Although this picture is not very strong in plot it can be termed one of the big pictures of the year, because it is so true to life. Advertising; three one-sheets, one three-sheet and throwaways. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

DANGEROUS CURVE AHEAD. Absolutely wonderful. Pleased big crowd. Played three days to big business. Patronage;

Straight from the Shoulder Reports

general. Charles DePaul, Dreamland Theatre, Sault Ste. Marie, Michigan.

GIRL WITH JAZZ HEART. Good dual roles well acted. Fine colored effects. Advertising; posters, photos, slides and two newspapers. Patronage; neighborhood. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

THE OLD NEST. One of finest productions ever played in our theatre. Pleased our patrons 100 per cent. Want more pictures of this class. Advertising; one six-sheet, four one-sheets, big cloth banner, 1,500 heralds. Patronage; small town. Attendance; fine. H. Adom, Dixie Theatre, Durant, Mississippi.

SNOWBLIND. Excellent picture, wonderful scenery, good acting and directing. Advertising; usual methods. Patronage; small town. Attendance; good. Morton Fry, Town Hall Theatre, York Village, Maine.

Hodkinson

A CERTAIN RICH MAN. The house was divided on this one, some liked it very much and some left before it was completed. Advertising; newspaper, extra billboard. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE BRUTE MASTER. Beautiful scenes, great acting, but why do they spoil a big picture with too much rough stuff? Advertising; one sheets, lobby. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Metro

LOVE, HONOR AND OBEY. Print was bad and in poor condition and was only fair program picture. We are losing money on all Metro pictures. Advertising; slides, one sheets and monthly cards. Patronage; small town. Attendance; poor. John C. Mapes, K. of P. Theatre, Chester, New York.

THE FOUR HORSEMEN. A magnificent picture, great, almost beyond description. Cast and staging are perfect. Advertising; widely billed and heralded. Patronage; high class. Attendance; only fair. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

THE MAN WHO. Pleasing comedy-drama with plenty of laughs. Satisfied everybody. Never imagined that Bert Lytell could be so funny. Advertising; two one-sheets and throwaways. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TRIP TO PARADISE. Best thing Lytell ever did. Pleased them to a dot. Keep up the good work. Medium prices and made me money. Pleased as well as those wonderfully heralded "world beaters" that make you hustle to get in for rental while the exchange gives you the laugh. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

Paramount

MARY'S ANKLE. A mighty fine picture, exhibitors will make no mistake to book it. Advertising; regular, ones, threes, sixes. Patronage; mixed. Attendance; fair. L. P. Stubblefield, Huntsville Theatre, Huntsville, Tenn.

WHITE AND UNMARRIED. Very pleasing and satisfactory picture. Meighan gaining in popularity. Such pictures will put him over. Comment from audience universally good. Decidedly clean and fitted for any house. Advertising; attractive title well exploited through newspapers and posters, as well as lobby. Patronage; mixed. Attendance; good. J. J. Wood, Redding, California.

HELIOTROPE. One of the best and most unusual pictures we have ever shown, but public passed it up. Advertising; extensive newspaper. Patronage; small town. Attendance; poor. L. T. Carskaden, Music Hall Theatre, Keyser, West Virginia.

GHOST IN THE GARRET. We booked this on account of commendable reports of Exhibitors' Reports and sure did come across with everything claimed except attendance. No fault of the picture. If you want a good comedy, boys, go to it. One of the best we have ever played. Advertising; good. Patronage; village and country. Attendance; poor. Lindrind & Buntinger, Cochrane Theatre, Cochrane, Wisconsin.

WITCHING HOUR. They are killing interest in pictures with such long drawn out, slow moving stuff. Seven reels of torture. Nothing ever happens. Splendid cast wasting time. Advertising; regular. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

BEYOND. Fair picture. Ethel Clayton is well liked here but it seems the stories do not suit her acting. Advertising; lobby, slides, papers, billboard. Patronage; mixed. Attendance; Sunday, good. W. J. Clark, Rialto Theatre, Eureka, California.

LADIES MUST LIVE. A picture that surely is true to life. Women in particular liked film. Fine story. Advertising; newspapers, posters. Patronage; high class. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

BRONZE BELL. The sooner producers get away from this type of theme the better for the industry. Very uninteresting. Patrons walked out before picture was finished. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

EASY ROAD. This picture is alright and with Meighan as star it satisfies. Advertising; newspapers only. Patronage; mixed. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

PRICE OF POSSESSION. Fair picture. Advertising; big. Patronage; fair. Attendance; fair. Orpheum Theatre, Fargo, North Dakota.

WHAT'S YOUR HUSBAND DOING? Listen, fellows, if you haven't played it, take a tip—it's the biggest scream of the year. Better than "23 1-2 Hours." Advertising; posters and lobby only. Patronage; transient. Attendance; very good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

BEYOND. Star and pictures are good, will appeal to the best of audiences. Advertising; posters, signs and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

AFTER THE SHOW. A very good attraction. The plot is very good and the stars were magnificent. Book it. Advertising; posters, signs and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

TO PLEASE ONE WOMAN. Very good picture, well liked. D. Buss, Star Theatre, Tonawanda, New York.

THE GHOST IN THE GARRET. Good picture with plenty of good comedy and many laughs. If they don't laugh they will have to see a doctor. Advertising; newspaper and one-sheet boards and lobby. Patronage; good. Attendance; poor, bad weather. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

AT THE END OF THE WORLD. Pleased everyone. Acting, direction, attention to detail, photography of high order, will pull anywhere. Advertising; 12 sheets, one six sheet and 700 fliers. Patronage; first class. Attendance; very good, bad storm. W. P. Dow, Opera House, Bridgton, Maine.

CIVILIAN CLOTHES. One of the best Meighan has been in, in a long time. Excellent cast. Well liked. D. Buss, Star Theatre, Tonawanda, New York.

THE FAITH HEALER. A very good picture. Pleased the older people but was not received very well by the younger people. Advertising; street car cards, newspapers and program. Patronage; mixed. Attendance; poor. John S. Schwalin, Rialto Theatre, Hamilton, Ohio.

THE TESTING BLOCK. This is a good one, received many favorable comments. Advertising; posters, heralds and newspapers. Patronage; small town. Attendance; good. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

THREE WORD BRAND. A good western picture. Seemed to please all. Hart is always a drawing card here. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Wedenor, Opera House, Belvidere, N. J.

TOO GOOD TO BE TRUE. How do they expect people who never saw a game of golf to accept such stuff? This, with "The Great Day" made a holiday program I was really ashamed of, and yet they say for us to advertise "If it's a Paramount, it's good." Patronage; small town. Attendance; fair (holiday). A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

SOMETHING TO THINK ABOUT. One of the season's best pictures. Pleased 100 per cent. You can't go wrong in booking this picture. Will please all classes. Advertising; regular. Patronage; mixed. Attendance; good, second day picked up. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

ALARM CLOCK ANDY. A good Ray picture. In fact better than most of his late ones. Was well received by our patrons. Advertising; good. Patronage; village and country. Attendance; poor. Lindrind & Buntinger, Cochrane Theatre, Cochrane, Wisconsin.

Realart

HER BELOVED VILLAIN. Fair picture but film in awful condition. I would not run the best pictures made, in such condition, if supplied gratis. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

HER STURDY OAK. Good comedy-drama, although the drama is funny. A real pleasing picture for the higher class audience. Advertising; newspaper. Patronage; mixed. Attendance; fair. C. S. Malone, Casino Theatre, Eldorado, Illinois.

TWO WEEKS WITH PAY. Bebe Daniels sure has some picture here. It's great. Patrons went out talking about it. Advertising; lobby only. Patronage; small town and transient. Attendance; good. W. P. Harding, Princess Theatre, Mt. Doro, Fla.

Newest Reviews and Comments

"At The Stage Door"

William Christy Cabanne's Drama of the Show-Girl's Life With Beautiful Billie Dove Is Highly Ornamental Production.

Reviewed by Mary Kelly.

The introduction of a beautiful new screen heroine, Billie Dove, would, in itself, mark Robertson-Cole's "At the Stage Door" as an unusually interesting feature, were there no other reasons for commending it—which there are. Miss Dove's beauty has that distinct and lasting quality that will make her a favorite not with the select few, but with everyone, with both sexes and all ages, and that is the quality of sincerity. Physical charm she surely has, but a human appeal, as well.

As a slant on the life of a show-girl, the picture scores again. The long shots of the stage reviews, revealing that the casting director was an artist of discrimination and also a choice of effective settings, the scenes back stage and the dressing room interiors with their galaxy of typical chorus ladies, have enough novelty, as yet, for the average theatre-goer to be very intriguing.

From the standpoint of plot material and dramatic development, the story is not striking in its originality, and at times shows crude touches. But the mere spectacular side will hold the interest and the use of some splendid types in the cast, such as Viva Ogden, Doris Eaton, Charles Craig and Miriam Battista is an additional merit.

The Cast

Helen Mathews.....Frances Hess
Mary Mathews.....Miriam Battista
Mrs. Mathews.....Margaret Foster
Mary Mathews.....Billie Dove
Helen Mathews.....Elizabeth North
Arthur Bates.....Willie Collier, Jr.
George Andrews.....C. Elliott Griffin
Grace Mortimer.....Myrtle Maughan
John Brooks.....Charles Craig
Miss Reade.....Viva Ogden
Harold Reade.....Billy Quirk
Philip Pierce.....Huntly Gordon
Betty.....Doris Eaton

Written and Directed by William Christy Cabanne.
Length, 5,600 Feet.

The Story

Mary Mathews leaves her home-town, which has brought her little else but unhappiness through the selfishness of her sister and a disappointing love affair to go on the stage. She becomes a chorus girl in a Broadway show and soon progresses to the featured position. Philip Pierce, a young millionaire, is attracted to her, but preferring the simple life, she declines all of his invitations, much to the amusement of her sister of the chorus. Finally one night, she allows him to take her home, and she soon falls in love with him.

Her second great moment of disillusionment comes when he makes it clear that his intentions are not perfectly honorable. Seeing her unhappiness and sincerity, however, he suddenly changes his attitude and asks her to marry him. Following her acceptance, his mother announces his engagement to a society girl, to the press. Mary collapses at the news. But his explanation, when it comes, restores her faith in him and in love.

Program and Exploitation Catchlines:

Disappointed in Love, Beautiful Mary Mathews Seeks the Stage; Disillusionment Again Faces Her; a Successful Career Fails to Bring Happiness; Admiration and the Offer of Riches Likewise Fail; It Is Left for Love to Add the Magic Touch.

Would You Like to Take a Look Into the Fascinating Life Behind the Scenes—See Another Drama as Interesting as That Before the Footlights.

Brings a Beautiful New Star to Your Attention, Billie Dove, the Girl With a Soul, as Well as Beauty.

"Whatever She Wants"

A Fox Comedy-Drama With Eileen Percy Has Many Clever Touches.

Reviewed by Mary Kelly.

A stretch of rollicking burlesque toward the close of "Whatever She Wants" leaves the spectator with a feeling of hearty appreciation of the picture. The saying of "whatever is worth while is worth waiting for" might be applied with accuracy in describing the course of this film. A more or less stilted effect at the opening and subsequently at certain intervals whenever something new is introduced, tends to delay the action and at times break the suspense when it should be maintained, so that the general tone is uneven. There are rare sparkling moments followed by sudden lulls—anti-climaxes—until the story "gets going." When this enjoyable moment arrives there is action and excitement aplenty and the situation of the father of seven straying for the first time, going cabareting, dodging the arrest and bringing his fair lurer by mistake up the back stairs to his own home and wakeful kiddies, is an uproarious success.

Eileen Percy, the star, is personally and dramatically adapted to her role. As an adventurous young woman with the best of motives but handicapped from becoming a startling success in the business world because of her great feminine charm, she has a part with just enough, not too much of a touch of modernism to be generally pleasing. Otto Hoffman is an excellent type as the tempted husband. The sub-titles would be better if they left more to the imagination and intelligence of the spectator. The picture comes under the class of good comedy-drama and should be popular.

The Cast

Enid North.....Eileen Percy
Henry North.....Herbert Fortier
John Barr.....Richard Wayne
Amos Lott.....Otto Hoffman

Story by Edgar Franklin.
Directed by C. R. Wallace.
Photography by Otto Brautigam.
Length, 4,616 Feet.

The Story

Enid North, engaged to John Barr, decides to make of herself a practical help-mate, so takes a business course secretly. She gets a position in Barr's office without his knowledge, as the general manager had been instructed by Barr to give her anything she wanted. He is furious upon discovering what she has done and discredits her ability. One by one the members of the staff fall for her charm, and orders each one fired.

Then, when she comes upon him in the act of comforting a sobbing girl, she believes he is faithless. Learning that the girl is hostess at a foreign cafe, she asks Lott, one of her admirers in the office, to take her to the Cafe Scarapi that evening. He is delighted to acquiese, but is inexperienced, as his home life and seven children have heretofore absorbed his time. He takes his fling that night, however, and because Enid resembles a notorious crook, they both are nearly arrested. In their haste at seeking shelter they land in his own home. Confusion amplified, follows, but she finally gets safely home and her sweetheart and Lott's wife are pacified.

Program and Exploitation Catchlines:

"Whatever She Wants" She Should Get—Is That a Safe Policy for Bringing Up a Wife?

He Strayed—And His Seven Kiddies Found Him Out.

Exploitation Angles: An important question might be raised in connection with this feature. "Is it safe to indulge the modern woman so far as to give her whatever she wants—has she progressed enough since primitive days to be allowed a free rein?" Also don't forget to line-up the husband who strays for the first time and his seven children who act as detectives. Give the children pasteboard badges as "Domestic Detectives."

"Don't Tell Everything"

Pleasantly Interesting Is This Clever Comedy with a Three-Star Cast.

Reviewed by Edward Weitzel

A long time ago some wise man discovered that it is not necessary to be original in order to be entertaining. "Don't Tell Everything" is that way. There isn't a single new complication in the plot, but all of its situations are near enough to life to make it pleasantly interesting. The production is up to the Paramount standard. The excellence of the cast does not stop with the names of the three stars. Wallace Reid, Gloria Swanson and Elliott Dexter are a strong trio, but Dorothy Cumming and the three little people who are among those present more than hold up their end of the performance.

The title means just what it says and is meant as a warning for the man who tells his wife or sweetheart all about the love affairs he had before he met the "only woman he ever really loved." The amount of worry and unhappiness that Mr. Cullen Dale stirs up for himself will prove vastly amusing for the average moving picture patron. Sam Wood shows real expertness by his directing of the story.

The Cast

Cullen Dale.....Wallace Reid
Marian Westover.....Gloria Swanson
Harvey Gilroy.....Elliott Dexter
Jessica Ramsey.....Dorothy Cumming
Mrs. Morgan.....Genevieve Blinn
Cullen's niece.....Baby Gloria Wood
Morgan Twins.....The deBriac Twins

Story by Lorna Moon.
Scenario by Albert Shelby LeVino.
Cameraman, Al Gilks.
Length, ———

The Story

Cullen Dale, wealthy, loves Marian Westover. Harvey Gilroy, Dale's best friend, loves her, too, but, loyal to Dale, doesn't let her know it. In a polo game wherein Dale and Gilroy are captains of the opposing teams, their ponies crash together and all go down in a heap, the friendship of the two men is exhibited in their mutual solicitude. Cullen proposes to Marian and is accepted. She promises not to be jealous, but becomes so immediately on seeing some old photographs showing him with various pretty girls.

There comes to the Dale home, Jessica Ramsey, who has set her cap for Cullen. Marian again becomes jealous—for had not Cullen just told her that Jess was in Africa? He had lied! Harvey tries to knock a corner off the triangle and help Marian and Cullen to happiness which he must himself miss. Marian tries hard to emulate the golfing, tennis playing and riding of Jess, but finally comes the show down.

A furnished lodge in the mountains belonging to Jess, is the scene. Jess invites Cullen and Marian to be her guests. Cullen is eager to go, but Marian protests. Cullen precipitates his courtship by sweeping Marian out of an automobile and in the presence of a housekeeper, he causes a wedding ceremony to be performed. Marian who likes cave man methods, agrees to keep the marriage secret and while she returns home, the bridegroom goes to the lodge, where Jess, in complete ignorance of what has happened, awaits him.

When Cullen decides to return home, a terrific storm forces him to remain. Alarmed for her husband, Marian obtains the help of Gilroy and they go to the lodge where the truth is revealed to the satisfaction of all except Jess.

"Day's Fun at Blackpool"

This Kineto Review gives some excellent views of the great Lancaster pleasure resort, near Liverpool, England, which is much on the order of Coney Island. A company of clowns lead the way, in the picture, from one amusement to another.—T. S. daP.

Newest Reviews and Comments

"Playing With Fire"

Wholly Delightful Entertainment Is Furnished in Gladys Walton's Latest Universal.

Reviewed by Fritz Tidden.

Misnamed "Playing With Fire" is an exhilarating comedy. Its continuous humor has a sparkle and exuberance that is positively infectious. What is more, it is suitable for any type of audience and could easily serve as the feature for such theatres throughout the country as typified by the Capitol, Strand, Rivoli and Rialto in New York.

Credit for the genuine spirit of comedy permeating "Playing With Fire" is chiefly divided between Gladys Walton, the star of the Universal release and Bob Hopkins, who wrote the frequent and hilarious titles. Miss Walton draws a characterization that is intrinsically amusing and apt, even though it frequently borders on broad burlesque. Her intermittent overdrawing of the tough girl that learns how to become a "lady" is in the comedy's favor rather than a fault as it is in the spirit of the thing. Too much cannot be said for the title writer. His texts are brilliant examples of the "wise cracking" school that is now in such favor and their contributory value to the picture is immeasurable. They will supply one "wow" after another in any house. Although the story is wholly preposterous and is another variation of the Cinderella theme, the method of telling lifts it up and becomes the main object.

The director has staged the production with care and taste, and the individual scenes are concise and illuminative. Eddie Gribbon plays the role of the man who "spends most of his life under a sink," a plumber, in such a way that he should not be omitted from the comedy credit sheet.

There is a fire scene towards the end of "Playing With Fire." Evidently hence the title.

The Cast

Enid Gregory.....Gladys Walton
Janet Fenwick.....Kathryn McQuire
Bill Butler.....Eddie Gribbon
Bruce Tilford.....Hayward Mack
Jack Taylor.....Harold Miller
Kent Lloyd.....Hallam Cooley
Pat Isaacs.....Sydney Franklin
Miss Seraphina.....Lydia Knott
Maggie Turner.....Harriet Laurel
Mrs. Taylor.....Elinor Hancock

Story by J. U. Giesy and William M. Clayton.
Scenario by Doris Schroeder.
Directed by Dallas Fitzgerald.
Length, 4,994 Feet.

The Story

Enid Gregory "tickles the ivories" in the Melody Shop, a sheet music store on Broadway, perfectly content to be a minute ahead of all the other girls of her acquaintance. Then Janet Fenwick, a society girl, whose father committed suicide under a cloud of disgrace, comes to board at Enid's boarding house, and from then on Enid gets in close touch with society. She is the chief assistant in helping Janet clear her dead father's name and in so doing meets a blue blood youth who immediately falls in love with her.

Program and Exploitation Catchlines:

Jazz in the Melody Shop and Jazz in the Society Ball Room Are Two Different Things, Gladys Walton Finds in "Playing With Fire."

She Had Saved for a Year—and Then Spent It All in Two Wonderful Days at a Fashionable Resort—But She Had Met "Him" and She Knew He Loved Her. See Gladys Walton in "Playing With Fire."

Exploitation Angles: After you tell that it is Miss Walton, get busy with the music stores for additional exploitation. Get a store demonstration and let them demonstrate at the house as a prologue to the picture, with prizes to the best singers. You can make this a close second to the fashion show idea to put your play over.

"R. S. V. P."

Charles Ray Has Capital Role in Amusing Comedy Written by Rob Wagner—First National Release.

Reviewed by Edward Weitzel

The role of Richard Morgan permits Charles Ray to expose the startling fact that all the ingenious young gentlemen in the world are not farm or village bred. In "R. S. V. P." Mr. Ray plays a most likable young chap who prefers to paint pictures at nothing a day rather than become a business man and dine three times every twenty-four hours. This sort of ingenuousness in a youth born and raised on the Island of Manhattan is rare—but none the less pleasing when found. The Wagner story has many neat twists and turns in it and, in several ways the picture is the best piece of direction to be set down to the credit of the star. There are times when the action needs speeding up; other times when the movements of the characters should be slowed up. On the whole, it is a satisfactory production of an amusing comedy.

Charles Ray has dropped that over-worked hesitation trick which was the one blot on his previous performances. His Richard Morgan is a clean cut and thoroughly enjoyable characterization. Harry Myers as Benny Fielding, Tom McGuire as Mr. Plimpton, Jean Calhoun as his daughter and Ida Schumaker as Minnie Meadows are the high lights in the excellent supporting cast.

The Cast

Richard Morgan .....Charles Ray
Mrs. Morgan, his aunt.....Florence Oberle
Benny Fielding .....Harry Myers
Augustus Jonathan Plimpton...Tom McGuire
Betty, his daughter.....Jean Calhoun
Private Detective .....Robert Grey
Butler .....William Courtright
Minnie Meadows .....Ida Schumaker

The Story

When Richard Morgan refuses to become a business man with a large bank account and opens a studio he finds that art and appetite are as strangers. Forced to advertise for a model, he mistakes Betty Plimpton for one when she calls at his studio. Betty lived next door when a little girl and has never forgotten Dick. She enters into the humor of the situation and poses for Richard, who paints her as Priscilla. Benny Fielding, who has a studio next to Richard's, tries to flirt with the young lady. An invitation to a dance at the Plimpton home gets the pair of artists into no end of trouble. The moths have ruined Richard's dress coat, and the pair try to get along with one dress coat between them. Their adventures the night of the dance gets Mr. Plimpton down on them, and they about break up the party. Richard is followed to his studio by Betty's father who is determined to give him a flogging, but when Mr. Plimpton discovers that the artist has painted a splendid picture of his daughter and that he is nephew of Mrs. Morgan, his old neighbor, he is ready to say "Bless you, my children."

Program and Exploitation Catchlines:

Charles Ray Has a New Character in "R. S. V. P." and Plays It for All the Laughs There Are in It.

"Pathe Review 135"

Tackling another popular sport, this issue of Pathe Review shows slow motion pictures of football, from the kick-off to the actual scrimmage, and will be found particularly interesting to followers of this sport. A timely section shows how dolls are made and this will please the little girls. An odd number shows the Hopi Indians preparing a luncheon of corn cakes which do not look appetizing. Another section is a travelaugh by Hy Mayer, which deals interestingly with puppies. The Pathecolor section shows the quaint costumes and depicts the atmosphere of rest that pervades a Sunday in rural Alsace.

"Fool's Paradise"

Cecil B. DeMille Production Contains Highly Colored Romance Acted with Skill.

Reviewed by Edward Weitzel

The men and women in "Fool's Paradise," Cecil DeMille's newest production for Paramount, have nothing in common with the shrinking violet sort of existence. On the contrary, they all seem to court the limelight and to be conscious that the public eye is upon them. This is not to say that they are not an interesting crew. Any set of human beings who go through the hectic experiences given to Poll Patchouli, Rosa Duchene, Arthur Phelps, Prince Talaat-Noi and the other characters in the story can not escape fascinating the rest of mankind. Added to this director DeMille has produced the picture with lavish scenic effects and selected the cast with keen judgment.

The scenario writers have not been as successful with their share of the work. The first two-thirds of the story is cleverly handled. It then does an abrupt shift of scene and plot and introduces an episode in which the hero rescues his rival from a batch of alligators. The thrill to be obtained from the rescue will depend largely upon the dislike the spectator has for things that crawl.

Dorothy Dalton has never done anything better than her performance of Poll Patchouli. She makes the girl thoroughly human and attractive enough to win the admiration of any man worth the name. Mildred Harris is a correct Rosa Duchene, and Conrad Nagel, Theodore Kosloff and John Davidson are a skilled trio in the leading male roles.

The Cast

Poll Patchouli .....Dorothy Dalton
Rosa Duchene .....Mildred Harris
Arthur Phelps .....Conrad Nagel
John Roderiguez .....Theodore Kosloff
Prince Talaat-Noi .....John Davidson
Samaran, his chief wife.....Julia Faye
Manuel .....Clarence Burton
Briggs .....Guy Oliver
Kay .....Kamuela Searles
Girda .....Jacqueline Logan

Suggested by Leodard Merrick's "The Laurels and the Lady."
Scenario by Beulah Marie Dix and Sada Cowen.
Directed by Cecil DeMille.

The Story

Arthur Phelps, a returned soldier, drifts out West and meets a girl who nursed him when he was wounded in France. Like many a man before him, he does not recognize true affection when it is offered him, but runs after another woman, Rosa Duchene. Poll Patchouli, who truly loves Phelps, is a dancer and the idol of the rough men who crowded the dance hall where she works. Phelps' pursuit of the other woman leads him to the country of Prince Talaat-Noi, who is smitten when he meets Rosa. The girl throws her glove into an alligator pit and bids the man who really loves her to get it. The Prince is hurt in trying to regain the glove, and Phelps saves him from being killed by the alligators. Both men then turn their backs upon Rosa, and Phelps goes to Poll and makes her his wife.

Program and Exploitation Catchlines:

In "Fool's Paradise" Cecil DeMille Has Used a Fine Cast and Introduced Brilliant Scenic Effects. A Paramount Picture.

A Correction

Intent on giving due credit to the Robertson-Cole picture, "Silent Years," the reviewer inadvertantly confused the film's title with that of the interesting novel, "Mam'selle Jo," from which the screen production was adapted. Correction is herewith made. The review printed on page 854 of Moving Picture World, of December 17, under the title, "Mam'selle Jo," was written for "Silent Years."

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Fresh from the Farm.
Kiss and Make Up.
No Parking (R-853. Dec. 17).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance.

Mermaid Comedies

For Land's Sake.
The Adviser. R-456. Nov. 26.
Free and Easy.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Strolling Minstrels.
Old and New England. R-456. Nov. 26.
As Old as the Hills (R-853. Dec. 17).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens.
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,653 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Prod.). 7,482 Ft. R-714. Dec. 10. (C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Prod.). 4,622 Ft.
The Sheik (Melford Prod.). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft. (R-855. Dec. 17).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft.
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Prod.). R-714. Dec. 10. (C-849. Dec. 17).

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands.
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.
Start Something. R-588. Dec. 3.

Serial

Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-830.

FIRST NATIONAL

Golden Snare (Curwood Prod.). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.)
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705, Dec. 10.
The Lotus Eater (John Barrymore). R-715, Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). (R-855. Dec. 17).
Love Never Dies (R-854. Dec. 17).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

Note.—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth)—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710; Dec. 10.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705; Dec. 10.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3. C-705; Dec. 10.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26.
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-705. Dec. 10.
For Those We Love (5,752 Ft.). (R-853. Dec. 17).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3. (C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434. C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R; P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary A stor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Ft.). C-715. Dec. 10. (C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. (C-849. Dec. 17).
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10.
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell) (R-854. Dec. 17).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. (C-849. Dec. 17).
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS.

Peacock Alley (Mae Murray), (R-714. Dec. 3); (C-849. Dec. 17).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch."

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2-Reel Drama—Edgar Jones). R-458. Nov. 26.
Penny-in-the-Slot (1 Reel Pollard Comedy). R-336.
Little But Oh My (2 Reels—Truex Comedy). R-336.
The Woman and the Hen (2-3 Reel Cartoon Fable). R-335.
The Marathon (Lloyd—Reissue—One Reel). R-336.
Roping the Black Panther (Major Allen—Educational—One Reel).

Week of November 27.

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-590. Dec. 3.

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—1 Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable. R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Re-issue—One Reel). R-856. Dec. 17).
The Wolf and the Kid (2/3 Reel Cartoon Fable). (R-855. Dec. 17).

Note—Refer to page 983 for explanation of reference marks

CURRENT FILM RELEASE DATES

Shake 'Em Up (Pollard—One-Reel Comedy). (R-856. Dec. 17).
Stick Around (Truex—Two-Reel Comedy). (R-856. Dec. 17).
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch, "The Secret in the Flame."
Fireman Save My Child (Lloyd—1 reel—Reissue).
The Wayward Dog (2-3 reel Cartoon Fable).
The Corner Pocket (1 reel—Pollard Comedy).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457 Nov. 26. C-581. Dec. 3.

R-C-PICTURES

Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
The Swamp (Sessue Hayakawa). Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels. R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (6 Reels).
Silent Years (6 Reels). R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels).
Eden and Return (Doris May—Six Reels).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalrous Charley.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. R-457. Nov. 26. (C-849. Dec. 17).

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star). (C-856. Dec. 17).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Outside the Law Six Reels—Priscilla Dean). R. Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey. R-590. Dec 3 C-705. Dec. 10. (7 Reels).

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS.

Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-712. Dec. 10. (C-849. Dec. 17).
Shattered Dreams (Miss Du Pont) (R-853. Dec. 17).

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.

(Two Reels Each)

In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.

CENTURY COMEDIES.

(Two Reels Each)

A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog) (R-854. Dec. 17).
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).

STAR COMEDIES.

(One Reel Each).

Should Stepmothers Trifle.
Paris, Please.
Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26.
Our Mutual Friend (English Prod.—6 reels). R-712. Dec. 10. (7,698 Ft.)

Note—Refer to page 983 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Jack Rider (Big Boy Williams). R-930; C-397. Nov. 26.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R. P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mabel Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES
Sun-Lite Comedies
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

WILLIAM STEINER
Tangled Trails (Neal Hart).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17).

WESTERN CLASSIC SALES COMPANY
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)

(Third Series)
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 983 for explanation of reference marks

right to govern their own affairs, select the name they prefer for their profession, and in general to decide what they want and do not want.

I certainly see no good reason why they should, in order to have the support which union stage employees OWE them as union men, be at the absolute mercy of stage employees, who even granting their good intention, know about as much about projection as a brick layer knows about painting pictures.

That there should be amalgamation in some form is just plain logic, but I nevertheless see no reason why the mouse should seek safety by being on the inside of the lion.

Please understand me clearly. I am NOT suggesting separation, but I AM suggesting that there should be a fair division of representation in both union and international officers. A by-law making the election of a projectionist international president say every third term would not be asking anything even bordering on unfairness, but do you think you could get it through? Huh! Try it and see!

Worth Ten Times Its Price

William Kem, Projectionist Strand Theatre, Ithaca, New York, says:

This is my second offense. First of all, allow me to congratulate you on the lens charts. It has enriched me by just ten times its price.

This is how it happened: I was called on to repair a projector used in an assembly hall. Upon examining the condenser I found they were using a 7.5 collector and a 6.5 converging lens for a 25 ampere arc; distance of projection 50 feet. Consulting the lens chart I procured a 5.5 collector and a 6.5 converging lens, and O boy! You should have seen the difference.

They asked what I did to the projector. Never before had they such a light. Well, the credit belongs to the chart, but I'll use the five bucks they presented me with just the same. It will help finance Mr. S. Claus in a month or so.

And now comes the sad part. A salesman came to our theatre selling lenses. We were talking in the projection room about its qualities when he spied the lens charts. "Where did you get that," he cried as he grasped the chart. "It is just what I've been looking for for a long time." Needless to say, he has it. He offered to copy it and send it back, so urgent was his need, I hope he does.

Credit Where Credit Is Due

Now please understand me. This is no "puff." I am just giving credit where credit is due. Keep up the good work. There must be hundreds of theatres wasting light through faulty condenser combinations.

And now I'm expecting a bit of praise for the following trick I pulled off recently. We have had considerable trouble with the power failing. Last Saturday we had a $900 house and—no power. I told the boss, "you get me a bunch of storage batteries and we'll have a show." He immediately called up a battery service station and ordered a set to give 32 volts. The battery man was quite skeptical, but they came in ten minutes nevertheless. I hooked them up to a 30 volt, 20 ampere Mazda in an Argus-Scheck adapter and, considering the hasty preparation, gave a wonderful show. The distance was 110 feet, Mirroiroid screen and No. 2 projection lens. We were using a 2-wing Extralite shutter. Now where is the man who said 80 feet was the limit for Mazda projection? Show him to me!

Well, brother Kenrick, the fellow who told you is right, under any ordinary circumstances. The reason he is right is that the nearness of the condenser to the aperture, especially with prismatic condensers, causes such a very wide divergence of the light beam beyond the aperture that if the focal length of the projection lens be long, as in the case of long projection distance, there is a large loss of light at the projection lens, with unevenness of illumination of the screen as a result.

But you might nevertheless get a "get by" picture in emergency all right, and because it was an emergency it looked mighty good to you. You may even get an acceptable picture at 110 feet, especially with plano convex condenser, but you would have a lot of light loss just the same. That would, I think, be inevitable. You are justly entitled to a lot of credit for having the knowledge and ingenuity to save the situation—and $900.

I am of course glad you find the charts of value, but just wait until you see the new book. That will please you mightily, or I miss my guess.

NOTICE

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MOVING PICTURE WORLD

Murray Hill 1610 516 5th Ave., N. Y. C.

Carbon Tetrachloride

Recently I published something concerning the cleaning of film. The Eastman folk saw it and sent a circular dealing with the effect of Carbon Tetrachloride on Motion Picture Film.

For the benefit of all concerned I publish the text matter verbatim. It is known as Motion Picture Bulletin No. 1. Presumably may be had gratis by addressing the Eastman Kodak Company, Rochester, New York, inclosing a self addressed, stamped envelope.

A series of tests made at the Research Laboratory of the Eastman Kodak Company has shown that commercial carbon tetrachloride, if left in contact with motion picture film, will attack the image, especially in the presence of moisture, and bleach it out to a faint yellowish-white image.

This corrosive action of the tetrachloride is probably due to traces of sulphur chloride, formed as a by-product in the manufacture of tetrachloride by the action of chlorine on carbon bisulphide. On exposure to the air in the presence of moisture, the sulphur chloride deposits sulphur which combines with the silver image to form a faint yellow image of silver sulphide. An image faded by tetrachloride gives all the chemical tests for silver sulphide.

To Confirm This Theory

To confirm this theory of the action of tetrachloride on film, one part of sulphur chloride was added to 1,000 parts of moist carbon tetrachloride and a strip of dry motion picture film immersed in the solution. After twenty-four hours the highlights had faded to a pale yellow, and in three days the image was bleached out entirely.

To produce any marked effect with commercially pure tetrachloride, prolonged contact for a month or more is necessary, depending on the purity of the sample, so that usually no trouble will be experienced if the solvent is allowed to thoroughly evaporate from the film before rewinding. To insure this the film should be wound spirally on a large wooden drum covered with cloth, and the cleaning liquid applied with a soft cloth or piece of velvet. The solvent has then sufficient time to thoroughly evaporate before rewinding.

If Cleaned on Rewinder

If the film is cleaned on the rewinder by allowing it to pass through a cloth moistened with tetrachloride, the solvent has not time to evaporate before the film is rewound on the reel. The result is that a certain amount of the solvent is held between the folds of film and, on storing, this attacks the film image, producing a patchy, faded out effect.

Solvents which do not attack film are gasoline, benzene, toluene and xylene, though they are inflammable. The solvent tetrachlorethylene is non-inflammable and can be recommended for film cleaning. This substance does not attack the film and is sufficiently non-volatile to remain on the film for a short time before evaporating, and so has a chance to dissolve out the grease from the film before it is wiped off.

The precautions above for cleaning on a large drum should also be observed with this solvent.

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2. **Regular Simplex,** complete with lenses. Hand drive .....$200.00 Motor drive $250.00
3. **Power's 6 A,** complete with lenses. Hand drive .....$175.00 Motor drive $200.00
4. **Power's 6,** complete with lenses. Hand drive $100.00
4½. **Power's 6 A Mechanisms Only,** complete with crank and framing handle, 2 or 3 wing shutter. In fine condition $75.00
5. **Motiograph De Luxe,** complete with lenses. Motor drive only....$425.00
6. **Motiograph, 1918 Model,** complete with lenses. Hand drive.....$175.00 Motor drive $200.00

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Better Equipment

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When a Patron Yells for Ventilation the Manager Should Be Given the Air

POTENTIALLY one of the biggest assets or one of the greatest liabilities of a picture house is the manager in charge and one of the hardest jobs of the ownership is to secure the services of a manager who may be trusted not to act a particle more chesty than if he owned the house.

Here is an instance: For some time past I have been attending a small picture theatre because the program was bully and the music mighty good. I rather imagine that my appreciation of these good points was increased by an experience which I had with the owner when I first began visiting his show.

It was a feature picture. I was late and the house was full, so I stood for a while waiting an opportunity to grab the seat of some early exiter, but the audience stuck like leeches, and at the end of fifteen minutes I gave it up as a bad job and started to make a getaway.

I was half way through the lobby when someone rushed up from the rear and grabbed me by the coat tail. "Quitting?" he asked. I admitted that I was. "What's the idea?" he asked. I confessed that I was too lazy to stand, but that did not make the slightest bit of a dent on him. "Why, you did not see five cents' worth of the show," he said. I admitted that this was true, but if I was a fool enough to come late on a big night, it was my own exclusive funeral and I did not see any particular reason why he should worry over my shortcomings.

That he did worry was evident because he instantly gave me a return check, explaining that he could not see his way clear to charging admission to a man who had seen as little of the show as I had.

He did not know who I was and he does not know today, but I have been one big booster for that little house ever since and I imagine that he has other boosters who appreciated similar treatment.

Recently, the boss became too busy to attend to house matters and put a manager in charge. The last time I attended the temperature climbed until it bore a strong resemblance to that of the sub-cellar of the great hereafter and it was about as breathable as the aftermath of a blast charge.

Everyone in my vicinity was kicking and finally I signalled to the usherette and asked her to open a window, break a few panes of glass or do something that would stave off asphyxiation. She did something and atmospheric conditions became normal.

On my way out after the show I suggested to the manager that the usherette should have kept closer tabs on the ventilating system and have regulated it without prompting from a patron. I put the suggestion with the belief that he would appreciate the information so that he could remedy it in future. But he did not seem to take it that way at all. "Der heat vas turned off, but he could not please everybody and maybe I was hotter than the rest of the audience."

Anyway, the fact that I had bothered him by making a complaint, when the rest of the audience were only kicking to each other, struck him as a piece of impertinence.

I am wondering how long that house will continue to hold the patronage that the boss himself worked up.

Dresner Reports Seven Power's Installations

Abe Dresner, the live wire distributor for Power's Projectors in the Washington, D. C., territory, states that seven out of eight installations recently made in his locality have been Power's Projectors.

Mr. Dresner, who is general manager of the Washington Theatre Supply Company, lists these installations as follows: Broadway Theatre, 1515 Seventh avenue, Washington, two type "E" machines; Parkside Theatre, 4703 Harford avenue, Baltimore, two type "E" machines; Criterion Theatre, Easton, Md., two type "E" machines; New Theatre, Pocahontas, Va., one type "E" machine; Radium Theatre, Cape Charles, Va., one type "E" machine; Sutton's Opera House, Thomas, W. Va., two Excelite equipments.

Senator Penrose Installs Powers

Of interest as indicating to what extent motion picture machines are being used for private use, we also informed Mr. Dresner that a complete professional projection equipment has just been installed in the home of Senator Penrose at Wardman Park Hotel.

Such installations are made from time to time and there now are quite a number of them. They can, however, have no detrimental effect upon the film business and in fact their influence should be beneficial. The installation of motion picture equipment in private homes is in about the same ratio as the installation of large pipe organs in private homes. A few can afford such luxuries, but they will always remain a very small fraction of the business done by manufacturers of professional equipment.

Allied Laboratories Plan Big Movie Ball

Although less than a year old the Allied Film Laboratories Association, Inc., has completed plans for what it declares will be the biggest "Movie" ball given in years. The affair will take place in the Twelfth Regiment Armory, New York City, on New Years Eve, and, according to present plans, the festivity will be made an annual affair.

Not since the days of the Madison Square Garden and Grand Central balls has the industry concentrated on one big annual ball which would be representative of the personalities engaged in the making and exhibition of pictures. The laboratories affair, it is promised, will be a revival of those big successes—and something more.

The Twelfth Regiment Armory, one of the most spacious in the city, was selected because of its size. It is anticipated that the general public as well as all branches of the industry will welcome the opportunity to get together in a grand jubilee and that the support given by the public in years past to the annual movie ball will be revived.

Opera House May Remain

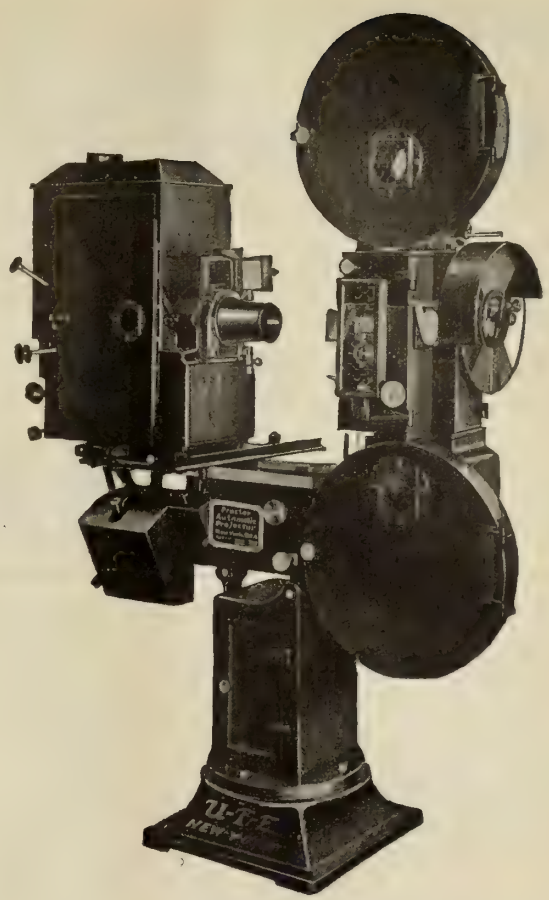
The fate of the Opera House, located in Carthage, N. Y., will not become known until January, according to reports following the return of Gasper Giglio, the proprietor, to his home in Port Henry. While plans have been drawn which would turn the theatre into an apartment house, the change would require so much remodeling that Mr. Giglio has decided to postpone a decision until next month.

There are just two classes of professional projectors, the U-T-E Proctor Automatic and the other makes.

Every progressive exhibitor is looking forward to the day when he will be able to install the U-T-E Projector because it is the best.

Within the clean cut lines of the U-T-E Proctor Automatic Projector are embodied all the latest devices and improvements as integral parts of its built-in, self contained mechanism. These are patented and exclusive features.

It is THE projector of no regrets and no afterthoughts. Bulletin PW will tell you more about it. Write for a copy.



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2 HALLBERG MOTOR GENERATORS
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10 HALLBERG MULTIPLE UNIT RHEOSTATS
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1 ELECTRIC TICKET CHOPPER
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2 U-T-E PROCTOR PROJECTORS
1 HALLBERG 75/75 AMP. MOTOR GENERATOR
1 MINUSA SCREEN

NEW LINDLEY THEATRE

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EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM

How to Secure Quietness, Resiliency and Durability in Floor Coverings

IT is essential that floors in moving picture theatres should have, above all other features, the qualities of noiselessness and durability. If, in addition, they are sanitary, easy to keep clean, attractive to look at, and reasonably low in cost, so much the better.

Linoleum and cork carpet floors have all these qualities to a remarkable extent, and a brief description of the manufacture of such materials will show why.

In the first place, the chief raw materials used are linseed oil, finely ground cork, rosin, gums and the proper coloring pigments. These materials, of course, have to be carefully selected and prepared before they are mixed together. In manufacturing cork carpet, more cork is used than in linoleum, with the obvious result that the finished product is more springy and resilient. Thus, it is peculiarly adapted for noiseless floors, although linoleum is not far behind in this respect.

Method of Manufacture

After the raw materials have had their preliminary treatment, they are carefully ground and mixed together by heavy mixing machinery. The resultant composition is firmly pressed on a heavy burlap base, either by hydraulic pressure or by running the "mix" between two heavy steel rollers, which revolve in opposite directions. Thus, long sheets of linoleum or cork carpet are turned out, and these are hung, festoon-like in high, narrow dry-rooms. Here the goods remain at temperatures ranging up to 160 degrees Fahenheit for periods of time which vary according to the type and thickness of the linoleums. After drying out sufficiently in such rooms, the linoleum is pulled out, inspected, trimmed, made into rolls, crated and shipped.

It is quite obvious that any material containing a large proportion of cork is bound to have resilient qualities. In linoleum and cork carpet, these characteristics are accentuated by the linseed oil used. This, before being mixed with the other infredients, is made into a very elastic form of oxidation; and although it acts as a binder, along with the gums and rosin, for the cork and coloring materials, it is also very strong in producing springy, rubber-like characteristics in the finished linoleum.

The thorough, intimate mixing which the materials undergo insures not only a smooth, even surface, easy to clean and to keep sanitary, but also a toughness and durability proven by linoleum floors that have been in use for over twenty years, and still show no signs of wearing out.

Types and Colors Suitable for Theatres

There are many kinds of linoleum and similar floor-coverings, but for moving picture theatres battleship linoleum and cork carpet adapt themselves peculiarly well. These floor-coverings may be secured in several colors, such as brown, green, gray or terra cotta. However, due to the fact that the brown colorings show footprints less than the others, and are consequently easier to keep clean and less expensive to maintain, they are by far the most popular shades of linoleum. In cork carpets, however, the green colors are most often used.

Battleship linoleum, which is really thick plain-colored linoleum, is usually manufactured in three thicknesses, standards for which have long been established by the United States Navy on account of the fact that linoleum is frequently used as a deck covering on men-of-war.

Resilient Qualities.

These thicknesses are one quarter inch, three-sixteenths of an inch and one-eighth of an inch, and linoleum supplied to the navy not are decorated and draperies of grey and old standard thicknesses is specified, but must also undergo successfully several severe tests for weight, smoothness of texture, evenness of seasoning, and resilient qualities. Some makes of linoleum always conform to the rigid navy requirements, others do only occasionally, so that the purchaser, in order to make sure that the highest quality is obtained, will do well to investigate and secure linoleum that is always manufactured and guaranteed to meet the Navy Department specifications.

Plain linoleum of good quality may also be secured in grades thinner than the recognized standard battleship grades. Such goods are suitable for floors where traffic is light, but cannot be classed as permanent floors for such places as theatre lobbies or aisles.

Cork Carpet and Its Uses

Cork carpet is usually made approximately one-quarter of an inch thick. There are no Government specifications or standards on cork carpet, and no great differences in the quality of such floor-coverings as made by the several manufacturers. Cork carpet, however, is primarily intended for floors of extreme softness and resiliency, and therefore, the brand of this material that proves to be the most yielding and comfortable underfoot, other qualities being equal, is the logical purchase. Cork carpet will not give quite the length of service that battleship linoleum of equal thickness gives, but its cost is considerably less and its resilient qualities are so pronounced as to make it the ideal floor covering in certain places.

There are several places in the average moving picture theatre where linoleums or cork carpet make the most efficient floors, after everything is taken into consideration.

In the lobby, it is not necessary to have an absolutely noiseless floor, yet durability and appearance are primary considerations. Therefore, one quarter inch or three-sixteenths inch battleship linoleum, in either brown or green, will make a wonderfully suitable floor, and will give satisfactory service indefinitely, in spite of heavy traffic and severe wear.

The Cost Problem.

Linoleum floors can be installed at an appreciably lower cost than hardwood, marble, or really satisfactory composition floor. They will never chip or crack, and in case of fire will only smoulder. There is absolutely no danger of fires starting on such floors from carelessness with lighted matches or cigarettes. Such floors, in addition, are easily kept clean and attractive in appearance, which constitutes a great advantage.

Cork Carpet for Quiet and Resiliency

For the interior of the moving picture theatre, cork carpet is the logical floor material, chiefly on account of its noiseless qualities. The patrons of a theatre floored with this material will never be disturbed by the footsteps of people entering and leaving the place, while the work of ushers and attendants will be made more pleasant and efficient because of the resilient floors on which they walk.

In new theatres, or where it is possible to remove the seats temporarily, the best plan would be to install cork carpet over the entire interior floor surface. Not so satisfactory, but far better than nothing, is to cover the aisles and rear areas only. This prevents most of the noise, but, of course, not absolutely all of it.

Proper Laying is Important.

When having linoleum and cork carpet installed, see to it that the materials are cemented firmly to the floor-base. It is not enough to tack the goods down or to cement them only at the edges. Such installations are by no means permanent. It makes no difference whether the theatre floor is concrete or wood, in either case cementing the linoleum or cork carpet "solid" is the proper procedure, and the only way to secure a permanent floor of this kind.

Another thing to be sure of is that the floor-covering is laid by a responsible and experienced firm and the latest methods of laying employed. Poor laying will ruin the best material, so one should make sure of having the work done by a concern that can guaran tee a satisfactory result.

How Franklin Regards Ideas on Construction

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, thinks so highly of the building sections of the Moving Picture World that, for several years, he has clipped the photos and stories on all the new theatres from the various issues, and has pasted them in a large scrap book. He has a full description of every important house built in the country during the past several years.

The book of clippings has been of inestimable value and the Shea Amusement Company will find it a rich storehouse of ideas when the time comes for the erection of its new Metropolitan, which, it is rumored, will be very soon. Mr. Franklin thinks so much of the book that he keeps it in the Hippodrome safe.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Dec. 17	Lindlay	Philadelphia, Pa.	1,200	J. A. Ridgeway, 5th & Rockland Sts., Phila., Pa.
Dec. 19	Regent	Harrisburg, Pa.	1,800	Peter Magero, Regent Theatre, Harrisburg, Pa.
Dec. 25	Grand	Marion, Ill.	1,500	Thomas Reed, care Reed & Yenn, Du Quoin, Ill.
Dec. 31	Glenside	Glenside, Pa.	800	Nixon-Nirdlinger, 16th & Walnut Sts., Phila., Pa.
Jan. 1	Unnamed	McMinnville, Ore.	750	T. O. Neill, McMinnville, Ore.
Jan. 1	Unnamed	Casper, Wyo.	1,020	Mr. Brennan, Casper, Wyo.
Jan. 1	Hall Theatre	Centralia, Ill.	1,000	W. J. Hall, Centralia, Ill.
Jan. 15	Lafayette Square	Buffalo, N. Y.	4,000	M. Slotkin, Monument Theatre Corp., Buffalo, N. Y.
Jan. 15	New Orpheum	Hannibal, Mo.	1,600	C. E. Lilly, Fifth St., Hannibal, Mo.

SIG. COHEN of MISSOURI
LIKES
POWER'S G. E. LAMP

ISIS
The Irresistible
Thirty-First and Troost
KANSAS CITY, MO.

December 3rd 1921

Mr. T. F. Cole. President.
Cole Theatre Supply Co. Kansas City Mo.

My Dear Mr. Cole.

I certainly can not refrain from taking this means of saying a good word for the splendid installation, consisting of two Power Sig B machines, equipped with High Intensity Arc Lamps, which you made in the Isis Theatre several months ago.

There is no question but that the projection in this theatre was wonderfully improved by the High Intensity Arc Lamps, which are, in every manner giving excellent satisfaction.

I wish also to commend the excellent results we are obtaining from the use of the Power machines themselves.

The pictures projected show a marked steadiness on the screen.

In fact we feel the equipment and the results therefrom are in keeping with the high standard of quality maintained by the Isis Theatre.

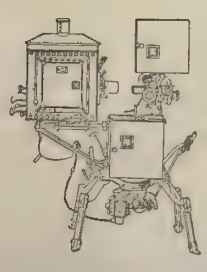
With best wishes I beg to remain,

Yours truly.

Sig. Cohen

Why

A Noted Western Exhibitor Prefers Power's



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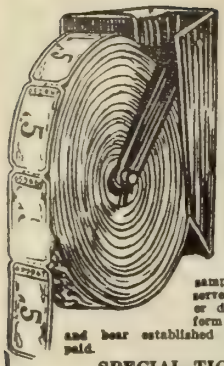

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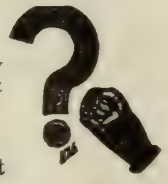

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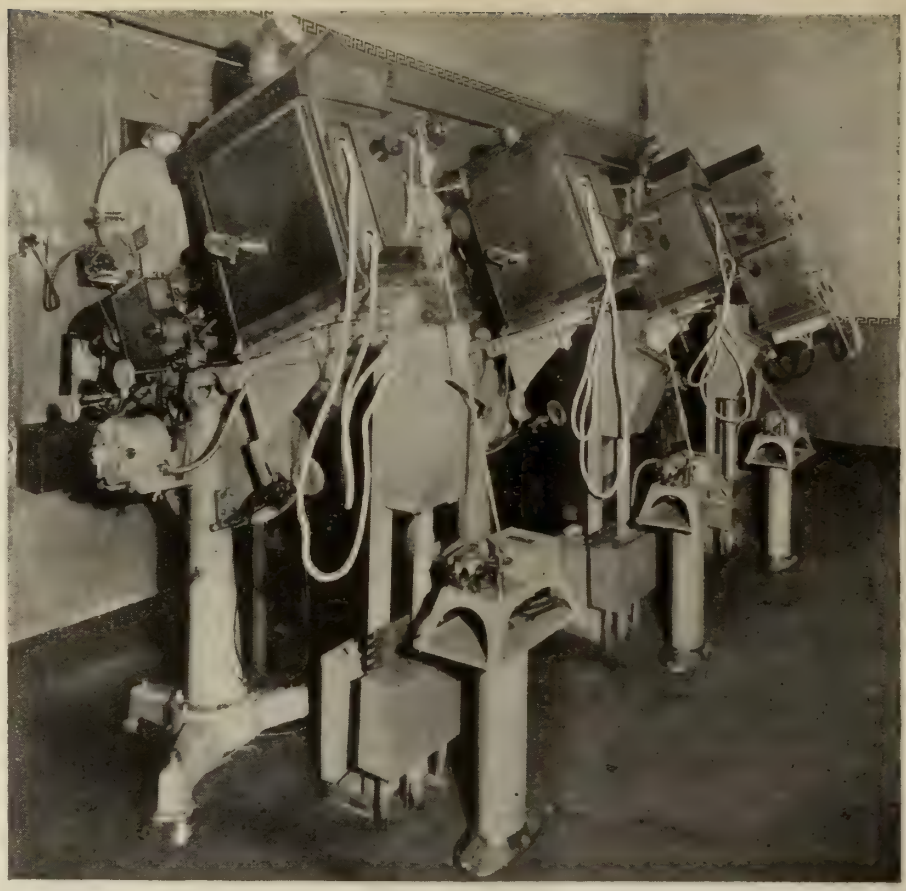


PROJECTION ROOM OF CHICAGO THEATRE
Showing three of the Simplex projectors equipped with Peerless arc controls, also the stereopticon

Seven Sturdy Simplexes—Count 'Em— Installed in the Chicago Theatre

THE new Chicago Theatre of Balaban and Katz, Chicago, Ill., is an unusual house and represents an investment which is said to total $4,000,000.

The projection room is spic and span. It is twenty-five feet in length and ten feet deep, and is finished in battleship grey to harmonize with three Type "S" Simplex Projectors, Cinema Spotlight, Stereopticon and Peerless Arc Controls which adorn its floor.

The three Simplexes project what is probably the largest motion picture screened by any permanent motion picture theatre today in the United States or Canada. It is twenty-four feet in width and the throw is one hundred and forty-eight feet with direct current through Snaplite lenses onto a flat white screen.

All the Latest Fixings

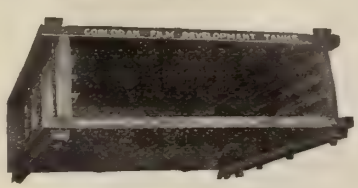
The Simplex projectors in the projection room of the theatre are equipped with double motor speed control handles, film measuring devices, arc reflectors, speed indicators, while under the lamphouse of each boxes have been installed into which can be placed the discarded ends of hot carbons when making a trim, a "safety first" feature, which is indeed a projection room necessity.

To care for the high standards set by Messrs. Balaban and Katz, four other Simplex projectors are installed in other parts of the theatre and are used for pre-reviewing.

The installation of projection equipment was made by the Exhibitors' Supply Company, Inc., of Chicago, Ill., exclusive distributors of Simplex projectors, who also equipped the other Balaban and Katz theatres in Chicago.

New Canton House Opens

Northen New York added another up-to-date motion picture theatre to its list in the opening of the American, located in Canton, N. Y., and built by Byron H. Rogers, of that village. The house is among the finest and most modern in the vicinity, and it is the intention of Mr. Rogers and his associate, "Stan" Southworth, well known in local motion picture circles, to show pictures of the highest type obtainable. The opening attracted not only residents of Canton, itself, but many from the surrounding sections.



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Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

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Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

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EXPERIENCED FILM SALESMAN, 25, good address, trained salesman, desires position. Willing to travel. Box 239, Moving Picture World, New York City.

YOUNG MAN, 26, experienced in theatrical line, desires position as manager or assistant to theatre manager. Well educated and hard worker. Box 240, Moving Picture World, New York City.

PROJECTIONIST, NON-UNION, fourteen years' experience, desires employment. Expert in optics, electricity and overhauling machines. Competent and reliable; good references. F. C. Shiversl, Lexington, Neb.

WANTED—Position as theatre manager. Experienced. Have movie camera equipment and can produce local pictures. L. E. Brewer, Wanette, Okla.

EXPERIENCED ORCHESTRA director desires engagement as conductor or pianist-leader; references; large library. Box 238, Moving Picture World, New York City.

HELP WANTED

COMPETENT MOTION PICTURE ORGANIST with ample experience and good-sized library. State salary expected and give references first letter. Six-day week, matinee and night. H. W. O., Moving Picture World, N. Y. City.

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WANTED—THEATRE in good, live town. Have movie camera equipment to trade in as part payment, and will instruct in its complete technical operation without charge. An opportunity for a man desiring to travel to obtain a money-making proposition. L. E. Brewer, Wanette, Okla.

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

CAMERAS, ETC., FOR SALE

CAMERA, 150-foot capacity, F 3.5 lens, regular and trick cranks; Erneman tripod outfit for topical work. Bargain sale; $100.00. J. A. Rehkopf, Daytona, Florida.

FOR SALE—High-grade motion picture camera equipped with all the latest improvements. Chronik Brothers, 73 Gold Street, New York.

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SERIALS, FEATURES, 5-6 and 7 reelers. Cowboy and comedies carried in stock. Let us quote on your requirements. Serial Film Exchange, 126 West 46th Street, New York City. Cable address: "Serialfilm."

FOR SALE—TWO HUNDRED SINGLE, double reel comedies and western dramas; excellent condition; $3 per reel. Shorty Hamilton in "Pen Vulture," $50. Also educational-classic features. I. S. Fisher, 729 Seventh Avenue, New York.

FOR SALE—FEATURES, WESTERNS, one and two reel Comedies; Posters on everything. Central Film Company, 729 Seventh Avenue, New York.

FOR SALE—"Adventures of Jimmy Dale" (32 reels); "Scarlet Runner" (24); "Secret Kingdom" (32); "Adventures of Female Reporters" (30); "The Vampires" (27); "The Liberator" (27); "The Grey Seal" (32); also "The Submarine Eye" (8); "Idle Wives" (7), featuring Dorothy Phillips; "The Stafford Mystery" (6), featuring Billie Burke and David Powell; "A Million Bid" (5), featuring Anita Stewart, Harry Morey; "The Juggernaut" (5); also largest and most complete selection of other high-grade SERIALS, SPECIAL PRODUCTIONS, Comedies, Educationals, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "GAPICTCO."

WE HAVE thousands of film—1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Avenue, Brooklyn, New York.

Picture Theatres Projected

SOUTH CHARLESTON, W. VA.—New theatre to be erected on Seventh avenue, is to be financed by Quincey Jones, president First National Bank, to cost $30,000.

WHEELING, W. VA.—W. H. Morgan, 98 Eighteenth street, has plans by J. L. Metcalf, Toronto, O., for brick, tile and ornamental terra-cotta moving picture theatre, 42½ by 110 feet; interior tile, composition roof, concrete and wood floors, probably hot-air heat, to cost $24,000.

ANTIGO, WIS.—Harvey Hanson, owner Palace Theatre, has plans by H. I. Leibert, 47 Mack Block, Milwaukee, for moving picture and vaudeville theatre, including stores, to be erected at Fifth avenue and Edison street, to cost $100,000. Seating capacity of theatre 1,500.

BELOIT, WIS.—Beloit Amusement Company has plans by Claude & Starck, 8 South Carroll street, for theatre, with seating capacity of 1,600, to cost $130,000.

MILWAUKEE, WIS.—Contract has been let for erection of two-story moving picture theatre, store and office building, 85 by 200 feet, to be erected at Teutonia Center and Hadley streets for Teutonia Avenue Realty Company, 1047 Teutonia avenue, to cost $200,000.

MILWAUKEE, WIS.—Oscar Brachman and Saxe interests have plans by Martin Tullgren & Sons for theatre and business block to be erected at Grand avenue and Sixth street, N.W., to cost $2,000,000.

TWO RIVERS, WIS.—Rivoli Theatre Company has plans by W. J. Raeuber for new theatre, to cost $100,000.

Changes in Management

GREEN FOREST, ARK.—Roy Kirkpatrick has purchased Majestic Theatre.

WASHINGTON, D. C.—Miss Edyth M. Blackman has purchased Wonderland Theatre on East Court street.

WAYCROSS, GA.—F. A. Adams, of Milledegville, is new manager of Orpheum Theatre.

BETTENDORF, IA.—J. H. Pabst has sold his moving picture house to N. Gordon. 1330 Washington street, Davenport, for $25,000. New owner will continue same policy.

BOONE, IA.—W. J. Oakes, of Creston, has purchased Lyric Theatre.

WATERLOO, IA.—Walter F. Davis has resigned as manager of Crystal Theatre to accept position as business manager for Hostettler Amusement Company in the home office at Omaha, Neb.

GALVA, ILL.—O. U. Peterson, of Toulon, has purchased Star (moving picture) Theatre.

WASECA, MINN.—New Garden Theatre will be managed by M. C. Martin, of Minneapolis.

CENTRAL CITY, NEB.—J. W. Fosbender, manager Donelson Theatre, has purchased Empress Theatre.

CLEVELAND, O.—Control of Metropolitan Theatre at 5012 Euclid avenue, has passed to Euclid-East 17th Street Company, through 99-year lease concluded by Joseph Laronge, of Joseph Laronge Company, Williamson Building.

TEMPLE, PA.—George Maurer, 910 North Eighth street, Reading, is manager of new theatre to open here shortly.

DALLAS, TEX.—George D. Waters is new manager Capitol Theatre.

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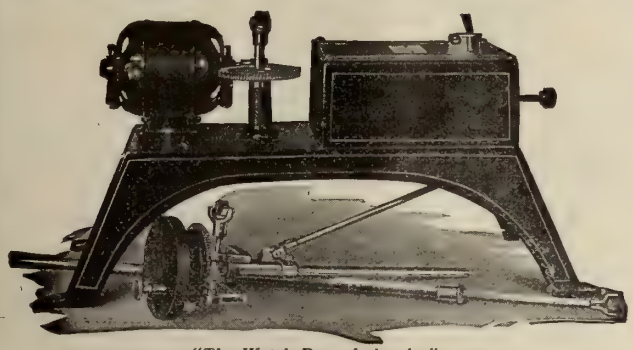

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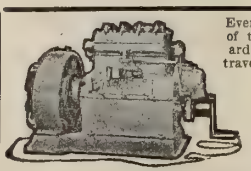

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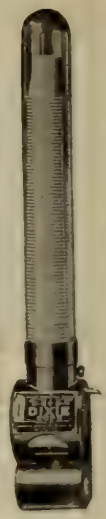

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It has often been necessary for you to devote some of your working hours to previewing films. Perhaps this had to be done in a cold theatre—keeping your operator overtime.

Think of previewing your program in your own home. You can do this with a DeVry Portable Motion Picture Machine. Attached to any light socket—can be operated on any alternating or direct current. Takes standard size film—shows any size picture from 9x12 feet depending upon the distance from the screen.

It is portable—can be carried anywhere. Shows a movie on the wall, ceiling or floor.

Distributors in principal cities. Write today for descriptive literature.

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FACTORY:
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141 West 42nd St.
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The
GREAT EXPENSE REDUCER

The New Automatic Ticket Accounting Machine

Gives the theatre owners an accurate, unchangeable record of the tickets sold.

Issues the tickets with the greatest possible speed.

Prevents Congestion at the Cashier's Booth
Doing this, it fills a long-felt want that exists wherever tickets are sold.

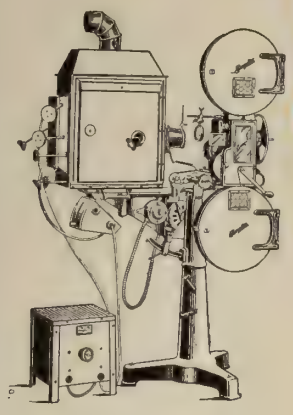
The New Ticket Accounting Machine
eliminates bookkeeping, as daily and perpetual records are immediately available to the proprietor or manager. Easily installed in any box office.

COMMUNICATE DIRECT WITH US OR ASK YOUR NEAREST DEALER FOR TERMS

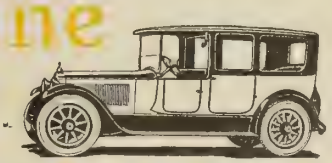
Important to You
We print tickets in all colors and forms, giving the BEST SERVICE —QUALITY AND PRICE.

Automatic Ticket Register Corporation
1780 BROADWAY NEW YORK

Simplex



Which machine does YOUR income depend upon



do you give your projector the same consideration as you do your motor car?

THE AUTOMOBILE IS USUALLY CAREFULLY LOOKED OVER AFTER A LONG RUN.

How often is your Simplex mechanism on the repair bench?

AT THE FIRST FAINT KNOCK IN THE ENGINE THE CAR OWNER USUALLY INSISTS THAT A MECHANIC LOOK IT OVER.

A MAN SELDOM EXPECTS HIS MOTOR CAR TO RUN AT HIGH SPEED FOR YEARS WITHOUT SOME SIGNS OF WEAR.

Do you know that the projector, geared-up higher than a mot usually run on "high"

MANY CAR OWNERS CONTINUALLY REPLACE REAR ENDS, TIRES AND OTHER WEARING PARTS BECAUSE THEY EXPECT TO.

Do you cuss about "poor material" when a sprocket DOES need replacing?

THERE ARE FEW MEN WHO EXPECT TO KEEP A CAR MORE THAN THREE YEARS WITHOUT REPLACING IT.

Know that there are hundreds of Simplex Pr running in theatres today after nine consecutive years of service?

but in spite of these peculiar kinks of human psychology we are still happy to say that—

"WE HAVE NOT YET HEARD OF A PLAYED OUT SIMPLEX"

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

GET YOUR BOOKINGS SET FOR
GEO. H. DAVIS PRESENTS
A HARRY REVIER PRODUCTION
"LIFE'S GREATEST QUESTION"
AN EMOTIONAL PLAY of A WOMAN'S PROBLEM--SHOULD SHE HAVE TOLD?
ROY STEWART
LOUISE LOVELY and DOROTHY VALERIA
PRODUCED BY
QUALITY FILM PRODUCTIONS
JOE. BRANDT, PRES.
1600 BROADWAY NEW YORK
JOE HIRT

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

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A HAPPY NEW YEAR

THE SIN FLOOD

GRAND LARCENY

THE WALL FLOWER

DOUBLING FOR ROMEO

HIS BACK AGAINST THE WALL

THE GLORIOUS FOOL

FROM

GOLDWYN

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 53. No. 9 DECEMBER 31, 1921 Price 25 Cents

GREETINGS FROM CHARLES URBAN

I wish all members of the Motion Picture Industry a Most Cheery and Prosperous New Year.

In all my long association with the development of motion pictures I know no such a significant year as 1921 .... My hopes and expectations for 1922 are even higher.

Our new association whereby the KINETO COMPANY of AMERICA, INC., will produce for the M.P.T.O.A. the "OFFICIAL URBAN MOVIE CHATS of the MOTION PICTURE THEATRE OWNERS of AMERICA," to be distributed by the W.W. HODKINSON CORPORATION starting on January 15 sets a wonderful example in cooperation. It will be valuable to the entire industry and I wish particularly to congratulate the Exhibitors on the fine leadership they enjoy.

Best wishes for a very successful season in 1922.

Cecil B. DeMille's
PRODUCTION

HEIRESS ELOPES WITH HER HANDSOME CHAUFFEUR

Iris van Suydam Gives Up Fortune and Position to Be Wife of Poor Man.

Giving up fortune and position to become the wife of a poor man, Iris van Suydam today announced that she has married her chauffeur, Tom McGuire. It will be remembered that only a few days ago Miss van Suydam's fiance, Richard Prentiss, eloped with the daughter of his washerwoman.

"I love Tom, that explains everything," said the former queen of the four hundred today. "He is a real man, and that is what any girl wants, whether she be rich or poor. I will try and make a good wife to him."

When interviewed, Mrs. McGuire was engaged in cooking her first dinner in a tiny little apartment in Harlem. The couple will be forced to live on the husband's earnings, as the van Suydam fortune is in control of the bride's uncle, who has completely disinherited her for what he considers her rash marriage.

Iris Van Suydam

Tom McGuire

YOUNG MILLIONAIRE WEDS WASHERWOMAN'S DAUGHTER

Sensation in 400 as Dick Prentiss Elopes With Shamrock O'Day.

Nothing in years has so astounded New York society as the marriage this morning of Richard Prentiss, heir to the Prentiss millions, to the daughter of a washerwoman—Shamrock O'Day. The sudden wedding is all the more surprising in view of the fact that only a few days ago Mr. Prentiss's engagement to Iris van Suydam was formally announced.

"It is simply a case of real love breaking class barriers," said Mr Prentiss when questioned this morning. "Shamrock is the girl of my dreams. What matter if she lacks superficial culture? That is not half so important as genuine womanly worth. I am sure we will be very happy."

Mr. Prentiss's mother and sister could not be seen this morning, and it is reported they are greatly broken up over the affair.

The marriage, it is said, is the culmination of a secret romance which began some months ago, when the former Miss O'Day met the young millionaire as she was delivering a basket of clothes at his home. Since that time, it is said, he has been engaged to Miss

Shamrock O'Day

Richard Prentiss

MRS. O'DAY FEARS FOR MARRIAGE

Mother of Shamrock Thinks Girls Should Marry Men of Own Class.

Mrs. Bridget O'Day, a washerwoman and the mother of Shamrock O'Day, she yesterday married Dick Prentiss, popular young millionaire, is far from happy about her daughter's marriage. Her daughter would have been happier, she feels, had she married a man of her own class. Shamrock grim to be happy ... said Mrs. O'Day ... Sunday night she'll ...

It's a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

"Saturday Night"

Jesse L. Lasky

Cecil

Some of the Thrills!

TOM'S rescue of Iris by hanging over the trestle as the roaring train goes by.

The Ferris Wheel accident at Coney Island.

The Hallowe'en bathing party.

The tenement house fire and the thrilling rescues.

The most gorgeous gowns of any DeMille picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

presents

B. DeMille's PRODUCTION

"Saturday Night"

ANOTHER record-breaker in Cecil B. DeMille's long line of record-breakers.

Like his biggest successes, a study of marriage. Like them also, lavishly gowned and superbly staged.

With a story throbbing with heart-interest, with a title that's worth a million, and a huge cast of popular favorites.

You will do Saturday Night business every day in the week when you show it!

ONE girl was poor, and she dreamed of marriage with a millionaire. And the other was rich, and dreamed of marrying a poor man.

And they got their wishes!

How did they work out, these two strange marriages?

That is the story, told as only DeMille can tell it.

Jesse L. Lasky presents

Cecil B. DeMille's PRODUCTION

"Saturday Night"

by Jeanie Macpherson

IT is a picture that is bound to cause discussion—the best kind of advertising.

It is bound to interest every sort of person, of every class of society.

The notable cast includes Leatrice Joy, Conrad Nagel, Edith Roberts, Jack Mower, Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson and James Neill.

A Paramount Picture

To the many who have encouraged and supported us in 1921, to all those we have yet to enjoy serving, to everyone in the motion picture industry—

Educational Pictures wishes

A Merry Christmas and a Prosperous

1922

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

As "Man To Man"

HARRY CAREY

wishes his exhibitor friends

A Merry Christmas

and

A Happy New Year

Mary Pickford in "Little Lord Fauntleroy"
from FRANCES HODGSON BURNETT'S famous story
SCENARIO BY BERNARD MCCONVILLE
PHOTOGRAPHED BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN AND JACK PICKFORD
This wonderful production is now booking at the UNITED ARTISTS CORPORATION offices

PHOTO BY STRAUSS-DEYTON

PLAYGOERS PICTURES PRESENTS

J. P. McGOWAN

IN

"THE RUSE OF THE RATTLER"

A HERALD PRODUCTION

DISTRIBUTED THROUGH PATHE' EXCHANGE, INC.

FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES SIDNEY GARRETT

Thrilling

FEW features have come out of the west which match this one for sheer action and breath-quickening heart throbs. It is a story of revenge and romance centered in the career of a character who killed by instinct and by profession. Sent to "get" a man, he found in the flashing blue eyes of his victim's sister a power which challenged the scrutiny of his steel-grey stare; a courage which matched his relentless nature. The manner in which he deceived the girl in order to rescue her brother is one of the biggest moments in a feature which abounds with rapid-fire action. The cast includes J. P. McGowan, Lillian Rich, Jean Perry, Gordon McGregor, Stanley Fitz, Andrew Waldron and Dorothy Wolbert.

You can book "The Ruse of The Rattler" and be assured that it will satisfy your patrons' demands for rousing good entertainment

"THE LITTLE MINISTER"

filmed by Vitagraph from the world-famous story of the same title, breathes the very spirit of Barrie.

Barrie's book contains several spectacular scenes which have never been visualized except in the minds of the millions of readers of "THE LITTLE MINISTER"

In the role of Lady Babbie, Alice Calhoun has found real scope for that gift of *naturalness* which has been remarked by every trade paper and fan magazine reviewer. James Morrison proves an ideal little minister.

A big picture made in a big way, yet with studied simplicity. A screen classic. Six Reels.

See This Picture and Judge for Yourself!

Adapted from the story by

JAMES M. BARRIE

Directed by DAVID SMITH

VITAGRAPH

ALBERT E. SMITH PRESIDENT

WILLIAM
FOX presents
THE
Directed by
EMMETT J. FLYNN
Another Superbly Staged
Special Production

ZANE GREY'S
WESTERN STORY
ASH TRAIL

Smashed All Box Office Records!

at B. F. Keith's
Victory Theatre, Providence

"TEN NIGHTS IN A BARROOM"

Played to one Person out of every six in the City of Providence. Shattering all previous attendance and Box Office Records. And this at regular admission prices! THOUSANDS TURNED AWAY DAILY!

WATCH THIS SPACE FOR BIG FUTURE ANNOUNCEMENTS ON THIS RECORD BREAKER.

THEATRES WIRE OR WRITE FOR BOOKINGS.

ARROW FILM CORP.

W. E. SHALLENBERGER, President

220 West 42nd Street New York, N. Y.

Start the New Year *RIGHT!*

Pictures that will **make money** always get the dates where the subjects set aside are just pictures and nothing more.

January, 1922, is WID GUNNING MONTH for us—it is MONEY-MAKING MONTH for thousands of exhibitors who have determined to **start the new year right** by going after pictures that will make money.

Look your calendar over. Are you sure of making money in January? Or is the month's calendar just the same as many other ordinary ones of the past year?

Change it now!

Start the **new year right!**

Get on the band-wagon with WID GUNNING, who has always made money for exhibitors and always will make money for exhibitors!

Get on now—let January be the turning point.

The good old days are back for the exhibitor who brings them back—with pictures that will **make money.**

Let January Be Money-Making Month!

UNIVERSAL-JEWEL
Productions de Luxe

PRISCILLA
DEAN
in STUART PATON'S TREMENDOUS THRILLER
Made from the novel by Clarence B. Kelland
"Conflict"

HARRY
CAREY
IN
The first Super-western ever Screened
Directed by Robt. Thornby
"The Fox"

MABEL JULIENNE SCOTT
with STUART HOLMES
in the Biggest Heart-Picture of the Year, from Edna Ferber's famous
"FANNY HERSELF", Directed by TOD BROWNING, who made "OUTSIDE THE LAW"
"NO WOMAN KNOWS"

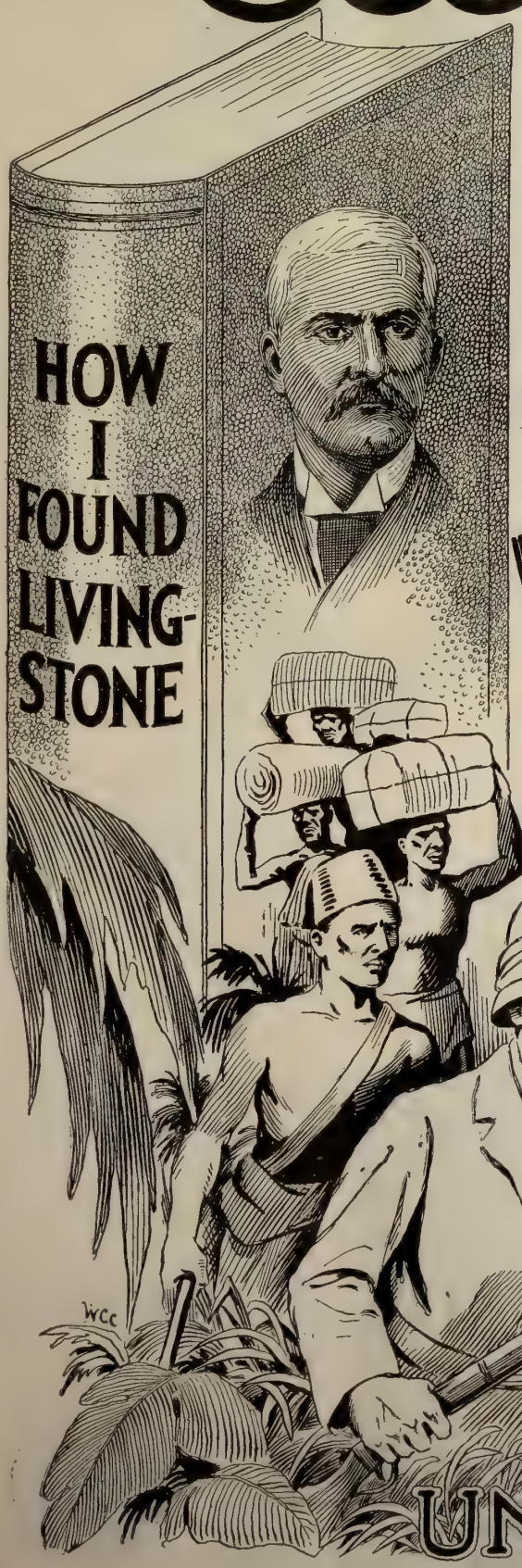
offered by
Carl Laemmle

George Walsh

Famous Athlete and National Feature Star

Soon to be presented by
CARL LAEMMLE

In a Splendid new Universal Chapter-play, re-creating History's Most Daring Adventure



"WITH STANLEY IN AFRICA"

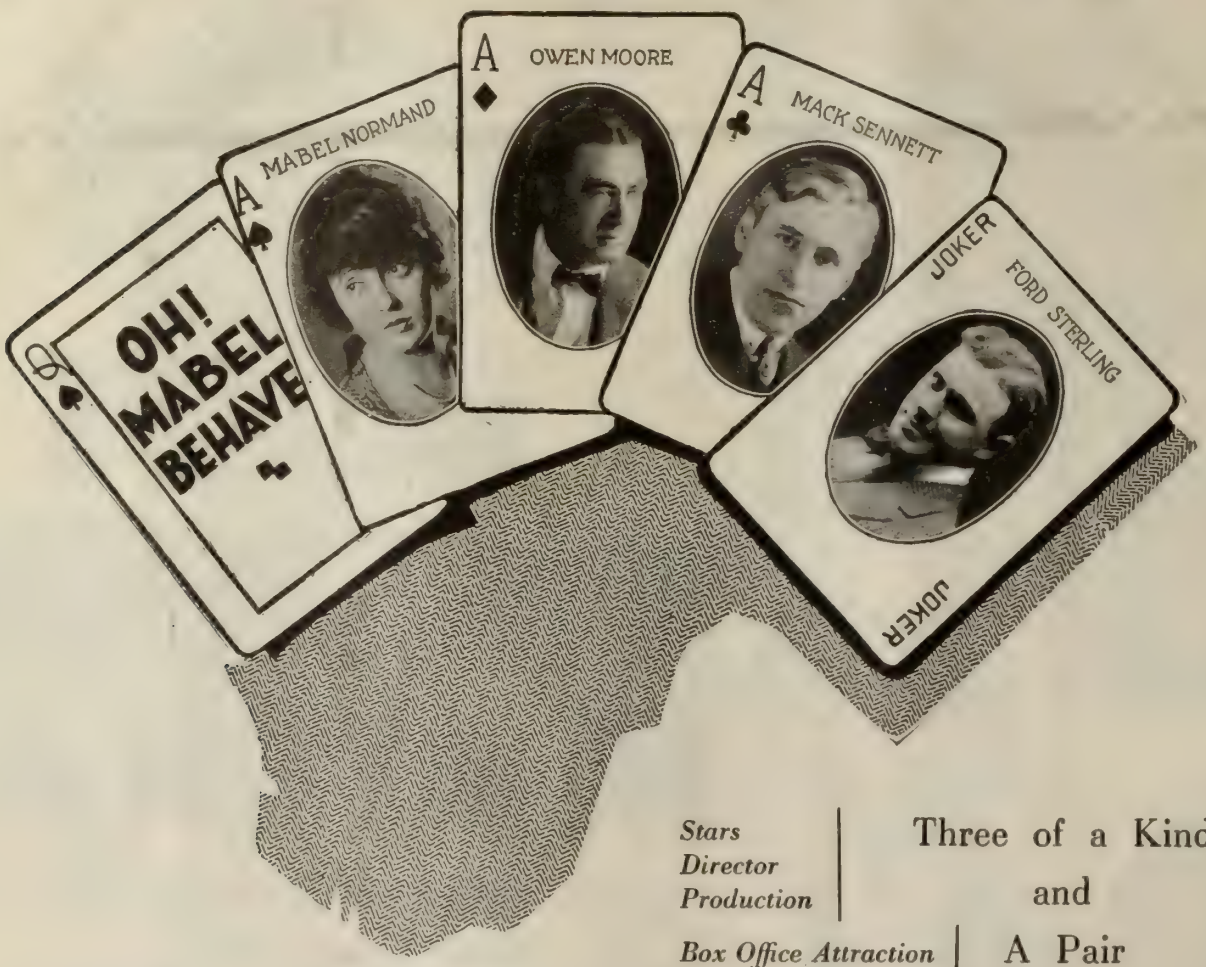
Directed by Edward Kull

Watch your mail for your Big Campaign Book

UNIVERSAL

A WINNING HAND

"A Full House" For Your Theatre



Stars
Director
Production

Three of a Kind
and
A Pair

Box Office Attraction
Entertainment

"OH! MABEL BEHAVE"

is a WINNING HAND for any exhibitor anywhere, and means a FULL HOUSE for every performance

TERRITORIAL RIGHTS NOW SELLING

By

PHOTOCRAFT PRODUCTIONS INC.

Nathan Hirsh, Pres.

729 Seventh Avenue, New York

THE YEAR'S BIGGEST CLEAN-UP

WHAT DO MEN WANT?

Every film year has its big clean-up. Lois Weber's greatest production, "WHAT DO MEN WANT?", is speeding along to prove the big 1922 whirlwind, just as she gained the honor in other years with "Hypocrites," "Where Are My Children?", Price of a Good Time," "For Husbands Only," "Jewel" and "Shoes."

All through the country the million-dollar question is blazing a trail of profits. It swept Ohio off its feet. The newspapers in Cleveland, Akron, Toledo and Columbus were veritable "What Do Men Want?" Extras. The magical title copped more free publicity than any other picture ever shown in the Buckeye State.

And in California, Los Angeles and Santa Ana accorded this dramatic sensation an ovation that will add a page to picture history of 1922. Everywhere, exhibitors are juggling play dates, and from those who have played it comes the word, "Give us MORE like it."

Get on the band-wagon. Get in the swim. Ride along with the biggest clean-up of the year. But don't wait until "tomorrow" and be sorry—Get your name "on the line" today and be glad.

EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1812½ Commerce St.
DENVER . . . . . 1714 Broadway
DETROIT . . . . . 143 East Elizabeth St.

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W.I.G. GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . . . . WASHINGTON

WHO SAID HARD TIMES?

MARY PICKFORD

DOUGLAS FAIRBANKS

JOSEPH M. SCHENCK
Norma Talmadge
Constance Talmadge

MME. NAZIMOVA

JACKIE COOGAN PRODUCTIONS

ALLEN HOLUBAR
Dorothy Phillips

RICHARD WALTON TULLY
Guy Bates Post

CHESTER BENNETT PRODUCTIONS
Jane Novak

B. B. HAMPTON PRODUCTIONS

LEWIS J. SELZNICK
Elaine Hammerstein
Eugene O'Brien
Owen Moore
Special Unit

J. L. FROTHINGHAM PRODUCTIONS

EMORY JOHNSON PRODUCTIONS

HAMILTON-WHITE COMEDIES

Under the new United plan of co-operative production control, studio space, organization and production facilities are available at a FLAT FEE PER PICTURE, with labor on an HOURLY BASIS, AT COST, and material at wholesale cost.

The rental rate is determined by negotiation in advance, and is based upon the class of production and the number of pictures to be made.

Through this plan the producer knows AT ONCE within a few dollars of how much his picture is to cost him.

That's why the cream of the industry produce here.

WHY NOT YOU?

UNITED STUDIOS, Inc.

(Formerly Robert Brunton Studios)

LOS ANGELES, CAL.

M. C. Levee
President

Bringing new patrons by the thousands

And the regulars never saw such a rip-snorting melodrama, such delightful humor, such a pretty love story.

But think what those new patrons mean this year of all years, when "fillums" are failing to draw and near stars are dying dismally. Think what it means to have a production that enlists the wide-spread newspaper interest given "OUR MUTUAL FRIEND," and that brings hundreds and thousands of new faces to moving picture theatres.

Every element needed to hold old patrons and attract new people to the movies is contained in Charles Dickens' "Our Mutual Friend"—the screen sensation that jolted blasé New York into a keener appreciation of better pictures.

Never before in the history of the film industry has there been a picture with an appeal so broad as to satisfy the fan's hunger for melodramatic action and whet the interest of "the people who never attend the movies."

Charles Dickens'

OUR MUTUAL FRIEND

WID GUNNING, INCORPORATED

AMERICA'S PREMIER LABORATORY

Specializing in

Negative Developing

and

Sample Prints

NOW DOING THE NEGATIVE AND RELEASE WORK FOR AMERICA'S FOREMOST PRODUCERS

Claremont Film Laboratories, Inc.

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Tech. Director

430 Claremont Parkway, N. Y. City

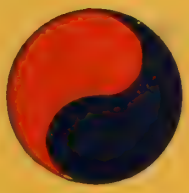
Tel. Tremont 3766-3767

"CONCEIT"

A TRIUMPH OF ALL THE ARTS

SECOND OF THE SUPREME SELZNICK SIX

WHO SAYS IT'S BIG?
THEY SAY IT'S BIG!



A story of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes this picture stand out as something really conspicuous.

—Laurence Reid in *Motion Picture News.*

For superb setting "Conceit," a Lewis J. Selznick production, leads them all. * * * "Conceit" gets away from the beaten trail * * * effectively acted by an excellent cast.

—Edward Wetzel in *Moving Picture World.*

If we were an exhibitor we would book "Conceit," give it first-class exploitation and then sit back confidently and watch its effect on patrons. It is a picture which will appeal to nearly everybody for the very good reason that it contains stuff of real appeal and it has been splendidly produced. * * * "Conceit" is an exceptional picture.

—*Exhibitors Trade Review.*

The story is told with conviction. * * * It is revolutionary. * * * The characters are conservative, believable creatures who act like people. And they look like people, too.

—Helen Rockwell in *The Morning Telegraph.*

CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE
New York American
AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

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BANDITS ROB CAPITOL THEATRE OF $10,000

The bandits knew their business.

"A MAN'S HOME" was playing the Capitol at the time.

The $10,000 haul was made at the close of the FIRST DAY of the run.

When YOU play this big money-getter, put on a squad of armed guards.

It's the first of the

SUPREME SELZNICK SIX.

WATCH FOR THE OTHERS.

ERNEST SHIPMAN
presents

"CAMERON OF THE ROYAL MOUNTED"

RALPH CONNOR'S *Stirring Story*

* * *

Directed by
HENRY MACRAE

Featuring
GASTON GLASS
VIVIENNE OSBORNE
IRVING CUMMINGS

"Cameron of the Royal Mounted" will establish Ralph Connor as one of the greatest box office authors of today.

It is the fastest moving and most engrossing story of the Canadian Northwest that has been portrayed on the screen in many years—and for the first time in the history of moving pictures, a squadron of Royal Mounted Police actually participate in the making of the picture.

Thrilling fights, hair-breadth escapes, with all the beauty and wonder of the Canadian Northwest as a background, "Cameron of the Royal Mounted" will be voted by your patrons one of the best pictures ever shown in your theatre.

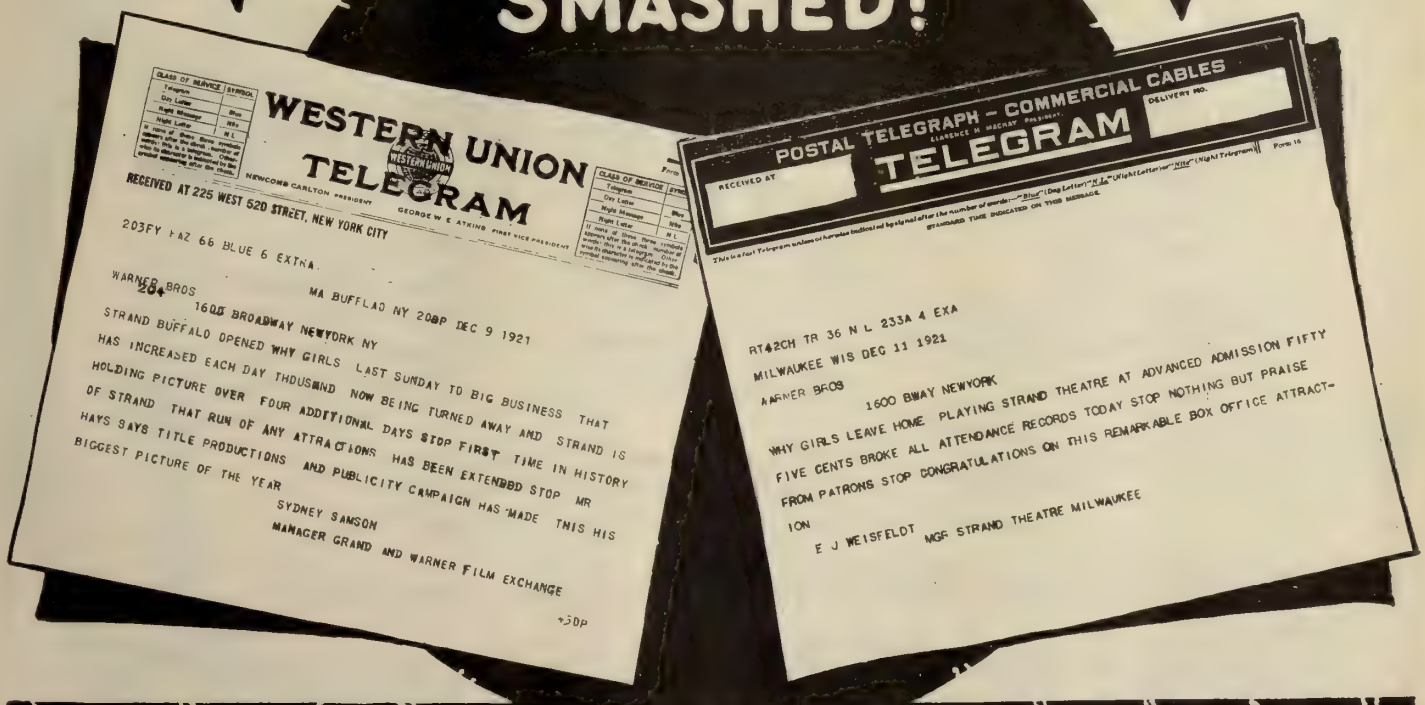
HODKINSON PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

IN THE EAST IT IS THE SAME AS IN THE WEST

RECORDS SMASHED!



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WARNER BROS MA BUFFLAO NY 20 DEC 9 1921

1600 BROADWAY NEWYORK NY

STRAND BUFFALO OPENED WHY GIRLS LAST SUNDAY TO BIG BUSINESS THAT HAS INCREASED EACH DAY THOUSAND NOW BEING TURNED AWAY AND STRAND IS HOLDING PICTURE OVER FOUR ADDITIONAL DAYS STOP FIRST TIME IN HISTORY OF STRAND THAT RUN OF ANY ATTRACTIONS HAS BEEN EXTENDED STOP MR HAYS SAYS TITLE PRODUCTIONS AND PUBLICITY CAMPAIGN HAS MADE THIS HIS BIGGEST PICTURE OF THE YEAR

SYDNEY SAMSON
MANAGER GRAND AND WARNER FILM EXCHANGE

POSTAL TELEGRAPH — COMMERCIAL CABLES

CLARENCE H MACKAY PRESIDENT

TELEGRAM

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MILWAUKEE WIS DEC 11 1921

WARNER BROS
1600 BWAY NEWYORK

WHY GIRLS LEAVE HOME PLAYING STRAND THEATRE AT ADVANCED ADMISSION FIFTY FIVE CENTS BROKE ALL ATTENDANCE RECORDS TODAY STOP NOTHING BUT PRAISE FROM PATRONS STOP CONGRATULATIONS ON THIS REMARKABLE BOX OFFICE ATTRACTION

E J WEISFELDT MGR STRAND THEATRE MILWAUKEE

WITH THE GREATEST HUMAN INTEREST PICTURE EVER MADE.

"WHY GIRLS LEAVE HOME"

Produced by HARRY RAPF ✦ Directed by WILLIAM NIGH

WHAT OTHERS HAVE DONE— YOU CAN DO.

WARNER BROS. 1600 BROADWAY NEW YORK CITY

SELIG AND RORK

Present

THE ROSARY

An original story by Bernard McConville inspired by the theme of the famous stage play by Edward E. Rose, Directed by Jerome Storm.

Released by

ASSOCIATED FIRST NATIONAL EXHIBITORS, INC.

An All-Star Cast in This Famous Seven-Reel Classic

Lewis Stone	Eugenie Besserer	Mildred June
Jane Novak	Dore Davidson	Harold Goodwin
Wallace Beery	Pomeroy Cannon	Ann May
Robert Gorden	Bert Woodruff	James Conway
		Walt Whitman

Book these four new sensational Selig-Rork two-reel dramas released by Educational Film Exchanges, Inc.

"The Northern Trail" by James Oliver Curwood
"The Policeman and the Baby" by Clarence L. Cullen
"The Ne'er-To-Return Road" by Mrs. Otis Skinner
"The White Mouse" by James Oliver Curwood

All-star casts headed by Lewis Stone, Wallace Beery, Ethel Grey Terry, William Desmond, Jack Mulhall
Directed by Bertram Bracken

In Preparation

DEBONNAIRE

by
William Farquhar Payson
Adapted by Bernard McConville
All-star cast featuring
LEWIS STONE

SNOWY BAKER

The Australian champion all-around athlete
IN
SLEEPING ACRES
by Brayton Norton
Adapted and directed by Bertram Bracken

The greatest wild animal serial ever made—THE JUNGLE GODDESS—By Agnes Johnston and Frank Dazey. Directed by James Conway. Featuring Elinor Fields and Truman Van Dyke. Released by Export and Import Film Company.

A.E.Lefcourt
Pioneer Corp.
New York

George Levy
Supreme Photo-play Corp.
Denver, Colo.

They Saw!

Shadows of Conscience

An American Classic—A Russell Production

WITH

RUSSELL SIMPSON

Supported by a Notable Cast

Story by Francis Powers & J.P.McCarthy

Directed by John P. McCarthy

States Rights Going!

The great American classic, "Shadows of Conscience," the picturization of a story that will drive a message into the hearts and minds of all who see it—is under way. It can be booked from two of the biggest states rights operators in the country. With a star and supporting cast equal to any that have appeared—or will appear—in a feature attraction, this picture is scheduled for a winner, not alone for the states rights man, but also the exhibitor. Get aboard now! Write for territorial quotations.

RUSSELL PRODUCTIONS
HARTFORD BLDG.
CHICAGO

They Bought

SOUTHERN MO.
KANSAS
COLORADO
UTAH
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Pyramid Pictures Inc.

announces

Its First Super Production

"MY OLD KENTUCKY HOME"

LUCY FOX

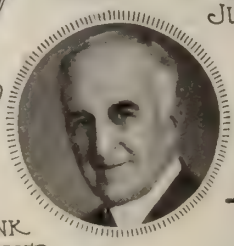
MONTE BLUE

SIGRID HOLMQUIST

ARTHUR CAREW

JULIA SWAYNE GORDON

MATTHEW BETZ



FRANK CURRIER

BILLY QUIRK

From an original story by

Anthony Paul Kelly

Produced under the personal direction of

Ray C. Smallwood

ALL STAR CAST

PYRAMID PICTURES INC.

Walter E. Greene,
President

Pyramid Pictures Inc.
Executive Offices 150 West 34th Street
New York City

Studio
361-363 West 125th St.

Greetings
WESTERN PICTURES EXPLOITATION Co.
Los Angeles Cal.
DAVID BUTLER PRODUCTIONS
DISTRIBUTORS
EDNA SCHLEY PRODUCTIONS INC.
"SCATTERGOOD BAINES"
DISTRIBUTORS
DISTRIBUTORS
CLEVER COMEDIES
"Philo Gubb"
DISTRIBUTORS
IRVING CUMMINGS
MAPLE LEAF PRODUCTIONS
DISTRIBUTORS
CACTUS FEATURES
DISTRIBUTORS
foreign DISTRIBUTOR David Howells
PRAIRIE PRODUCTIONS
DISTRIBUTORS
Heisey

JOY AND SORROW! YOUTH AND OLD AGE!

THE SPIRIT OF MOTHERHOOD!
The most difficult—the most beautiful role of the screen has been vividly portrayed by

VIVIAN MARTIN

for the most impressive of productions.

PLAYED BROADWAY AT ITS PREMIER SHOWING AND NOW OFFERED FOR THE NEW YEAR ON A BASIS THAT WILL CONTRIBUTE MATERIALLY TO GOOD BUSINESS AND PROSPERITY!

Wire for proposition on your territory.

THE WESHNER-DAVIDSON AGENCY

IVAN ABRAMSON *offers for* 1922

"MOTHER ETERNAL"

JUST THE DRAMA OF A MOTHER — AND THAT'S ENOUGH

FOR EXCHANGEMEN WHO APPRECIATE REAL BOX OFFICE VALUE WHEN IT COMES THEIR WAY

GRAPHIC FILM CORPORATION 729 SEVENTH AVE. NEW YORK **"WATCH GRAPHIC IN 1922"**

SNOOKY

THE

"HUMANZEE"

IN

CHESTER COMEDIES

Means a Merry Audience and a Happy Exhibitor

ALL THE GLAD NEW YEAR

CHESTER OUTINGS

CHESTER SCREENICS

Mack Sennett's Making 'Em Better All The Time!

WATCH HIS NEW SERIES!
THEY'RE 2-REEL NOKOUTS!

Take it from us they're GOOD!
We've seen the first four!

"BY HECK"

and

"BE REASONABLE"

With Billy Bevan
and Mildred June

Directed by Roy Del Ruth

Meet Me Face to Face on the Screen

Ben Turpin's back would make you laugh but wait till you see him roll his Criss Cross Eyes at his lady-love. Your patrons will rock with merriment

MACK SENNETT

presents

BEN TURPIN

in

"Bright Eyes"

and

"Love and Doughnuts"

Distributed by Associated
First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors

"Ray at Best—Story Excellent; Whole Picture Is Delightful"

New York Evening Mail

Charles Ray delights vast throngs at the New York Strand in "R. S. V. P." while the critics are unanimous in calling it one of his best.

DELIGHTFUL PICTURE

"Ray always interesting—this story an unusually good one—the result furnishing about as pleasing entertainment as one could wish for. Charles has given his best, and the story is excellent, the cast good and the picture as a whole delightful. The best film in which he has been seen in a considerable period. Humor aplenty, a fine comedy."—*New York Evening Mail.*

GOOD, CLEAN FUN

"The fun is clean and good. Ray is individual."—*New York Morning Telegraph.*

MOST AMUSING

"The most amusing thing Ray has done in a long time. He is every bit as delightful as he always has been. His humor is inimitable."—*New York Tribune.*

VERY ENTERTAINING

"An entertaining film play far above the average. Story is amusing and Ray more so."—*New York World.*

FULL OF HUMOR

"A comedy which is always amusing. Far more humor than is usually found."—*New York Globe.*

AMUSING AND MERRY

"Merry and amusing. The most artistic of Mr. Ray's pictures."—*New York Herald.*

DELIGHTFUL COMEDY

"Ray's admirers will be delighted. Humor is plentiful and superabundant. Immensely amusing."—*New York Evening Telegram.*

LOTS OF FUN

"Delightful comedy. Far above Ray's average. It is lots of fun."—*New York Evening Post.*

FULL OF LAUGHS

"An engaging laughable story. Turns out laughs."—*New York Sun.*

FAST AND FURIOUS

"Fast and furious in its many complications. I'm certain you'll like it."—*New York Daily News.*

Arthur S. Kane Presents

CHARLES RAY

in "R. S. V. P."

By Rob Wagner; Directed by Charles Ray and produced by the Charles Ray Productions, Inc.; Photographed by George Rizard.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

A Remarkable Tribute From

When one big producer sits down and views the picture of another big producer, and gets so enthusiastic about it, he sends him a hot statement in regard to its bigness, you know there's something in it!

Marshall Neilan

Read This Statement!

Los Angeles, Calif.

Mr. Thomas H. Ince
Hollywood, Calif.

Dear Mr. Ince:

No doubt so many persons have told you this picture represents your greatest achievement that in expressing the fact that this is my belief I am merely repeating the consensus of opinion of those who have been fortunate enough to see an advance presentation of this wonderful picture.

While I rejoice in the thought that this production is a great personal accomplishment for you, at the same time I cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the American motion picture world.

It is a photoplay that every woman in the land should see and entertainment that every man and youth will enjoy.

(Signed) MARSHALL NEILAN

FIRST NATIONAL PICTURES

Thomas H. Ince presents

"HAIL THE

Distributed by Associated
First National Pictures, Inc.

Released On the Open Market

One Big Producer to Another!

Thomas H. Ince

When a sales manager, who has to make good on his sales to the home office, gets so wrought up over a picture, he wires the boss on what a big box office attraction he has to handle, you know there's something in it!

And Then Read This One!

San Francisco, Calif., Dec. 1, 1921

J. D. Williams
Associated First National Pictures
6 West 48th St., New York, N. Y.

Just reviewed Hail the Woman. For human touches, strong dramatic moments and greatest climax ever portrayed on the screen, this production reigns supreme. It is a human story paged from the book of life. Superb is the real definition by which to refer to this cast. Sincere congratulations and regards to producer.

(Signed) SAM Y. EDWARDS

FIRST NATIONAL PICTURES

His American Drama of Today, by C. Gardner Sullivan

WOMAN"

Directed by John Griffith Wray
Photographed by Henry Sharp

Supervision of Thomas H. Ince

Available to All Exhibitors

FRONT!

Just push Alf's button, the magic symbol that brings the slave of Aladdin's Lamp.

He brings the picture that will bring in the big crowds and roll up the box office receipts.

He's the boy who will shake your audiences with laughter!

A Hepworth Picture Play

with

LESLIE HENSON

England's foremost comedian—and

ALMA TAYLOR

The Screen Darling of London Town

From the novel by W. A. Darlington;
Adapted by Blanch MacIntosh;
Produced by Cecil M. Hepworth.

A FIRST NATIONAL ATTRACTION

THE FUNNIEST COMEDY YOU EVER DID SEE!

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 31
1 9 2 1

The Season's Greetings

WE, all of us, in this the season when our good will toward our brothers is expressed in gifts and kindly words, will do well to regard the celebration as one in which every faith and creed and sect may join because the spirit of Christmas is a universal spirit. It is the brotherhood of man that we celebrate and carnival and the merry making are befitting things that benefit us all.

For those in our industry the Christmas season is one of added labor for we provide the holiday setting for the millions who in their brief hours of leisure find in the "movies" their relaxation and their celebration.

Moving pictures are in perfect harmony with all holidays and especially with the holiday that begins on Christmas and lasts until the first day of the New Year.

The screen has brought and daily is bringing happiness to all the world. It lightens the heavy heart, it refreshes the tired mind, it spreads cheer and joy to the great masses of the people. It is the greatest of all Christmas gifts.

Each of us who has had a part in the pleasurable business of providing this entertainment to the world may view with satisfaction his partnership in the joyful conspiracy to delight and give comfort to all ages and conditions of men.

We take this occasion to extend our congratulations and cordial good wishes to all who have the good fortune to be in any way associated with or interested in this business. We believe there is no finer thing in all the world and we view with enthusiasm each man and each woman who feels a sense of pride in the work that is going forward.

The progress of moving pictures has been constantly upwards toward the better and the finer things. Today the theatres are better places of amusement than they ever were before. The pictures have shown a constant improvement and never in our experience have we seen so many really splendid screen offerings as now. There is no monopoly of excellence, as each company seems to have striven for the best.

The twelve months that have sped by on hurrying feet have witnessed many betterments and toward their close the horizon has grown bright again with a promise of a real return to the profit point.

We wish you exhibitors, players, producers, authors, distributors and all of you the best of gifts and the happiest Christmastide you ever have spent.

Arthur James

And Nothing But the Truth

MOVING PICTURE WORLD has had cause on many previous occasions to point out to the industry the mad course of the Exhibitors' Trade Review in acting as the organ of the hierarchy of chaos and in spreading as far as its circulation would permit the spirit of rancor, hatred, malice and unrest in our industry.

Our labor in pointing out this fact repeatedly was due solely to our adherence to duty and our sense of responsibility to the trade in its entirety. For this service we were roundly belabored and editorially scored as deeply as the writing talent of that publication would permit. We were acquainted thereby with the fact that we had fulfilled our duty successfully just as the soldier on the range is advised from the targets when he hits the bull's eye right in the middle.

We pointed out when Famous Players-Lasky was attacked with sensational charges that the attacks were unfair and unjustified. The attackers finally were forced to quit because Adolph Zukor met them at every turn and killed malice with candor and square dealing.

For saying *then* what Sydney Cohen and James A. Walker are saying *now* of Adolph Zukor and Famous Players we were described as "a tool of the interests," the "hireling of the producers" and in various other ways pictured personally and professionally as a low and conscienceless devil who was trying to strangle all the forces of right and decency.

Then came the political attack by oratory on Associated First National Exhibitors, and again we set our face squarely against the manifest injustice to the First National and the absolute harm to the industry by the hue and cry, rip and roar program of character assassination and business bolshevism. As in the previous case, we are met with the same abuse and are characterized by Jimmy Walker on his luncheon circuit as the lowest form of animal life.

When the roars die out and Jimmy Walker begins to extol the virtues of First National as the salvation of the exhibitors we may expect the attack on United Artists, for the cards seem to be set that way.

But the exhibitors of the country and all other elements of the business are beginning to get a slant on the motives behind these attacks and a nausea against these brazen and conscienceless methods of scrambling for power is evidencing itself. The Exhibitors' Trade Review has had all it can stand. In words identical with repeated utterances of Moving Picture World it has proclaimed that it is against the settling of business differences in the political forum.

For Everyone in the Industry

It would be easy for us to treat this about-face maneuvre sneeringly and point with pride to the fact that the principles of fair play, for which we have consistently striven, have suddenly become the platform of a rival publication. Instead we extend to our brother publisher a hand of congratulation that the awakening has come.

It won't be long, if the Trade Review continues to steer straight in its new course, before Mr. Boynton will be in for abuse and slander and cheap mob play epithet from both Cohen and Walker.

We can assure him it won't harm him as it is a sure and certain certificate of character to be opposed by the political clique that is seeking to hypnotise the exhibitors of the country by secret message and open uproar.

Another cheering sign is the Exhibitors Herald's courage in asking for the facts about Dr. Francis Holley and his pictures that are to educate the young of America. Universal used to have Dr. Holley on its payroll, and it is possible it might tell whether the Doctor ever was engaged in the advertising film business in the industrial field.

Martin Quigley will be lucky if he is not accused of writing the letters and signing Holley's name to them in order to carry out a plot to destroy the Statue of Liberty or wreck the Peace Conference.

A sample of the brass of the political clique is the claim that the five per cent. tax was repealed as a result of their efforts, when they had nothing to do with it until after the Senate Committee had voted for the repeal. William A. Brady knows the facts. J. D. Williams knows the facts. William Fox and his counsel, Saul Rogers, know the facts. Ask these gentlemen for the truth and they will all tell you if you really want to know.

We wonder how large the bubble will grow before the inevitable pin of comprehension punctures it. When that time comes and the Motion Picture Theatre Owners fully understand what they have had fed to them this country won't be big enough to hold the clique.

We look for an announcement that will demonstrate fully the real reason why producers and distributors are being attacked and placed in a false and shameful light. It will be an eye opener that even P. S. Harrison will understand.

ARTHUR JAMES.

High Spots in the Week's News

Hearings on the Fordney Tariff Bill have been set for December 23 and 27.

* * *

Independent Screen Artists' Guild is organized in Los Angeles to bring about the eventual lowering of admission prices in picture theatres and the establishment of direct relations between the studios and the 18,000 theatres in the country.

* * *

Jimmie D'Artagnan Walker, Sydney Aramis Cohen and Sam Porthos Berman make long speeches at the semi-annual convention of Illinois exhibitors.

* * *

New York Supreme Court gives Jacques Gibrario immunity from suits brought by the Russian Soviet Government.

* * *

Robbers shoot Jack Williams, Panama, Ill., exhibitor, while holding up a bank, and later write regrets.

* * *

New York censors are now worrying for fear exhibitors change the serial numbers of pictures.

* * *

Week's incorporations in New York State number seven, with a capitalization of only $37,500.

* * *

New York State Federation of Labor backs the legislative bill to repeal censorship.

* * *

R. Kershaw is elected president of Manitoba exhibitors.

* * *

Springfield, Mo., "Blues" engineer a special election on Sunday closing, but without much hope of success.

* * *

Robbers raid New York's Capitol Theatre and get $10,000, locking up three men and a girl.

* * *

New Canadian company will endeavor to arouse further interest in English productions. It is called the Empire Film and Press Educational Association.

* * *

George Loane Tucker's will leaves $22,000 to relatives and nurse, and declares Wid Gunning is entitled to 50 per cent. of the profits on all pictures Tucker made under the Mayflower contract.

* * *

Tampa, Fla., suffered financial loss because news reel views of the recent storm kept tourists away.

* * *

Ernest Lubitsch arrives with print of "Pharaoh's Wife," to study American methods of production.

Penrhyn Stanlaws lays aside the brush and easel for motion pictures.

* * *

Improvement in the exchange rate and the reduction of armament is expected to stimulate exports, says John Cecil Graham, general foreign representative of Famous Players-Lasky.

* * *

The Francesca Theatre, San Francisco, will show Hodkinson released productions for a period of twelve solid weeks.

* * *

A gradual and consistent increase in business is expected by John E. Storey, Associated Exhibitors sales manager.

* * *

New action by the Montreal aldermen allows exhibitors free rein Sundays. The Lord's Day Act will be disregarded entirely in the future.

* * *

J. D. Williams is in a series of conferences with western producers.

* * *

Charles Ray is touring the South before returning to Los Angeles on December 28.

* * *

The sudden overflow of the Los Angeles River wreaks havoc at Universal City.

* * *

Captain Joseph Morisson, actor and former French army officer, has an affecting meeting with Marshal Foch.

* * *

Carl Laemmle announces that "Foolish Wives" will go direct to exhibitors in fourteen reels on January 15.

* * *

Vitagraph begins work on new Omaha exchange building.

* * *

George Beban's combination screen and stage drama scores in San Francisco.

* * *

New plan of co-operative production control is adopted by the United Studios, Inc., Los Angeles.

* * *

More producing units to be added to the Western Pictures Exploitation Company.

* * *

Charles Ray Productions, Inc., to celebrate second anniversary on January 7.

* * *

Pathe intends to put out at least four big serials during the coming year.

* * *

Deeds and not words will be the rule in Ohio, President Smith tells exhibitors, merged into one state organization.

* * *

Here, very briefly summarized, are the views of prominent men in the industry on what the future does and should hold:

The most hopeful sign is the unusual number of great pictures.—Jesse L. Lasky.

The public is demanding big pictures as never before and exhibitors should plan for them.—Sydney R. Kent.

The screen has passed the stage of imitation and must now look for creative efforts.—Paul Bern.

Reconciling art with the dollar sign is the director's task.—Robert Z. Leonard.

The New Year should be viewed with optimism, I am planning several features as well as comedies.—Mack Sennett.

A new type of western, containing more human interest, heart appeal and story details of the West, is coming.—Harry Carey.

A careful preliminary examination of the overseas markets is essential to the interests of the industry.—W. W. Hodkinson.

We will continue our comedies, as the diversified program has proved its merits.—Al Christie.

The greatest need is keen competition among exhibitors.—Harry M. Warner.

The education of the exhibitor is one of the most vital problems.—William S. Nigh.

In order to maintain quantity production the United States must hold the markets it has made for its pictures all over the world.—George E. Kann.

The public is now so "picture-wise" that it will have nothing but the best.—Carl Laemmle.

New production methods forced by the public will aid directors to realize the true psychology of the screen.—Robert G. Vignola.

The industry's future lies in the hands of the directors.—Wid Gunning.

A Correction

In an article last week quoting Mr. Aaron Fox's views on the value of advertising to both the exhibitor and the producer, Moving Picture World erred in identifying him as advertising and exploitation manager for the Fox Film Corporation. He is looking after the exploitation of the William Fox circuit of theatres.

"Turrible Tempests" Interrupt Progress of Illinois Meeting, Called for Work

"Three Musketeers'" Tirades Waste Exhibitors' Time in Peoria

"Self-love is like a
football filled with wind,
from which, when pierced,
terrible tempests issue forth."
—Zoroaster.

MY, what a treat—a jazz feast—it would have been for our ancient friend, Zoroaster, had he been able to project himself into the scene in Convention Hall! This Illinois State Convention of the Motion Picture Theatre Owners of America, held in Peoria on December 15, was served with a classic combining of all the elements of good drama, comedy, psychology and the subtle art of self-expoitation. The Society of Mutual Admiration, numbering three, known hereinafter as the "Three Musketeers," (with apologies to Dumas), was surely an object worthy of the emulation of the gods! Modern Americans would describe them as the three sharpshooters.

Jimmie D'Artagnan Walker, Sydney Aramis Cohen and Sam Porthos Berman furnished these factors of the diversion of the convention. It was blanket-like continuity. Every little or big individual who did not agree with them in every particular received a broadside—directly was treated to the sneer of insinuation. While their "one for all and all for one" swords clashed harmoniously in attacks upon the First National sub-franchise, it remained for D'Artagnan Walker to sputter out the end of a two hour speech with a characteristic medley of Billingsgate. Porthos Berman did a little promoting on the side.

Business Interlude

The members of the Illinois organization, to the number of about forty, who were footing the bills, by the way, found short periods between the three oratorical spasms for the transaction of the serious business of their convention. The meeting was called to order by President L. M. Rubens, of Joliet. Mayor Michel of Peoria greeted the delegates with a hearty speech of welcome. He informed the visitors that, officially and personally, he is opposed to Blue Laws and to censorship. Joe Hopp, a veteran exhibitor and a live-wire showman, made a very felicitious answer to the mayor's greeting.

Michel O'Toole, Scranton, Pa., was introduced by the president. He gave a talk on his experience as a newspaper man and a local politician in his native state and he was, as usual, constructive. Secretary J. B. Dibelka of the state association read a letter from an exhibitor in a town of 711 population. The letter stated that the writer was willing to do anything in his power to help along the organization. The secretary said he deplored the fact that this was the only answer he received to the hundreds of letters sent out to every exhibitor in the state asking them to attend the convention. Business should have brought them, but possibly they had no stomach for the campaign of vituperation by Walker and Cohen.

The Committees

The following committees were appointed by the president:

Organization: W. W. Watts, Springfield; Dee Robinson, Peoria, and J. J. Ruben, Aurora.

Ways and Means: K. Fitzpatrick, Chicago; William Cadoret, Kankakee, and Julius Lamm, Chicago.

Resolutions: W. D. Burford, Aurora; T. R. Yemm, Du Quoin, and John Silha, Chicago.

Amendments to by-laws: McElroy, Chicago; H. A. Arnold, Colfax; J. E. Condon, DeKalb; Harry Dittmer, Pekin; H. T. Loper, Springfield; Louis Frank, Chicago, and W. D. Burford, Aurora.

Cohen Kills an Hour

Aramis Cohen spoke as usual with an addition. He asserted that the M.P.T.O.A. had its inception in his mind when he came to the knowledge that "three people were making plans to monopolize the moving picture industry," and he realized that if they succeeded, his investment would not be worth 10 cents on the dollar. He said that there were only twenty-six persons present at the initial meeting. Here the speaker made mysterious illusions to mysterious messages conveyed to him in mysterious manners.

Then he said solemnly: "Information has come to me (of course it was through mysterious channels), that some trade papers are about to attack the leaders of its cause, but don't you be alarmed. The reason for such an attack is to be found in the fact that certain forces in the business feel that we have become too strong. They have influenced the attack. We are going along, however."

He did not say that the telling of the truth required no influence with conscientious men.

Referring back to the quotation from Zoroaster, it is but just to report here that Aramis claimed all the credit for the removal of the 5 per cent. tax on rentals for his organization. He said that "Congress has no sympathy for the producers." and he made it possible for his hearers to visualize, always taking his word for it, how President Harding, Senators McComber, Smoot and other solons fell on the necks of the Three Musketeers when the latter condescended to call upon them in Washington, and told them they could have anything their martial souls desired.

Having settled the real reason for the removal of the tax, at least to his own satisfaction, Cohen branded any other statements about it as "wild publicity stuff." Incidentally, he was modest enough, or at least seemed to be, to disclaim any desire for credit in the matter and in this he is very wise indeed as developments will demonstrate. Cohen referred to the First National contract as a "burglar's license" and called the exhibitors "fools" for permitting such a condition.

"The time has come in the moving picture business," Cohen said after much soft voiced talking, "for the circus men to get out and the real substantial business men to take hold. The purchasing power of the moving picture industry is now placed at $800,000,000. The theatre owners represent the substantial part of this. The balance is publicity and water." He left out the oratory as unimportant and he was right.

Incidentally, the speaker dismounted from his high horse of idealism long enough to tell the need of ordinary coin of the realm in his national headquarters. These trips are costly.

D'Artagnan Walker and Porthos Berman, parked in different corners of the room, led in the ensuing applause.

Back to Real Business

After the lunch and recess, the committee on organization reported through Chairman Watts in favor of stimulating new membership by the adoption of a zone system. Mr. Watts intimated that

Santa Claus these days comes out of a vault instead of the conventional chimney. Anyway that's what Santa Claus Pollard, Pathe comedian, says, and so does Marie Mosquini, who saw him come out of one

there was too much of the "Let George do it" idea among the exhibitors, and that, in view of the necessity for intensive organization, the committee had reached this agreement. The report was adopted and the organization committee was retained to perfect the zone system idea.

K. Fitzpatrick, chairman of the ways and means committee, reported that there were no funds in the treasury with which to meet the expenses of the convention—$100. He said it was the sense of the committee that such members as were behind in their dues and who were present should pay up. This plan was adopted, after Secretary Dibelka explained that individuals in the executive committee had made personal advances during the past months in order to meet the organization's running expenses. The response to the committee's suggestion, which was adopted, was whole-hearted, many of the exhibitors admitting that their failure to pay dues up to this time was due to personal negligence, a fault which each of us is guilty of now and then.

Silha Brings Laughs

A resolution was adopted demanding that all film exchanges operating in Illinois be notified that the state body is opposed to the renting of drama films to schools, churches and civic bodies in competition with the regular exhibitor. John Silha, the genial president of the Chicago branch, M.P.T.O.A., furnished a real opportunity for an honest laugh when he related the story of a church exhibiting a First National picture and giving an oyster stew to boot—all for 20 cents.

After considerable discussion a resolution was adopted, pledging the members of the organization to discourage the percentage engagement of pictures. This discussion was entered upon eagerly by many of the delegates, and brought out the fact that even in the same sized community there was decided difference of opinion as to the percentage plan.

MARY WYNN
A protégé of J. L. Frothingham, looks over the Top o' the World (Moving Picture World) and sees a bright future ahead in the year 1922

The organization went on record as pledging its undivided support to the national body in its efforts "to curb the unfair practices of producers."

The Kineto Movie Chats to be produced under the auspices of the national organization and distributed through the Hodkinson branches were discussed at length and a resolution was introduced pledging them to substitute the single reels for such as they are now using. Fifty per cent. of the net receipts derived from booking dates will be turned over to the state organization. A part of the total profits will be used to maintain and sustain the national organization.

It was voted to hold the next state convention in Chicago, in April, 1922, the date to be chosen by the executive committee.

The Musketeers Bow In Again

When a resolution was introduced pledging the support of the organization to a film trade circular, Porthos Berman thrust his plump form forward and yelled: "Gratitude." Of course, it seemed to be a spontaneous movement on his part. It was also spontaneous in Toledo.

Al Treamer, president of the Nebraska organization and Charles T. Sears, president of the Missouri organization, made addresses to the convention. They both expressed the opinion that with proper organization the exhibitors' organizations everywhere should have a voice in all things relating to their business.

Enter D'Artagnan Jimmy

At the close of a speech from Charles T. Sears, the atmosphere of the meeting was warmed up nicely for the introduction and reception of the hero of the plot—D'Artagnan, who, up to this time, hid modestly in one corner of the room and was not heard from, with the exception of vociferous handclapping in support of his two employers. We forbear from reporting completely the many witty sayings which this astute politician and quick manufacturer of satire, and smart feller, attributed to his pals, Sydney Cohen and Sam Berman. In order to keep the record straight, it might be well to mention here that Syd exercised the same prerogative and told the crowd about the many devilishly funny things that Jimmie had said in the course of their joint career as employer and employee.

D'Artagnan endeavored to make it very plain at the start that he had no selfish interest or motive in the pursuance of the activities of the M.P.T.O.A. He said he had no financial interest. He didn't mention heavy counsel fees. He was enthusiastically carried into the game (the picture business) when he heard the story of sorrow as presented by—who do you think?—Aramis and Porthos! D'Artagnan then began his stock vituperative onslaught against First National and the much-discussed and well worn franchise contract blank, which he waved incessantly. It was a dizzy analysis of the franchise.

Although at the outset D'Artagnan wished to make it clear that the personality angle was far removed from his mind and that his acquaintanceship with film men was decidedly small, during the slaughtering of the franchise contract blank he stated that J. D. Williams in person had made the statement, at a time not long ago, that 2,000 legitimate First National Franchise holders were members of the M.P.T.O.A., were ready to follow the dictates of himself, and that at a snap of his fingers he could use this influence to smash—who?—the M.P.T.O.A.?—No!—Cohen! He openly accused the First National of "fear" or "contempt" in their refusal to meet him and the redoubtable Cohen and Berman.

The mental agility of D'Artagnan may be judged from the following two paragraphs in which he turns a dashy somersault and prepares for the future. Each paragraph represents a sentence and the sentences followed each other consecutively in his speech.

"Schwalbe and Williams would take your money and double it over your fingers and short change you when handling it."

"Should First National correct these abuses we would shout their praises from the housetops."

And yet, another little paragraph which was mysteriously uttered with fine forensic effect: "If they only knew, they are closer to jail than they may think." ("they" meaning Schwalbe and Willams.) It may be necessary to get a search warrant and go in and get them. They want to lookout if they only knew it." D'Artagnan made this statement, looking suggestively at the representatives of the press. These gosh awful hirelings smiled sweetly.

"Subsidized Rats"

D'Artagnan Walker did not make evident the fact that his own football had been pierced until he had shot his last firecracker in the direction of First National, and wended his way of malignment to Moving Picture World, its business methods and its editor. With characteristic oratorial effect he invited his listeners to "take the cotton out of your ears" for now he really had something to say. He poised his figure on tiptoes and proceeded to call the editor of Moving Picture World "either a liar or mentally unfit." It may be remarked that just prior to this attack Porthos had denounced the trade paper editors, with a single exception, as "subsidized rats." D'Artagnan, piqued and with the wind from his pricked football still whistling, further declared that the editor was "a kept man of the producers" and that he wanted to brand him again as a "faker."

Jimmy, you see, doesn't like him a bit. He won't play politics for Jimmy. He prefers to tell the truth.

Referring to the mysterious and anonymous communications which D'Artagnan and Aramis hinted at so many times in

(*Continued on page* 1042)

The Public Is Demanding Big Pictures and Exhibitors Should Plan for Them

NEVER before in the history of this industry has the American public been shopping for good pictures to the extent it is now. The day of "Let's go to a movie!" has gone. "Let's go and see 'The Affairs of Anatol,' or 'The Sheik,' or 'Fool's Paradise'" is taking its place. The public of today is a wiser public than it was a few years or a year ago.

Some people unthinkingly declare that this is due entirely to the fact that money is tight. This is not altogether correct, for last year—in a "period of depression," mind you—more box-office records were established than ever before. These box-office records were made by big pictures, and the only conclusion to draw is that the public would rather see one big picture—and will pay more money to see it—than it would to see three weak pictures. It is a question of how much they can get for their money; if they get their money's worth they will pay for their entertainment gladly and in great numbers.

But there is another reason for this "show me" disposition. That is, people have learned that whereas a short time ago the really big pictures were rare as wild flowers in December, today they are actually numerous. This shopping for pictures has passed on as a habit to the exhibitors. They have found that little pictures will no longer attract crowds.

The New Problem

Thus the problem of the exhibitor has become at the same time both simplified and complicated. It has become simpler, because in the picture market he is being offered an ever-increasing supply of big pictures to satisfy the growing demands of his patrons. It has become more complicated for the plain reason that the big picture—the picture that the public now demands—costs more money to produce than the little one, and consequently it necessarily costs the exhibitor more money in rentals.

Let us look for a moment at what some of our big pictures have done at the box-offices during the past few months. I mention, of course, only Paramount pictures, for they are the only ones I am directly interested in or of which I have definite knowledge. Cecil B. DeMille's "Forbidden Fruit," one of the finest, biggest and most costly productions we ever released, smashed records right and left. We followed it up with Mr. DeMille's "The Affairs of Anatol," with its twelve stars and lavish production of a great story. Released day and date, immediately following a tremendous smash of national advertising, in more than 200 leading theatres, it has set up new records of attendance and receipts in hundreds of houses. Then came "The Sheik," which in nearly every instance is surpassing the remarkable record of "Anatol."

Now and then an exhibitor has written in that he failed to make money with one or another of these big productions. Granting that he had good weather and other local conditions were favorable—did he advertise properly? Did he apply sufficient sound exploitation? Did he raise his admission prices to a figure that the public would gladly have paid, even expected to be asked to pay? Did he create the proper public respect for his big picture?

If he can answer those questions honestly in the affirmative there is something wrong with that exhibitor's management. And I think I know what his chief trouble is. He is carrying too much overhead. He is giving his people too much stuff

SIDNEY R. KENT

that they don't care about, and as a result he is not giving them enough of what they really want. Except in the big downtown houses in the larger cities where audiences are transient, it is a waste of money for an exhibitor to try to run a glorified vaudeville show. Picture fans want good pictures and that is the primary reason for their patronage of the picture theatre. If they wanted vaudeville they would seek a vaudeville house.

I venture to say that in 95 per cent. of the cases where exhibitors are not getting a proper return on their investments it is on account of the conditions I have cited above. As to the other 5 per cent., I bow to their knowledge of local conditions which I do not possess.

Big Paramounts

The day of the big picture is here. There are a lot of them and there are going to be more. We have seen "The Affairs of Anatol," "The Sheik," "Get-Rich-Quick Wallingford," "Deception," "The Great Moment," "Experience." And we have on hand "The Little Minister," "Saturday Night," "Fool's Paradise," "Miss Lulu Bett," "The Husband's Trademark," "Just Around the Corner," "Boomerang Bill," "The Law and the Woman," "Forever," "The Champion," "Three Live Ghosts," "Moran of the Lady Letty," "The Man from Home."

With the public demanding big pictures, and with a truly remarkable supply of big pictures ready to satisfy this demand, the question naturally arises as to what the exhibitor plans to do for the distributor who does not want to put his big productions into legitimate houses. It is obvious to all that the backbone of the picture industry is the picture theatre, and unless the picture theatre is prosperous the rest of the industry must suffer. But in the coming year the prosperity of the theatre will depend on the manner in which it handles the big pictures.

Underselling Also Fatal

Is the exhibitor doing the right thing by himself, the producer and his public if he handles a picture like "Fool's Paradise" on the same basis that he shows a small picture? He is not—for a number of reasons. In the first place, the public doesn't expect him to. If the exhibitor respects his big pictures and shows that respect through increased prices, increasing advertising and a longer run his public will reflect that respect by increased attendance. If the exhibitor does not get the money, through increased admission prices and a longer run, he is not offering encouragement to the producer to make more big pictures. And at the same time he himself is losing actual money at the box-office.

Underselling one's product to the public is just as fatal as overselling it. And underselling not only effects a distinct loss at the box-office, but it also means loss of prestige to the picture before it has a chance to establish its worth in the public mind.

If the motion picture exhibitor is to get the maximum of benefit from the big pictures offered him this coming year he must have a pliable policy both as to admission prices and as to length of run. If exhibitors have a policy which will enable them to get the full benefit from big pictures, they need have no fear of distributors putting the big attractions into legitimate houses, for then the picture theatre will be able to absorb the biggest picture ever made.

Sidney R. Kent

General Manager, Department of Distribution, Famous Players-Lasky Corporation.

Senator Reed Smoot's Letter

REED SMOOT, UTAH,
CHAIRMAN.

United States Senate,

COMMITTEE ON
PUBLIC LANDS AND SURVEYS.

December 16, 1921.

Mr. William A. Brady, President,
National Association of the Motion Picture Industry,
1560 Broadway,
New York.

Dear Mr. Brady:

It has just come to my attention that one of several hundred formal letters bearing my signature and acknowledging communications which thanked me for my work in bringing about a repeal of the five percent film rental tax, is being given wide publicity, apparently for personal advantage or for the purpose of furthering factional advantages, by one of the several hundred individuals to whom the same letter was sent.

The assistance I received from you and your associates in the National Association of the Motion Picture Industry was invaluable, and the facts and convincing reasons you set forth assisted greatly in winning the very close fight in Committee.

I do not recall any detailed information received from anyone representing the motion picture industry, other than yourself, Mr. Saul Rogers, and Mr. Jack Connolly, either before or during the hearings and final action on this tax.

Sincerely yours,

Reed Smoot

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The Document That Settles the Dispute as to Whom Credit for the Repeal of the Film Rental Tax Is Rightfully Due

Truth About the Film Rental Tax Repeal Is Found in Letter from Smoot to Brady

ANY doubt about who won the 5 per cent. film rental repeal has been removed by a letter to William A. Brady, president of the National Association of the Motion Picture Industry, from Senator Reed Smoot of Utah.

In this letter Senator Smoot states that he cannot recall having received any detailed information either before or during the tax hearings from anyone representing the motion picture industry other than President Brady, Saul E. Rogers, chairman of the association's taxation committee, and Jack S. Connolly, Washington representative of the association. He says also that a formal letter, one of many bearing his signature and acknowledging thanks for his work in connection with the tax repeal, has been given wide publicity, "apparently for personal advantage, or for the purpose of furthering factional advantages, by one of several hundred individuals to whom the same letter was sent."

Senator Smoot's letter to Mr. Brady was inspired by the Senator's discovery of the use to which one of the formal letters he refers to has been put. He says in the Brady letter that invaluable assistance was rendered by President Brady and his associates in the National Association of the Motion Picture Industry, and that the facts and convincing reasons set forth by them assisted greatly in winning the close fight in the committee.

Senator Smoot's letter definitely lays the dust cloud that was raised by the widespread publication of the formal and routine letter he refers to as having been sent out from his office and bearing his signature. The letter follows:

"It has just come to my attention that one of the several hundred formal letters bearing my signature and acknowledging communications which thank me for my work in bringing about a repeal of the five per cent. film rental tax, is being given wide publicity, apparently for furthering factional advantages, by one of the several hundred individuals to whom the same letter was sent.

"The assistance I received from you and your associates in the National Association of the Motion Picture Industry was invaluable, and the facts and convincing reasons you set forth assisted greatly in winning the very close fight in committee.

"I do not recall any detailed information received from anyone representing the motion picture industry, other than yourself, Mr. Saul Rogers, and Mr. Jack Connolly, either before or during the hearings and final action on this tax."

When asked to comment upon the letter from Senator Smoot, Mr. Brady said:

"I have no comment to make. The letter speaks for itself."

President Brady, Chairman Rogers and Mr. Connolly were in sole charge of the 5 per cent. rental tax repeal campaign in behalf of the National Association. For several months they were in constant touch with Senator Smoot and other members of the Senate Finance Committee, the House Ways and Means Committee and the Joint Conference Committee of the Senate and House. It was they who secured the cooperation of Senator Smoot and who induced him to champion the cause of the industry at a time when all would have been lost without such aid. Their efforts were augmented by excellent team work by executives of several of the National Association's company members.

Mr. Brady divided his time between New York and Washington for several weeks, sacrificing his own personal business to the demands of the situation. If the real inside story of the rental tax repeal is ever written, the facts will come from William A. Brady, for he is the one man in the industry who knows them at first hand.

E. J. O'Toole announced that he had secured Senator Smoot's spoken permission to publish his letter of thanks, the same one referred to by the Senator in his letter to Brady. He says also that he is willing to let the claims stand as results are the important thing. It is generally agreed that the result is the important thing but in view of the claims made the industry is entitled to a clear record.

Deeds and Not Words to Be the Rule in Ohio, President Smith Tells Exhibitors

MARTIN G. SMITH, president of of the Motion Picture Theatre Owners of Ohio, 519 Main street, Toledo, O., sends the following to Moving Picture World:

"The exhibitors of Ohio answered the call for an all-Ohio State organization. Every exhibitor received two letters at intervals, descriptive of the object and purpose of the convention. They were familiar with the details of the business at hand. Almost two-thirds of the theatres of Ohio answered on two separate postcards, giving authority to proceed with plans as outlined. One negative answer only was received. The balance were 'yes' and most of them emphatically so. Many supplementary letters were of the same trend.

"Fourteen Congressional districts of the twenty-two in Ohio were represented in person by exhibitors, from as far away as the northeastern border and down along the Ohio River, 250 miles away from Toledo. It was a representative gathering, with no outside entertainment attractions as are usually staged at such gatherings—it was purely a business proposition.

"The exhibitors who responded by mail, or in person, meant business and the officers elected interpret this attitude as a mandate to function without delay by deeds and not with words.

"I personally so interpret that mandate and feel a corresponding responsibility as president of the Motion Picture Theatre Owners of Ohio, honored as the unanimous choice of the Toledo convention of December 12 and 13 when the merger of the two former state bodies was accomplished without a discordant note. This mandate I also interpret means that past difference, both personal and sectional, must be forgotten—there must be no north, no south, no east, no west; our problems are state-wide. Ohio must be solidly organized from Cincinnati to Conneaut—and from Bridgeport to Bryan—including every intervening county and legislative district—thus insuring Ohio's hearty co-operation with National President Sydney S. Cohen and the officers of the Motion Picture Theatre Owners of America, and thus assist materially in finishing the business in hand at Washington. We take it that no exhibitor can be unappreciative of what has been recently accomplished at Washington in the repeal of the 5 per cent. film tax and the 10 per cent. tax on admissions of 10 cents.

"In conclusion, to the exhibitor who asks: 'What are you going to do for us?' we simply say—first, enroll your theatre as a member, and our slogan being 'an injury to one is the concern of all,' we will try to take care of you as one of the exhibitor family. Conditions of membership will be known to every exhibitor shortly, and in the meantime all inquiries will receive prompt attention from this office. We are working hard to clear up the mass of correspondence and details incidental to the convention and soon will be able to function 100 per cent."

Lupino Lane Made One of William Fox Stars

In accordance with news forecasted more than a year ago, William Fox announces the accession of Lupino Lane, England's well liked comedian, to the ranks of Fox stars. Lupino Lane has completed his theatrical engagements in the East and has left for California, where he will start work on his first William Fox production on January 1.

Former Realart Department Managers Making Connections for Coming Year

CONSOLIDATION of Realart with Famous Players-Lasky, begun last week, is expected to be completed by the end of the month. The entire Realart sales staff, except the managers, has been reelased.

Famous Players- Lasky has assumed charge of sales and contracts and the booking records of Realart are now being incorporated with those of the parent organization.

Several of the home office departments, including those of the supervisor of contracts, purchasing agent, advertising manager and sales statistics also having been temporarily transferred.

One of the managers, Walter R. Scates of Boston, has been given a place in the Famous Players-Lasky organization. He will have the Boston office. Messrs. Levine and Bullwinkle, his oldest salesmen, have entered the employ of First National in Boston territory.

President Morris Kohn is delaying development of his future plans until after the transfer of Realart has been completed. Report has it that J. S. Woody, general manager, is contemplating the formation of a partnership, the details of which will be announced after the first of the year.

Dario L. Faralla, assistant treasurer, expects to be busy for some time closing the Realart books and will not do his planning for the future until that work is finished.

Jay A. Gove, assistant manager, says exhibitors are co-operating enthusiastically with January bookings, which are expected to make next month's rentals among the largest in the history of Realart.

John N. MacMeekin, special representative, is reported to have signed up for special work in connection with the sale of "Foolish Wives."

Floyd Lewis, St. Louis manager, is in New York on a private mission which he expects will result in a new business connection. J. B. Reilly, manager in Cleveland, was at headquarters for a day last week.

L. F. Guimond, advertising manager, is temporarily helping Jerome Beatty of Famous Players-Lasky. Messrs. Karpen and Juergens and Mrs. Cole of his department have not yet made new connections.

Sherman T. O'Brien, Omaha manager, is considering returning to Minneapolis, his home, to accept a managerial position. James Hommel, manager at Pittsburgh, has not decided which one of several propositions to accept. L. W. Kniskern, supervisor of contracts, is renewing old acquaintances in the film district.

The following managers have not established new connections so far as their friends in New York have been advised: [illegible]en F. Simpson, San Francisco; Oren F. [illegible]dy, Los Angeles; Paul R. Aust, Seattle; David R. Blyth, Denver; Harry W. Willard, Chicago; Ralph B. Quive, Detroit; Mark Goldman, Cincinnati; Louis Reichert, Washington; Melville E. Maxwell, Minneapolis, and Lester W. Adler, New York.

Harry E. Lotz, Buffalo manager, on a recent trip, stopped off in New York long enough to say that the future looked rosy. M. A. Tanner and J. W. Thornton, assistant managers at Kansas City and Philadelphia, respectively, are supervising the transfer of their offices to Famous Players-Lasky.

Alan D. Marr of the home office sales department will join the Arthur S. Kane Corporation January 1.

R. Kershaw Elected Head of Manitoba Exhibitors

R. Kershaw, one of the pioneer exhibitors of Winnipeg, was unanimously re-elected president of the Manitoba Motion Picture Exhibitors' Association at the meeting of the organization in Manitoba Hall on December 15. W. S. Jones, local manager for the Associated First National, was the unanimous choice for the vice-presidency, replacing Milton Milligan, another local exchange manager. F. R. Hyde was re-elected treasurer of the organization for 1922.

The annual general meeting of the Manitoba exhibitors will be held in Winnipeg next February during the annual Winter Carnival. As in previous years, it is expected that exhibitors from all parts of the three Prairie Provinces will attend in order to enjoy the special entertainment program which is invariably provided.

Progress of Illinois Meeting Interrupted

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their talks, it is interesting to know where Jimmie obtained the information that there were very few subscribers for MOVING PICTURE WORLD among the exhibitors of the country. Jimmie! Let's hope the rest of your mysterious sources of information are more reliable than the one from which you obtained the information regarding the subscription list of MOVING PICTURE WORLD.

The MOVING PICTURE WORLD, says Jimmy, is "getting money for printing ads for you to read." Somehow, Jimmie discovered this fact, and MOVING PICTURE WORLD frankly admits that its advertising is paid for, but its editorials and news columns can't be bought by any man alive. People pay money to reputable journals for advertising when they know those journals are read by the people they desire to reach and Jimmy advertises us so much that we hate to have to smite him

Walker's mode of attack, apparently, was not appreciated by his hearers, and the further he went in his course the louder his voice became and the more he gestured and the redder he got, until he finally spluttered out like a dying candle. A fatter man would have been in danger of apoplexy.

Aramis and Porthos, parked in different corners of the room, led in the round of applause that greeted the extinction of Walker.

Back to Business

In answer to a roll-call for First National franchise holders present, as suggested by John Silha, several assented by raising their hands. Those present, by a unanimous vote, expressed their support of the demand made by the national association for the investigation of the business methods of the Associated First National Pictures, Inc.

The following are those who attended luncheon at the Hotel Sherman in honor of President Cohen and Senator Walker:

Drake Amusement Co.—H. Kahn, D. J. Chrissis, Andrew Cuser, Axel Lindskog, R. J. Delley, H. Lutz, M. Taub, O. J. Treulich, C. P. Lautenslager, A. A. Kaplan, H. H. Kopald, I. Teacher, Frank Siem, J. R. Kallal, Philip Frank, Arthur J. Haley, Max Hyman, Arnold C. Ottmann, I. J. LaRose, Samuel Abrahams, Henry E. Newell, Lester Retelim, James B. Dibelka, Brunhild & Young—Julius Lamm, J. J. Sampson, Henry Goldson, S. H. Selig, Michael Siegel, Joseph Hopp, Louis H. Frank, John Silha, Louis Fichtenberg, William Junius, Aaron Saperstein, Sol Fichtenberg, Thos. A. Murray, Sam Katz, Hymen M. Schwartz, H. D. Koffman, George D. Hopkinson, Henry Von Meeteren, Mr. & Mrs. Sam Rabinovitz, Nathan Rabinovitz, Mr. & Mrs. James Stepanek, Bud Stepanek, L. Siegel, A. Powell, E. J. Krug, Paul H. Bush, F. Earl Gottner, J. A. Salter, Ralph Simmons, T. Greenwood, Theo. L. Hays, Stuart Gould, Lawrence E. Goldman, Sam Berman, M. J. O'Toole, Francis Holley, Charles T. Sears, Fred C. Seegert, L. M. Rubens, Frank Thielen, W. D. Burford, J. J. Rubens, Joe E. Tabor, Frank Koppelberger, James J. Hoffer, W. A. Steffes, A. R. Pramer, J. Catlow, C. W. Hall, J. Cubberley, William J. Sweeney, Senator J. J. Walker.

The following are those who attended the convention at Peoria:

Bert Norton, Mrs. & Mr. Ben Rovin, W. W. Watts, H. T. Loper, Gus Kerauter, L. A. Burnstine, Geo. E. Koehn, M. J. O'Toole, Bert Lauber, G. M. Luttrell, C. A. Gerard, Wm. R. Wyatt, W. E. Barricklow, J. B. Ross, J. K. O'Neil, Elmer B. Ramsey, J. E. Candan, Ben L. Berne, Steve Bennis, A. C. King, H. A. Arnold, T. E. Yemm, W. D. Burford, J. J. Rubens, E. E. Alger, Wm. McNamar, Wm. H. Cadoret, L. M. Rubens, Chas. J. Law, Glen W. Reynolds, Raymond Schneider, Bradford Brayton, P. B. Herbst, Harry Dittmer, Maurice S. Carlson, Evert R. Cummings, Sam Robinson, R. B. Francis, H. D. McNally, H. Weisbrink, Dee Robinson, A. W. Szold, Frank Wooley, J. Lamm, C. P. Lautenslager, Joseph Hopp, James B. Dibelka, Louis H. Frank, John Silha, S. Rabinovitz, Charles T. Sears, Geo. D. Hopkinson, Reid Yemm & Hayes, Benton Amusement Company, Wm. J. Sweeney, B. McElroy, K. Fitzpatrick, H. J. Wayman, Stuart Gould, A. R. Pramer.

John M. Stahl has secured Irene Rich, formerly Will Rogers' leading lady, to play an important part in "One Clear Call," the Frances Nimmo Greene story which he is now producing. Miss Rich has just finished in "The Strength of the Pines,' 'starring William Russell.

Form Independent Screen Artists Guild to Prevent the Cheapening of Pictures

TYPIFYING the spirit of unselfish co-operation between the producers and exhibitors which has been gaining ground lately with gathering momentum, the Independent Screen Artists' Guild was organized December 15 at a history-making meeting in the Ambassador Hotel in Los Angeles. The charter members consist of forty-five independent producers, stars and directors, headed by Norma Talmadge and Charles Chaplin, and it has for its object tne establishment of direct relations between the Los Angeles studios and the 18,000 theatres in the United States.

Fear Cheapening

The guiding motive in the formation of the guild was the prevalent belief that the threatened cheapening of the quality of photoplays through the forced lowering of production costs could be obviated by a concerted action for more efficient production methods.

An appeal has been issued by the new guild to the independent theatre owners of the United States to set aside the week of February 18 for the simultaneous presentation throughout the country of the latest big photoplays of the independent stars and producers. The members of the organization have pledged themselves to appear in person in as many of the theatres of the country as possible, for the purpose of "appearing before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts."

Immediately following the meeting formulation of plans was begun, with the object of making the week of February 16 a huge success and of interesting the exhibitors throughout the country in the association. The charter members of the guild will extend invitations to other independent stars and producers to join the organization as soon as it completes its future plans.

At the initial meeting in the Guild Hall of the Ambassador Hotel, the following producers, stars, directors and other persons prominently identified with the industry were present:

Producers: Joseph M. Schenck, Thomas H. Ince, Mack Sennett, J. L. Frothingham, Allen Holubar, J. Parker Read, Jr., Maurice Tourneur, Jack Coogan, Sr., Marshall Neilan, R. A. Walsh, Louis B. Mayer, John M. Stahl, Col. William N. Selig, Sol Lesser, Al and Charles Christie, Sam Rork, Richard Walton Tully, King Vidor, B. P. Schulberg, H. O. Davis and Gus Ingliss.

Stars: Norma and Constance Talmadge, Charles Chaplin, Katherine MacDonald, Anita Stewart, Dorothy Phillips, Jackie Coogan, Buster Keaton, Miriam Cooper, Florence Vidor, Carter De Haven, Flora Parker De Haven, Colleen Moore, Mabel Normand, Marcia Manon and Phyllis Haver.

Directors: James Young, Sidney Franklin and Hobart Henley.

Some of the other prominent invited guests were Al Lichtman, Mrs. Margaret Talmadge, Natalie Talmadge Keaton, Rudolph Cameron, Jack Morrell, M. C. Levee, John McCormick, E. V. Richards, Julian Saenger, Lou Anger, Motley H. Flint, vice-president of the Los Angeles Trust and Savings Bank, and J. D. Williams.

The purposes and aims of the Guild are explained in the following proclamation proposed by Mr. Schenck and unanimously adopted at the meeting:

"Be it known by these presents, that we, independent producers, directors and stars of that mystic realm of filmland, do hereby issue to the great American public our most hearty Christmas greetings and best wishes for a happy New Year.

"Furthermore, by this proclamation we desire to inform all good patrons of the new art of the cinema of our earnest desire to provide for them during the coming New Year, amusement feasts greater than any they have ever enjoyed before.

"There be those among us who wear cap and bells; there be those who seek to entertain while they instruct. Others there are who sit at the feet of the mighty and are known to the far corners of the earth. One and all we bespeak the kindly attention and consideration of the public during the coming year 1922.

No Conflict with Other Arts

"In the court of the arts of painting, sculpture, music, literature and drama, we of the cinema are comparative newcomers. We seek to usurp none of the older arts, but to call them to our aid in order that the public may profit. The great public which has succored the older arts can aid our newer art, too.

"We appeal to the public to continue their patronage of this new art so that it may progress and not retrograde. We appeal that the worthy may survive. That the photoplay of moral theme and artistic merit may reach greater heights.

"In return, we, independent producers, directors and stars, on this fifteenth day of December, in the year of our Lord nineteen hundred and twenty-one, have formed an organization which shall be known as the Independent Screen Artists' Guild, whose purpose shall be an undying effort to please the public and justify the confidence which has been reposed in us.

"Let all be apprised that it shall be the sincere endeavor of the Independent Screen Artists' Guild to make bigger and better photoplays during the coming twelve months, and to aspire in all we do to surpass that which we already have done, to the end that our public shall benefit thereby.

Appeal to Exhibitors

"As evidence of the desire of the Independent Screen Artists' Guild to give of its best, its members therefore do propose to the independent theatres of America the national, co-operative exhibition of Guild's finest motion pictures.

"It is the independent theatre owner in every city who makes it possible for us to further advance the art of the cinema by allowing us to produce our photoplays in our own studios, unhampered by any restriction. It is our public which makes it possible at the box office for theatre owners to so support the producers, stars and directors.

"We wish by our direct relations with the theatre owners to eliminate the profits of the middleman and Wall Street, with the result we may be able to put our entire effort into making finer pictures with a saving to the public at the box office.

"The Independent Screen Artists' Guild, therefore, proposes as a tribute to the independent exhibitors and our public who have so nobly fostered our desire to advance the art of the screen, that the week of February 16 be set aside for the purpose of presenting simultaneously throughout the United States our greatest screen efforts, upon which we have toiled unceasingly many months.

First National Aids

"The Independent Screen Artists' Guild announces to its public that it has accepted the offer of co-operation extended by J. D. Williams, manager of Associated First National Pictures, Inc., an organization composed of 3,500 independent exhibitors, which, since its inception, has faithfully and successfully fostered the efforts of the independent producer, director and star.

"Besides these 3,500 theatres, welded in First National's great chain, we invite every independent theatre owner in the United States to assist us to join personally with them in the desire to simultaneously lift its burdens from a care worn world.

"We, the Independent Screen Artists' Guild, do hereby pledge ourselves to devote the week of February 16 to our public, and throughout the United States we will appear before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts.

"In testimony whereof, we hereby append our seals, and signatures."

Globe Productions Asks Court to Restrain Gates and Rock from Suing Tiffany in Name of Firm

A NICE case of disputed authority is disclosed in an action instituted in the New York Supreme Court by the Globe Productions, Inc., of 220 West Forty-second street, against Henry L. Gates, writer and author of 2 West Sixty-seventh street, and Allan Rock, exploiter of motion picture stars. The action out of the ordinary seeks no damages, but merely seeks to compel Gates and Rock to refrain from bringing suit against the Tiffany Productions, Inc., in the name of the Globe Productions, Inc.

The action of the Globe concern, according to the affidavit of Herbert E. Cronenwith, its president, recites that when the Globe was incorporated Cronenwith invested $13,500 and received 135 shares of its stock and the presidency of the concern, two shares went to Gates, with the vice-presidency, and one share to Rock, who was made secretary. Cronenwith declares Gates and Rock never paid for their shares, and that it was mutually agreed they were not to "come into their privileges as officers until they had paid for the stock." On April 26 last, Cronenwith says, Gates resigned as vice-president of the newly-formed corporation, and in this letter of resignation, a copy of which is attached to the papers, Gates stipulated that he also resigned all interest he might have in existing contracts "between me, or the Globe Productions, Inc., with Robert Z. Leonard and Mae Murray, or with Pathe Exchange, Inc., or the Associated Exhibitors, Inc."

Cronenwith says the Globe concern was organized with a capital stock of $200,000 to produce motion pictures, and more particularly the picture "Peacock Alley," with Mae Murray in the star role, and her husband to have charge of the production. This particular enterprise, Cronenwith says, did not materialize and "Peacock Alley" was produced by the Tiffany Productions, Inc., which, he said, had the right to present it.

Without the knowledge or consent of the Globe corporation, Cronenwith alleges Gates and Rock brought suit in the name of the Globe Productions, Inc., against the Tiffany Productions, Inc., and Miss Murray and Leonard seeking $50,000 damages for alleged breach of contract.

It was alleged in the papers in this action by Gates that he was vice-president of the Globe corporation, although it is alleged he had resigned in April last, several months before the suit. Cronenwith says he had no right or authority to bring this suit in the name of the Globe concern, that it left this concern liable to suits for counterdamages and that on November 23 last when he heard of Gates' conduct, he hurriedly called a meeting of the board of directors of the Globe, which repudiated his action, condemned him for so doing and resolved that his action in using the Globe name to bring the suit be brought to the attention of the proper authorities.

It is charged against Rock by Cronenwith in his affidavit that on November 7 he took possession of certain books and contracts belonging to the Globe Productions, Inc., and has refused demands of the company that he return them, and Cronenwith seeks to have the court compel Rock to surrender them. Gates in his suit charged Mae Murray and Leonard with breach of contract in the "Peacock Alley" production, and the Tiffany concern with enticing them into so doing.

Melford Coming to N. Y.

George Melford, Paramount producer, having completed "Moran of the Lady Letty," featuring Dorothy Dalton, is on his way to New York, accompanied by Mrs Melford.

Rapid Progress on Convention Plans

PLANS are rapidly moving forward for the annual convention of the Motion Picture Theatre Owners of New York State, in Albany, on February 14, 15 and 16. Following three days spent by George Roberts and Samuel Suckno, of Albany, in New York City, conferring with President Charles L. O'Reilly of the state association, President William Brandt of the Theatre Owners Chamber of Commerce and others, the Albany managers' association held a meeting last Friday afternoon, and chose the following as chairmen of the respective committees: Entertainment, O. H. Stacy; program, Harry Helman; printing, Fred Elliott; ball, Samuel Suckno; music, Harry Lazarus; banquet, William Berinstein; publicity, Fred Elliott.

All members of the Managers' Association of Albany will constitute the remainder of all committees, thereby assuring 100 per cent. cooperation. Business sessions will be held at the Hotel Ten Eyck between 10 and 4 o'clock each day. It has been decided to eliminate the trip to the General Electric Company's plant in Schenectady, it having been figured that this would consume at least seven hours. The convention will be first, last and always, according to those in charge, one of business. Aside from the evening entertainments the only diversion during any of the three days will be afforded in a trip through the State Capitol.

A committee consisting entirely of women, made up of wives of managers of Albany's theatres, will be formed next week for the purpose of entertaining all women attending the convention. There will be automobile rides, luncheons, as well as a dinner on the second day.

The Movie Ball, which will be held on the night of the second day of the convention, will have as one of its features an orchestra and band of not less than sixty pieces. There will be no intermission between dances, thirty pieces of music alternating. Personal appearances by Mae Murray, Eugene O'Brien, and other stars who will be working in the East in February, were assured Mr. Roberts while in New York. Not less than $1,500 will be spent in decorating the huge armory for the gala event of the convention.

Mayor-elect William Hackett has been selected to open the convention. All sessions will be held in one of the large private ball rooms of the Hotel Ten Eyck.

At the banquet on the closing night of the convention, held on the roof garden, there will be at least a dozen speakers. These will include Sydney S. Cohen, president of the national association; Dr. Francis Holley, Senator James Walker and others.

As president of the state association, Charles L. O'Reilly will preside. There will be reservations for not more than 450, which means that those contemplating attending should lose no time in making their reservations.

All exchanges in the state will work with the committee on arrangements in advertising the convention to the limit. The exchanges will be located in the tea room of the hotel. Samuel I. Berman, secretary of the state association, will have this in charge. There will be a souvenir program in connection with the ball. Work on this will begin next week.

It is expected that of the 1,200 theatres in New York State, fully 900 will be represented at the convention. The committee in arrangements will hold semi-weekly meetings from now until the week of the convention.

Exchange Improvement and Reduction of Armament Expected to Stimulate Exports

IMPROVEMENT in European exchange rates already made and further development which is contingent upon the successful solution of some of the important problems now before the disarmament conference at Washington, promises much for the future of the film industry, not only in Great Britain but on the continent as well, in the opinion of John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, who reached New York December 9 on his annual business trip. He will spend several weeks at the home office of the corporation in a series of conferences on the European film situation with E. E. Shauer, director of the foreign department.

"While there is no immediate promise of speedy improvement in the European film industry as it affects the American export business, there is a promise of better things to come within the next two years," said Mr. Graham. "Inasmuch as the depressed condition of the various European money values has served as a big handicap to American exporters, the rapid improvement in British, French and other European exchanges should be accepted as an encouraging sign for the future. Should the Washington conference be successful in relieving European and other governments of some of their great armament burdens, business undoubtedly will be stimulated and the exchange of those countries hardest hit by deflation undoubtedly will make more rapid strides toward recovery.

Physical Changes Few

"Physical changes in the British industry have not been numerous. Except for the completion of those theatres for which licenses were obtained before the war, there has been little theatre building. I do not believe the problems brought about by the shortage of theatres will be solved in fewer than three to five years. This applies also to France, Germany and other European countries.

"The British exhibitor is confronted with about the same problem as that facing the American exhibitor. Indiscriminate booking of pictures during the wild scramble for pictures during the last few years, has brought him face to face with the necessity of supplying better entertainment for a more discriminating public.

"The advance booking problem is not so acute as it was a year or more ago, due in a large measure to the fact that the peak of the great film load which poured in upon Great Britain was passed some months ago. Beginning next September British releases will be practically stabilized on a basis of a twelve months' interval between trade show and release dates. During the period of the excess film supply this interval has been as long as eighteen months or more.

Booking Situation Better

"During the period following the war the country was flooded with more product that it could take care of or its needs demanded. As a result exhibitors were booking more pictures than they could use—in some cases seven times their capacity. With the passing of the peak load of film indiscriminate booking is becoming less noticeable. Therefore bookings for the year beginning September, 1922, will be more in line with the actual needs of the individual theatre. This marks a great step forward in the British industry and undoubtedly will prove beneficial to all branches of the film trade.

"The progress made towards the stabilization of booking conditions has served to eliminate much of the discussion on the subject of block booking, which has unfortunately been very much confused with the practice of some renters who really followed blind booking. The law of supply and demand is operating to remove some of these difficulties of the past, with the result that the British exhibitor will in future devote more attention to the selection of his pictures. Undoubtedly the exercise of greater care in his bookings, will enable the exhibitor to present a more attractive program for his patrons.

German Conditions Chaotic

"Conditions in Gemany are still in a chaotic state as the result of the collapse of the mark. No one seems to know just what will happen next. At present very few American pictures are finding their way into Germany as the result of the embargo. There is the possibility that the German government will take some action next spring to remove this embargo, along the lines of reciprocity in commercial dealings.

"The recently organized French Paramount company, known as Societe Anonyme Francaise des Films Paramount, is making splendid progress. Since the first release on October 21, Paramount bookings have increased 400 per cent. An extensive advertising and exploitation campaign was used to launch the beginning of releasing activities. Central offices are maintained in splendid quarters in Paris at 63 Champs Elysees and a Belgian branch has been opened at Brussels. Later, offices will be opened at Lille, Lyon, Marseilles and Bordeaux."

In addition to his duties as general foreign representative, Mr. Graham is managing director of the following corporations: Famous Players Film Company, Ltd., Paramount's European parent company; Famous-Lasky Film Service, Ltd., the British Distributing organization, and Famous Players-Lasky British Producers, Ltd., the Paramount British producing organization. Mr. Graham was preceded to New York by his wife and daughter, who will return with him to London in January.

Theatres Get Clean Bill of Health

Binghamton and Cortland motion pictures were given a clean bill of health last week by Ansel W. Brown, of the New York State Motion Picture Commission, on a visit of inspection to these two cities. In fact, Mr. Brown characterized the houses in Binghamton as being as clean as the proverbial hound's tooth. Mr. Brown is spending this week in the Auburn and Geneva district.

Paramount Won't Lose James Cruze

Rumors that James Cruze, the director, would sever his connection with Famous Players-Lasky at the end of the year are unfounded and arrangements are now under way to retain his services. There is no doubt that Mr. Cruze will remain with Paramount for some time to come.

He is at present engaged on "Is Matrimony A Failure?" a Paramount special comedy with T. Roy Barnes in the leading role and Walter Hiers, Lila Lee, Lois Wilson and others in the cast. Mr. Cruze has directed some of the most successful Paramount pictures and recently completed "One Glorious Day," featuring Will Rogers and Lila Lee.

No More Vaudeville

The Century Theatre, Mishawaka, Ind., has announced a change in policy. The custom of presenting vaudeville acts will be discontinued and the entire program will be devoted to moving pictures.

A seven-piece orchestra has been engaged to furnish the musical accompaniment for the pictures.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IN the news columns in this issue we print a letter written by United States Senator Reed Smoot to William A. Brady. This letter gives a clear view of the facts and it presents them from a source wholly disinterested and aside and apart from the industry. Senator Smoot, at whose hands our business received just consideration as well as cordial co-operation, says that the detailed information from the industry which enabled him to force the repeal of the five per cent. tax came from Mr. Brady, Mr. Saul Rogers and Mr. Jack Connolly, and that he recalls no other information from other sources in our business either before or during the hearings and the final action of the Senate.

Moving Picture World advised the industry fully of this situation before any claims were made to the contrary. Sydney Cohen knew that neither he nor his political handy boys had anything whatever to do with the tax repeal. Yet by bulletins and in speeches he has permitted the impression that he brought the whole thing about. On this basis appeals are being made for money from exhibitors.

This is on a par with a program of pretense by which exhibitors are being deceived. They are being deceived into thinking that all who would tell the truth in matters which are vital to our business are hirelings and "kept" men. Certainly the spirit of fair play in our industry is not dead. Surely the exhibitors will soon find out who really are their firm friends and conscientious advisers.

We are glad that Senator Smoot, who could scarcely be called a "tool of the interests" (whatever that is), saw fit to correct a wrong impression and to characterize the false claims as "apparently for personal advantages or for the purpose of furthering factional advantages." When Senator Walker introduced Sydney Cohen at a recent meeting as the "George Washington of the Motion Picture Industry" he must have referred only to the use of the axe on the cherry tree and not to the subsequent life of the father of our country. The reference, in our opinion, is a close approach to blasphemy.

Because there are several foreign productions of "The Two Orphans," the D. W. Griffith production has been named "Orphans of the Storm." This will serve to identify the picture fully and the Griffith organization has done a wise thing in thus settling all disputes in advance.

A new type of industrial picture that justifies its own presence by the brains evident in its preparation and the entertainment and instruction it affords made its bow at the Rialto Theatre in New York this week under the title "A Movie Trip Through Filmland." The subject is two reels long and is notable because of the attention it attracted from the newspapers. It was reviewed at length and complimented highly. The public is interested in the making of moving pictures and the Eastman Company has produced a picture of the making of film in its plant at Rochester which is comparable to a personal tour through Kodak Park in company wtih a competent guide. It has the added advantage of hitting only the high spots and saving a world of time.

The Little Minister Supreme

THE LITTLE MINISTER is a credit to Sir James Barrie, who wrote it; a credit to Penrhyn Stanlaws, who directed it; a credit to Betty Compson, who stars in it, and it will be a credit to every theatre that plays it. There is nothing about it or in it that isn't fine. A strong drama, moving the heart and delighting the mind, it is handled with delicacy as well as strength. It has beauty of scenes, a flawless cast and a definite appeal that brings smiles and tears and satisfaction. Famous Players is justified in being happy over it. They should. We are moved to this cordial comment by way of tipping off the industry at the earliest possible time to the merits of the supreme production. Individual credits will come with the review. This is a brief advance comment.

ARTHUR JAMES.

Industry and Bankers Like New Plan of Co-operative Production Control

THE interest of both the producers and the Los Angeles banks has been aroused by the new plan of co-operative production control adopted by the United Studios, Inc., which is acquiring the massive Brunton Studios with a formidable list of producers and stars on its roster of tenants.

According to M. C. Levee, president of the United Studios, the financial institutions have made a careful and scientific analysis of this method of operation, under which the producer is charged a flat fee per picture, and have concluded that it is the logical plan through which the producer can operate most economically and successfully. In addition, declares Mr. Levee, these banks indicate that they will be more willing to negotiate with producers who seek capital to operate under this policy.

The blanket fee is determined in advance by negotiation between the producer and the studios, and is based upon the class of production and the number of pictures to be produced. Labor is provided on an hourly basis, at cost, and material is furnished at wholesale cost at about 25 per cent. under the market because of the co-operative buying power of the studios. Under such a policy the producer knows before he commences production, within a few dollars of how much his picture is to cost him.

Await Selznick Stars

The United plan has attracted such big Eastern producers as Joseph M. Schenck, who has already established Norma Talmadge and Constance Talmadge at the United Studios. Lewis J. Selznick is also sending to the United a special production unit which is to commence its series with Eugene Walters' "The Easiest Way," and three of his stars, Elaine Hammerstein, Eugene O'Brien and Owen Moore, will soon be at work on the same grounds.

In discussing the newly adopted plan Mr. Levee said:

"The reorganization of these studios is being met with hearty approval, as is demonstrated by the class of independent producing units actually operating in our studios. The Los Angeles financial institutions, after carefully scrutinizing the new United Studios plan of operation, have indicated that they will be more willing to negotiate with producers who seek capital to produce under this policy.

The Facilities

"Here is a summary of the organization and production facilities which are included under the blanket charge to the producer:

"Services of department heads, including the exclusive services of an art director of the regular studio staff, also the art and technical director and assistant; the property superintendent, chief electrician, transportation manager, casting director and assistant; location manager, purchasing agent and storekeeper.

"Janitor and general watchman services; office accommodations, including telephone service; stage space, projection room, including service of operator, cutting rooms, concrete vault for negative and film; dressing rooms for cast and extras; special suites completely furnished for stars; storage facilities for props, scenery, etc.

"Studio grounds, including approximately thirty-three and one-half acres for exterior settings; mechanical devices in mill, electrical, blacksmith and tin shops, including over twenty different kinds of machines.

"Permanent exterior street scenes and settings belonging to this company, including the Mexican street with patio and hacienda adjoinment; New England or Southern street, Early Western street, New York City dock street, New York or London tenement district, London alley and side street, street of India, large French chateau, concrete tank of 200,000 gallon capacity, and all settings belonging to companies operating in these studios.

Stock Scenery Units

"Stock scenery units, including office sets, bank sets, library sets, bedroom sets, jail partitions, ship beams and cabins, wainscoting, flats, pilasters, columns, newel posts, stairways, balusters, balustrades, door frames and doors, fire places, western bars, window frames and windows, arches, openings, ornamental period hardware, miscellaneous backings, diffusers, parallels, canvases and velvets, reflectors, rope nets, rain effects.

"Draperies, including portieres and curtains of every description; properties, including period, modern and character furniture, tapestries, pictures, electrical fixtures, hand props, palms, plants and flowers, box cars, fire engines, gondolas, canoes, period vehicles.

"Electrical equipment, including arc lights, spot lights, overheads, special 120 ampere spotlight, special baby spot lamps, domes, Cooper-Hewitt banks, wind machines, lightning machines, generator trucks, transformer wagons, cables, feeds, switchboards and plugging boxes.

"Labor on an hourly basis, at cost; material at cost, obtained through co-operative buying power with saving of about 25 per cent. under the market; miscellaneous equipment including fire hose, hose carts and fire extinguishers."

Mr. Levee declares that the new plan of supplying labor at cost on an hourly basis will mean a considerable saving to the producer, because once his sets are built he will not have to carry a carpenter, painter or mechanic on his payroll. Electricians and property men will be charged to the producer only while actually being used by him.

Producers and Stars on the United Studios Roster

MARY PICKFORD
DOUGLAS FAIRBANKS
JOSEPH M. SCHENCK
Norma Talmadge
Constance Talmadge
MME. NAZIMOVA
JACKIE COOGAN PRODUCTIONS
ALLEN HOLUBAR
Dorothy Phillips
RICHARD WALTON TULLY
Guy Bates Post
CHESTER BENNETT PRODUCTIONS
Jane Novak
B. B. HAMPTON PRODUCTIONS
LEWIS J. SELZNICK
Elaine Hammerstein
Eugene O'Brien
Owen Moore
Special Unit
J. L. FROTHINGHAM PRODUCTIONS
EMORY JOHNSON PRODUCTIONS
HAMILTON-WHITE COMEDIES

New Haven Film Houses Must Get New Licenses

As a result of the disastrous picture theatre fire in New Haven recently, Mayor Fitzgerald on December 9 instructed Chief of Police Smith to recall the license of every picture house in the city. The management of each will have forty-eight hours of grace in which to comply. Thereafter, each may apply for a new license.

Yale gymnasium was closed the same day because of a lack of fire escapes and radical changes will be made in the building. The state police have thus far closed six picture houses in the state on the charge that the law on safety has not been complied with.

Greatest Needs of Industry Recited

Through the pages of the Moving Picture World, I am grateful for this opportunity to extend the greetings of the season to all of my friends in the motion picture business.

In reply to your question, "What is the one thing most needed in the industry at the present time?" my answer is "New Faces on the Screen."

Without in any way disparaging the excellent work being done by our popular favorites, I am convinced that the public would welcome greater variety in the interpretation of photoplays. There has been a tendency to place too much emphasis on types and too little on the development of new screen personalities.

I believe that in this great country there are many young people who should be given an opportunity in our studios. It is our task to find them.

SAMUEL GOLDWYN,
President, Goldwyn Pictures Corporation.

At the close of this year 1921 let us congratulate ourselves that we have solved probably the most vital problem with which we have been confronted—a problem which, in fact, has been with us since the industry was born. We have found out what the public wants! For years we have beeen feeling around, trying this policy and that. We have tried capitalizing the popularity of stars. We have experimented with famous stories and famous plays. From time to time we have thrown the entire burden upon our directors. But 1921 has taught us that only the big, special production in which are combined all these forces will definitely satisfy what we may reasonably call the entire public. That is the kind of production that has been the one and only real consistent success this year. The records of the box-offices this year have proved it. They have fixed our policy for the future.

The Season's Greetings are extended to all.

ADOLPH ZUKOR,
President, Famous Players-Lasky Corporation.

Greetings and best wishes for a prosperous and Happy New Year to everyone connected with the motion picture industry. Equity's policy has and always will be the policy of the square deal. It's the policy we have built this business upon and the policy that prompted the firm name.

Plans for 1922 point to big things, and in these accomplishments we hope to share our prosperity with those we number among our many friends and clients and to those who have yet to become our clients and friends.

J. I. SCHNITZER,
President, Equity Pictures Corp.

Twenty-four Hodkinson Branch Exchanges celebrate their first Christmas by conveying to the theatre owners of the country their warmest appreciation of the support accorded their producet in the first two months of independent operation.

I should say that man-power is one of the industry's greatest needs—not in numbers, but in the breadth of vision and steadfastness of purpose necessary to bring about that co-ordination of interests which will push the business forward on sounder economic principles.

Phenomenal as has been its growth I doubt if the motion picture industry has even begun to exercise its broad functions to their fullest extent, and in the further development of its possibilities we shall witness a greater expansion than we have heretofore known.

W. W. HODKINSON,
President, W. W. Hodkinson Corp.

On the occasion of this season of glad tidings and good will to men, we want to express one sincere wish —may the year 1922 be to every factor in this vast industry of ours an exceptional year in its broadest sense.

A. S. KIRKPATRICK,
Vice-President, Exceptional Pictures Corp.

On behalf of Mae Murray, Robert Z. Leonard and the directing heads of the Tiffany Productions, Inc., I extend the season's kindest felicitations to our fellow workers in every branch of the great motion picture fraternity.

May the New Year be rich in opportunity and achievement; may we all labor with the best interests of the industry at heart, and in our labor find both profit and pleasure.

May we have a full realization of the fact that we are servants to the American Public, and that upon us rests a serious responsibility—and may we always be true to that responsibility.

M. H. HOFFMAN,
Vice-President, Tiffany Productions, Inc.

Personally, and on behalf of Pathe Exchange, I prize this opportunity of expressing to motion picture exhibitors our heartiest Christmas greetings and best wishes for a prosperous new year. These are not empty wishes, for they rest upon convictions daily growing stronger that 1922 will be a year fruitful in returns for all who have been diligent in adjusting themselves to the changed conditions. These include the great majority of motion picture exhibitors, the very nature of whose investment requires them to be especially vigilant. Upon their discernment of their patrons' preferences the forces of production and distribution depend for guidance. That, in fact, is what the industry most needs—more accurate information of this kind and a consequently greater certainty of satisfying different tastes and keeping the picture theatres filled.

PAUL BRUNET,
President, Pathe Exchange, Inc.

As one friend to another, I want to extend my best Yule-tide wishes to the Moving Picture World and to its exhibitor patrons. Friendly co-operation betweeen producers, exhibitors and other branches of the moving picture industry should be the keynote for 1922. Less mistrust, more open-hearted dealings and, above all, co-operative service to the public must prevail, if moving pictures are to progress in quality and in popular esteem. You can count on Universal.

CARL LAEMMLE,
President, Universal Film Manufacturing Company

To everyone in the motion picture industry, Educational Pictures extends congratulations for the forward steps made against obstacles in 1921, and its hope for prosperity during 1922. Our best wish for the industry is that the coming year will see the end of judging pictures solely by their length. This will mean an increase in diversified short subject programs—"screen vaudeville"—and pictures in five reels or more only when the story warrants this length. The result will be more concentrated value in return for the box office admissions—a better pleased motion picture going public.

E. W. HAMMONS,
President, Educational Film Exchanges, Inc.

To my mind the greatest need of the film industry is that it be conducted on a sound commercial basis.

Since
it has become a habit for
the good Santa Claus to
carry on his preferred list the
friends and patrons of Moving
Picture World, we find it especial-
ly appropriate at this time of good
cheer to wish for you and yours
the abundant blessings of the
season, the Merriest Christ-
mas and the happiest of
New Years

1921

I am the Motion Picture

BY ARTHUR JAMES

I am the Motion Picture.

I am the child of man's genius, the triumph of man over space and time. I am a mute, but I am eloquent to millions. I travel desert sands, I climb the tallest mountain peaks, I traverse prairie, glacier, jungle, forest, sea and air and bring the vision of my journeys to the eyes of common men.

I am the pleasant hour of prince and child, of master mind and little boy. I instruct, I delight, I thrill, I entertain, I please, I shock, I cheer, I move the world to laughter and to tears.

I am the sublime story teller of all the ages. I am the drama's greater brother.

I have more friends than all the friendly men of Earth. I stir the blood, I quicken the pulses, I encourage the imagination, I stimulate the young, I comfort and I solace the old and sorrowing. I bring priceless gifts and make them yours.

I show more of travel than all the books penned by all the writers of the world. I preach sermons to congregations greater than the combined flocks of the pulpits of all lands, I make for happiness, I make for kindliness, I am the one great international friend.

I am history, written for generations to come in a tongue that every race and sect and creed can understand. I preserve heroes for posterity. I give centuries more of life to the arts and sciences. I am man's greatest and noblest invention.

I am the Motion Picture.

Greetings from Anita Stewart

A First National Star

A First National Star

MARION DAVIES

Star of Cosmopolitan Productions

WM. CHRISTIE CABANNE

ONE OF AMERICA'S LEADING DIRECTORS

D.W.GRIFFITH

With Best Wishes

CHARLES HUTCHISON

Greetings to all my friends at home

THOMAS J. GERAGHTY

Supervising Director Famous Players-Lasky in London

TO YOU
A MERRY CHRISTMAS
AND
A JOYFUL NEW YEAR
FROM
ROBERT G. VIGNOLA

George Randolph Chester

and Lilian Chester

WHO WILL MAKE THEIR OWN PRODUCTIONS DURING 1922

WILLIAM DUNCAN
and
EDITH JOHNSON
Co-Stars in
William Duncan Productions—Vitagraph

CHARLES RAY PRODUCTIONS, Inc.

1425 FLEMING STREET LOS ANGELES

LUCY DORAINE

"Sascha" Productions

HERZ FILM CORPORATION

The Season's Kindest Thoughts
from
MAE MURRAY
AND
ROBERT Z. LEONARD
WATCH FOR METRO'S ANNOUNCEMENT
OF RELEASE DATE OF
"PEACOCK ALLEY"
TIFFANY PRODUCTION INC., N.Y.
M.H HOFFMAN
VICE.PRES.& GEN.MGR.

A Greeting
To The Exhibitors of
Moving Pictures

FOR your many kindnesses and your unvarying courtesy to me I desire at this pleasant season to express to you my most cordial thanks and to wish for you a New Year filled with prosperity in your business and with happiness to you in all the days of

1 9 2 2

With Deep
Appreciation

MARY MILES MINTER

© Melbourne-Sporr
L. A.

You Deserve a
Happy Christmas and a
Most Prosperous New Year.

MARY MILES MINTER

© Melbourne-Sporr
L. A.

You have worked hard and well and Fortune Must smile on you.

MARY MILES MINTER

© Melbourne Sporr
L. A.

Without you all
our labors would be
vain—You are our great-
est friend.

MARY MILES MINTER

© Melbourne-Sporr
L. A.

To know that you will be happy and content makes my Christmas Merry.

MARY MILES MINTER

© Melbourne-Sporr
L. A.

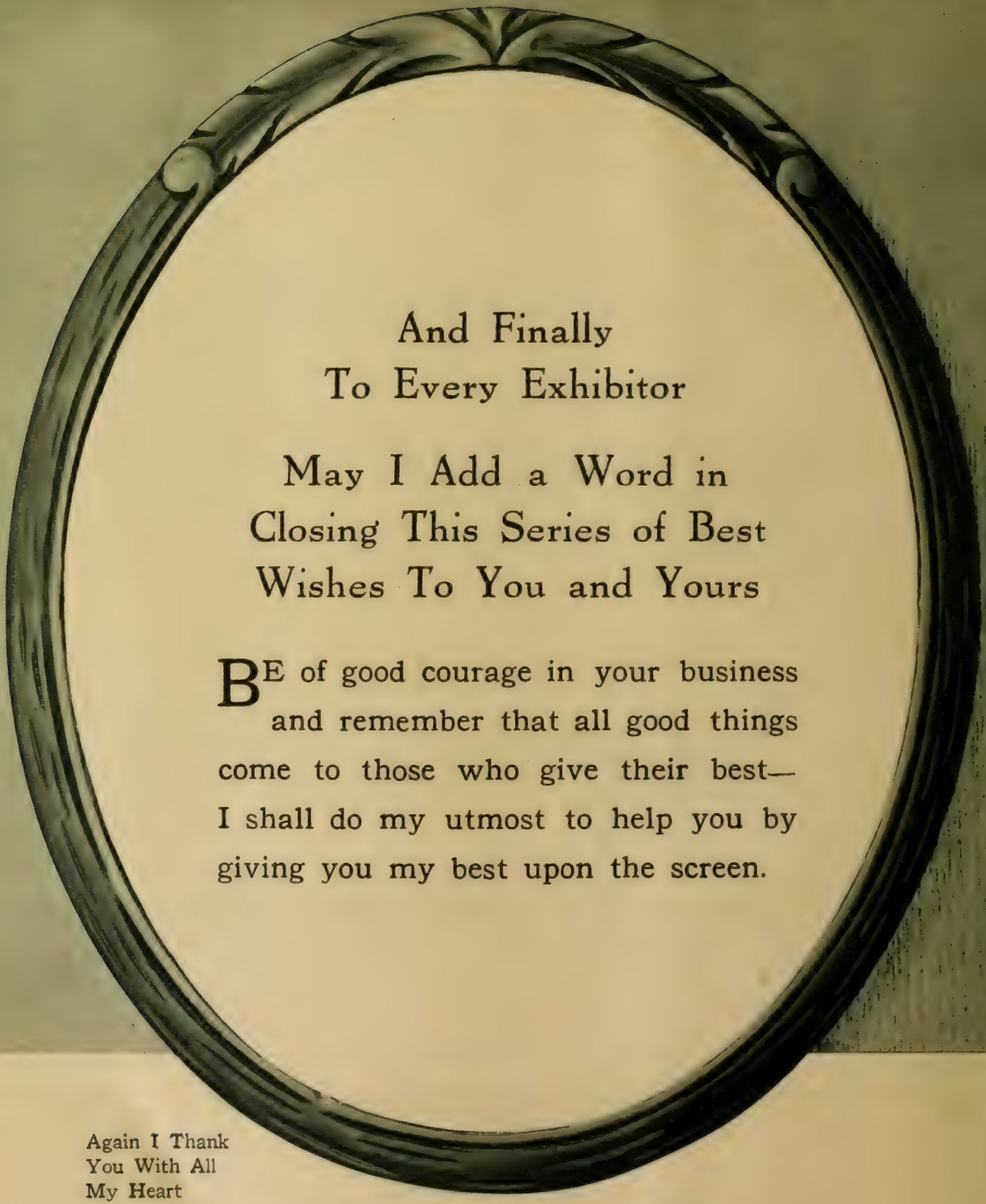
Not only in this
Holiday Season but
for the days to come
I wish you every success.

MARY MILES MINTER

© Melbourne-Sporr
L. A.

May 1922 be the
biggest, finest year in
all your business history.

MARY MILES MINTER



And Finally
To Every Exhibitor

May I Add a Word in Closing This Series of Best Wishes To You and Yours

BE of good courage in your business and remember that all good things come to those who give their best— I shall do my utmost to help you by giving you my best upon the screen.

Again I Thank
You With All
My Heart

MARY MILES MINTER

1 9 2 2

Greetings from

Mabel Ballin

Star of Ballin-Hodkinson Productions

ALFRED E. GREEN

Director

Recent affiliations

With Mary Pickford in "Through the Back Door," and "Little Lord Fauntleroy."

Now directing for Famous Players Lasky

WILLIAM NIGH

Author-Director

Why Girls Leave Home **School Days** **Her Daughter-In-Law**

ETHEL DONOHER

The Panther's Cub
The Heart of a Gypsy

Authoress of

The Luxury Tax
Her Majesty, etc.

IRVIN V. WILLAT

Whose ability to produce odd and out of the ordinary pictures is best demonstrated in his latest Independent release

"FIFTY CANDLES"

From the Saturday Evening Post Story
by Earl Derr Biggers

Released through Hodkinson Exchanges

Scene from "Star Dust" a First National Attraction, starring Hope Hampton.

Hope Hampton and Lou Chaney from a scene in "The Light in The Dark." Miss Hampton's next starring feature.

"STARDUST"

and

"THE LIGHT IN THE DARK"

Two First National Attractions

starring

HOPE HAMPTON

The opera scene "Thais" is one of the big moments in "Star Dust." This shows the star, Hope Hampton, making her debut.

"STARDUST"

is now being shown in leading theatres and is meeting with the wonderful success predicted for it.

"THE LIGHT IN THE DARK"

is at present being produced at Fort Lee. It will not be ready for release until after the first of the New Year.

"The Light in The Dark" is now being produced at Fort Lee. Hope Hampton is starring it.

Another scene from "Star Dust," Hope Hampton's present starring production.

Best Wishes

JACKIE COOGAN

WHITMAN BENNETT STUDIOS

YONKERS, N. Y.

W. O. HURST, Manager

THE HOME OF ARTISTIC PRODUCTIONS DEVOTED THIS SEASON EXCLUSIVELY TO SPECIAL RELEASES FOR THE

UNITED ARTISTS

ARTHUR EDMUND CAREW IN 'THE PRODIGAL JUDGE'

Featured in:
'The Palace of Darkened Windows', 'Rio Grande', 'Breath of the Gods', With Anita Stewart in: 'Playthings of Destiny'
Now FEATURED WITH SIGRID HOLMQUIST AND MONTE BLUE IN ERNEST SMALLWOOD'S 'MY OLD KENTUCKY HOME'

"SCREEN SNAPSHOTS"

THRU ITS PRODUCERS

JACK COHN AND LOUIS LEWYN

EXTENDS YOU

The Season's Greetings

GEORGE G. C. FREISINGER
Expert Cinematographer

The Season's Greetings
MABEL NORMAND

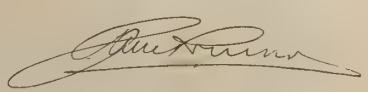
ANTONIO MORENO

Motion Picture Executives Forecast What the Coming Year Has in Store

Confidence Is the Best Asset for the New Year

To be of value, any forecast of the year 1922 with respect to what it holds for the motion picture industry must be based upon indications equally affecting business in general, not only in the United States but throughout the world. The main interference with normal business conditions has been of an international character—world-wide uncertainty regarding the attitude of the great nations toward one another, serious post-war problems apparently incapable of solution and several of the world's best markets virtually bankrupt. Toward the end of 1921, however, events began to shape themselves into a message of confidence which already has produced practical results on both sides of the Atlantic.

The advance of the English pound sterling, the French franc and the German mark, are healthful and confidence-inspiring indications. They are eloquent for steady improvement of all lines of business during the coming year, in which the motion picture industry inevitably must share.



Producing and Exhibiting Overhead Must Be Reduced

Two factors must be constantly borne in mind during 1922—the need for big pictures—bigger than ever before—and the necessity for economy.

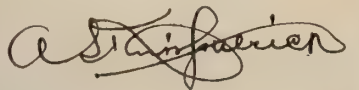
The industry has been passing through the most critical period of its history. We now can see the light in the clearing and we know that with big pictures we shall be well on the way to prosperity in 1922. But we have a long distance to travel before we are out of the woods. Good sense demands that extravagance must cease—extravagance not only in production methods but in exhibitor policy.

Producing and exhibiting overhead must be reduced materially. Strict economy must prevail. We must study our public more closely than ever before. We must give it what it wants, but without side trimmings that it doesn't want. Let our patrons have their money's worth, but let's all keep our feet on the ground. That is the safest policy—the only sensible one—for the coming year.

New Arrangement Between Branches of the Industry

The year 1922 will see the climax of the period of transition which is adjusting the arrangement of the producer, the distributor, and the exhibitor, upon a more equitable basis.

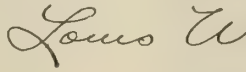
It will be gradual and slow; nothing phenomenal will occur. Anything to be durable and powerful, must be built slowly. Yet, the fact that such condition does exist should be the cause for the greatest optimism on the part of every factor in this vast industry of ours. It points unmistakably to increased prosperity for the year 1922, and a continued success, building with ever-increasing momentum, for every future year's prosperity, even beyond the dreams of the most hopeful.



A Better Industry in All Branches During New Year

A better industry all around. The floaters, the get-rich-quick promoters; in fact all of the undesirables who do everything to hurt and nothing to help motion pictures will not be with us in 1922. The year just finished has cured them, I think.

We need business men in the real sense of the word—particularly in the field of state right endeavor. Men who are willing to work, to place their money and confidence in worthwhile propositions, who are content with a fair profit, who "shoot square."



Sincerity, Confidence and Hard Work Bring Victory

The coming year will see victory given to those strong of purpose, and sincere in effort. Every step of progress must be paved with preparation and hard work.

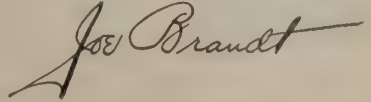
There will be no place for the slacker, or straggler in our ranks, for all of us will have to buckle down to hard work, firm in our confidence in our industry, and sure of our own ability to produce the goods.

The day of the hit or miss specialist is past—everyone will have to do or die.

Bending Every Effort for Betterment and Progress

So far as it is possible to forecast, I believe that 1922 will be a year of progress for the motion picture industry, a year of settlement, of getting down to bed rock, of taking stock and setting out with a new foundation that will prove a better and more successful one in the long run.

The organizations with which I am affiliated will bend every effort toward the betterment and progress of the independent field. We have always striven to uphold the standard of the independents to help in the creation of a definite and important place for this branch of the industry. We believe we have reached this and will hold to a very high standard of production and distribution.



New Output to Consist of Star Series and Specials

London, England, December 10th.

The motion picture industry is considerably interested in the outlook for the new year, 1922. We are going right ahead with the production of better pictures, paying particular attention to our Star Series attractions which have been growing steadily in favor. There will be a number of big specials, including "The Easiest Way," "Justice," and the as yet unnamed Owen Moore production. The names of Elaine Hammerstein, Eugene O'Brien, Conway Tearle, Owen Moore and Director Ralph Ince have come to mean a great deal to the picture-going public—and they'll mean a whole lot more before the Christmas season of 1922.

MYRON SELZNICK.

Endurance Test in Which Only Fittest Will Survive

Soon merchants will be taking inventory and the motion picture industry should take stock of itself. The past year has been an unprecedentedly difficult one in the commercial world. Generally, producers, distributors and exhibitors have made a brave fight against adversity and it is still necessary to show a united front. The coming year will be an endurance test in which only the fit will survive, and there must be closer co-operation between distributors and producers. Contracts must be inviolable, so as not to leave all the burden upon producers. Only so can the independent market be secure.

Nathan Hirsh

A Good Product and Title Plus Advertising Will Win

First and foremost you've got to capture the interest of the public with your product. The product must be good and must live up to expectations. In order to capture the public interest, you've got to have a good box-office title.

These, backed by a sweeping publicity and advertising campaign by the enterprising showman will be the big winners of the coming year. Given a good production, picture theatre men have got to realize that every avenue of exploitation must be used to put the picture on the money making side of the register. Then the so-called days of depression will be a thing of the past.

Harry Rapf

Closer Co-ordination with Exhibitor to Add Strength

If the closing days of the old year are to be taken as indicative of what we may

expect during the course of the new year, I should say that 1922 is destined to see many important developments in the motion picture industry. The year will see a survival of the fittest.

I believe that the closer coordination of the exhibitor interests will find the position of the theatre owner strengthened, and in the strengthen of the exhibitor lies the hope of improved product.

There will, of course, be the inevitable agitation over regulation, in the form of censorship and other coersive legislation. The industry has gone far this year in obviating the necessity for censorship by building cleaner product. Let it redouble its efforts in this direction during 1922, and the spectre of the censor will vanish for want of work.

Wm. W. Hodkinson

Give Exhibitors Square Deal and Good Pictures

That the industry has turned the corner is certain. Although the progress

that has been made in the past three months has been slow, I look for it to increase by leaps and bounds in the new year just ahead. The settlement of international problems shows men are learning that co-operation is the keystone of permancy and peace.

It's my guess that the Fall of 1922 will see the picture business back on a prosperous basis again and that the end of 1922 will see all the industries of America busily engaged in the production of goods which with the stabilization of foreign exchange will bring about the good times that were short stopped by the great war.

Give the exhibitors a square deal. Give them good pictures at living prices so that we may at least uphold the present condition of things and keep from slipping back. Holding fast to conditions and applying that sure fire Yankee hustle will pull the industry out of the fire into days of sunshine and prosperity.

J. I. SCHNITZER.

Must Cater to Demand for Bigger and Better Pictures

Nineteen twenty-two will be a year of awakening for the motion picture industry. The producer and the exhibitor who do their part to satisfy the public appetite for bigger and better pictures, will reach new attainments.

The picture public is no longer the unsophisticated public of five years ago. We have educated the public, elevated their sense of the dramatic and improved their taste for the artistic, and now we must satisfy this new taste. There is no greater teacher than the motion picture, and this fact itself has made shrewd and not easily satisfied critics of our public.

Nineteen twenty-two will be a great year for big productions and for real showmen. It will be the hardest year of the industry's history for producers and exhibitors who fail to recognize the public's new demand.

Thos. H. Ince

Increased Prosperity for the Industry in 1922

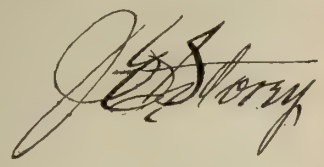
Business is emerging from the cloud of uncertainty which followed the chaos of post-war depression. Recent political and economic developments, both national and international, promise a new era of understanding. The subsequent reduction in taxation and the broadening of world markets seems assured.

Production is increasing in due proportion to the public demand and unemployment is gradually decreasing.

By all indications business is certainly on the upward swing.

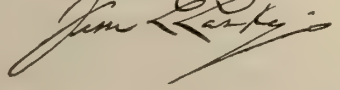
We must not anticipate a tremendous progress all at once, yet the situation in all

merchandising fields is certainly most encouraging. The motion picture industry will assuredly share in the increasing prosperity which is going to make itself felt during 1922.



Big Productions Have Made Good and Are Here to Stay

What has been the big thing in 1921? *The big picture!* Reaching the market at a time when the industry was facing the most serious situation in all its history, the big productions that were delivered from the studios in just the nick of time and in sufficient quantity actually saved the day. Such productions have long been the hope and the promise of producers and distributors. We have all been working toward that end for a long time, diligently and conscientiously, but I do not hesitate to say that it was sheer necessity that finally opened the portals to success. The big picture, with its value fully proved in so many instances during the past year, is here to stay. It inevitably means the passing of the mediocre and the establishing of the motion picture on the very heights of artistic achievement.



Independent Movement Will Continue Its Rapid Growth

The motion picture industry in 1922 will witness the elimination of many elements that hamper its progress. The fittest, those who are mentally best qualified to undertake the work of producing motion pictures and distributing them will survive.

A study of the motion picture industry in the last decade shows there are a number of incompetent persons who thought they could make and distribute motion pictures satisfying the needs of the public.

It cannot be too strongly insisted upon that the motion picture field demands mental qualifications of the highest order.

The motion picture industry owes everything to Independence—to independence of thought, judgment and action. Arrow's forecast for 1922 is that the independent movement will grow by leaps.

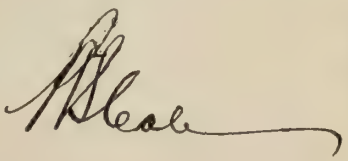
W. E. SHALLENBERGER.

Solid, Steady, Stable Prosperity Will Return

There have been clouds on the business horizon, and there has been a certain depression — and suspense. Events in the last few weeks have shown that the clouds are lifting, and the suspense naturally is lightening.

It is my opinion that the coming year will see business conditions in the motion picture industry at as high a point of prosperity as they were at any time before the beginning of the European War.

It can scarcely be expected that the abnormally inflated business conditions of our own war period will be repeated, but it is my firm belief that the solid, steady, permanent and stable prosperity of the pre-war period will return—and that it is right at the door.



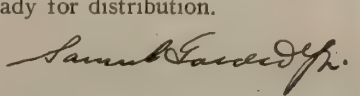
For Pictures That Justify Increased Playing Dates

The movement towards longer runs has been gradual, but none the less certain and we are concentrating on pictures that will justify exhibitors in extending the number of their playing dates.

"The Old Nest" and "Dangerous Curve Ahead" are examples of what may be accomplished through the merit of story and production without relying on the names of stars.

To start the new year, the Goldwyn Company has another picture of extraordinary quality "The Sin Flood," where faith is centered in the picture as a whole and not in the value of a star's name.

The optimism reflected through our organization is based on the knowledge that never have we entered on a new year with so many productions of outstanding merit ready for distribution.



Big Pictures Will Oust Lethargy and Pessimism

Because of its big productions—the only real stimulus to dispel the industry's lethargy and pessimism—Metro expects 1922 to be the most signally successful in its life as a producing and distributing company.

The Metro organi- has a running start in the current triumphs of the big productions it already has released and which show no signs of having spent even a fraction of their box-office power; and we have scheduled, so that their sensations will overlap those of the first two big ones, two forthcoming Ingram pictures, the new series of Tiffany productions, and an extraordinary French screen play.

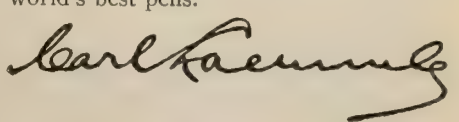
W. E. ATKINSON.

Better Screen Stories By the World's Best Writers

Watch 1922! It is to be a year of Good Will. A re-action to blue-law agitation is setting in. Depression in other amusement fields has made millions of new moving picture fans. Excellence of production, both in long and short subjects, can hold them.

Keep your eye on Short Subjects this year. They are coming into their own again.

Leading writers have learned their lesson. The Screen is an individual art and its technique is solely its own. The future holds promise of better screen stories, written in terms of the screen, by the world's best pens.



Quality and Not Length in Judging Film's Merit

Educational approaches the New Year with its hopes high and with full confidence inspired by comments from exhibitors that we have been of real service to them during our first year.

We take great pride in believing that we have greatly raised the standard of the short reel, where it is no longer considered a "filler," but a feature well worth exploit-

ing. If a story can be told in two reels, and instead is lengthened into five reels, the entire industry suffers.

Educational Pictures will continue its crusade to have pictures judged by their merits, and not by their length. Educational's entire strength and weight will back up the exhibitor in giving audiences real entertainment with diversified programs.

E. W. Hammons

New Year to See Further Stabilization and Economy

Forecast of 1922

I am not particularly desirous of being placed in the light of a prophet because so many things happen in this ever changing industry that what may seem possible today may seem impossible tomorrow. However, in a general way I feel certain that whatever does happen there is sure to be a closer approach to stabilization, a further elimination of waste and extravagance and accordingly a healthier industry.

The various elements that comprise this wonderful business have come to the realization that deflation is absolutely necessary if the industry is to survive, and with this remedy in progress there is no reason why the coming year should not be good.

Marcus Loew

Walker Repeats Speech

Addressing the semi-annual convention of the Motion Picture Theatre Owners of Wisconsin at Milwaukee on December 19, Senator James J. Walker, the national counsel, again discussed the controversy of the national officials with Associated First National Pictures and in practically the same language he has used at other similar exhibitor meetings, he said that First National's policy of silence meant contempt or fear.

President Sydney Cohen devoted some time to calling Hiram Abrams, president of the United Artists Corporation, a "parasite." He also urged the use of the Urban Movie Chats by exhibitors.

Western Pictures Exploitation Company to Add Producing Units

COINCIDENT with the return of Irving M. Lesser, general manager of Western Pictures Exploitation Company, to the home office in Los Angeles, announcement was made that several new units will be added to those now making independent productions for distribution by this firm.

Mr. Lesser has just completed a transcontinental trade survey and selling campaign in behalf of independent producers operating in the Los Angeles film colony, and he has found that conditions justify an increase in production.

Michael Rosenberg, treasurer of Western Pictures, and Mr. Lesser have been in conference since Mr. Lesser's return with a director of prominence and a feminine star who has played leading roles with practically all of the foremost male stars of the screen.

There is a possibility, too, that the Irving Cummings Northwest Mounted Police stories, now being made in two-reel lengths, will be increased to five-reels. Existing contracts for the Maple Leaf Specials, as the Cummings pictures are known, must be carried out before the added footage can be put on.

Mr. Lesser said that he was what might be termed "a conservative optimist," in that he always had to see definite evidence of prosperity before accepting reports of it.

Middle West "Tight"

"In the Middle West there appears to be a tightness of money, and in the New England states theatre owners are not doing the business they should," said he. "But in the eastern, central eastern, southern and western states all of our product is being contrated for and playing to good houses.

"Since my return I have had an opportunity to talk with the independent producers working under our banner and I can safely predict that productions now in the making will pleasantly surprise state rights buyers everywhere.

"Lester Cuneo is just completing 'Silver Spurs,' an unusual story of big drama and thrills. It was something of an experiment when Charles W. Mack, general manager of the Doubleday Productions, allowed the authors, Henry McCarty and Leo Meehan, to direct. Mr. Mack is enthusiastic over the picture.

"Dick Hatton has finished his third Prairie Production, temporarily titled 'The Black Ranch,' but which is now called 'The Fightin' Fool.' His other two pictures, 'Fearless Dick' and 'The Hellhound of the West," were fast, but this is one of the swiftest westerns I have seen in a long time.

"Louis Burston telephoned me today that he expects to make the last cut in David Butler's 'The Milky Way' in a day or so. He says he does not want me to see it until every title is in, and he declares that if I don't say it is a knockout then he is all wrong in his judgment of picture values, and he is an inveterate fan himself. 'The Milky Way' was written especially for Dave Butler by Lottie Horner and Clyde Westover. Mr. Westover is a successful novelist, having half a dozen popular novels on the market.

"There is a distinct novelty in Irving Cummings' latest Maple Leaf Special, 'Campbell of the Mounted.' It requires courage and imagination to get away from the commonplace, but Mr. Cummings has done it. It is a Northwest Mounted Police story two reels in length, with very fine atmosphere, unusual acting, swift-moving incident and a twist at the finish that will make audiences want to see more of the Cummings productions.

"Two of the Cactus Features, two-reel westerns, have been completed. While I have not had an opportunity to see them, I hear they are far superior to any two-reelers of their kind on the market. Maryon Aye and 'Bob' Reeves are co-starred in the Cactus Features. Albert Rogell is directing and Victor Hugo Halperin writing the stories for the Rogell-Brown Company, the producers."

America Need Not Fear Foreign Competition

AMERICA need not fear foreign competition in motion pictures, according to a comprehensive report just made by Secretary of Commerce Hoover in response to a Senate resolution asking the Secretary of Commerce to report the development of the industry in foreign countries and the extent of importation into the United States of films of foreign manufacture.

Mr. Hover goes into the effect of the war upon the foreign production, declaring that the American producers have become so intrenched in their own country as to be well able to take care of their business. He points out that it is doubtful, for instance, if Italian imports will regain their pre-war importance.

In the report it is pointed out that many of the films imported from Europe never go before the public, and doubt is expressed that any considerable percentage of films from either Germany or Italy will duplicate in popularity "Passion," "Deception," "Caligari," "The Golem" or "Theodora."

Most Hopeful Sign in the Film World Is Unusual Number of Great Pictures

By JESSE L. LASKY
First Vice-President of Famous Players-Lasky Corporation

SOMEONE asked me the other day what I considered the most hopeful sign now evident in the world of the motion picture. My reply was this: "The unusual number of big productions before the public today, and the fact that more and more are being planned for the immediate future—not to mention those that are already completed and ready for distribution as soon as the market can absorb them."

My questioner smiled. I knew what was passing through his mind. He was thinking that he had heard something like that before, that it was "old stuff"—the same that he had heard and read in announcements by producers periodically for the last half dozen years. And what is more, he said as much, and I had to tell him that he was wrong, and I told him just wherein he was wrong.

For years producing and distributing organizations have been talking, predicting and promising "big pictures." Some of them have been hoping that they could make good. Others have honestly believed that they could. Most of them were just bluffing—either they didn't know how to make good or they never intended to try.

But today the big picture is actually here. Look back over the past few months—back to last January, if you will—and consider what the screen has presented to you during 1921. Paramount alone has given the world "The Inside of the Cup," William deMille's "Midsummer Madness," Cecil B. DeMille's "Forbidden Fruit," "The Witching Hour," "Deception," John S. Robertson's "Sentimental Tommy," "The Great Moment," "The Golem," "The Affairs of Anatol," "Experience," "Footlights," "The Sheik," "Enchantment," "Get-Rich-Quick Wallingford," "Don't Tell Everything" and William S. Hart's "White Oak."

These are only a few of our own productions, listed in the order of release. Other companies have done well, too, in presenting "Way Down East," "The Old Nest," "Over the Hill," "The Three Musketeers," "Passion," "Little Lord Fauntleroy" and "Theodora."

Take Cecil B. DeMille's "The Affairs of Anatol," for instance. Here was Mr. DeMille at his greatest. When we announced the galaxy of stars that were to appear in this production, the public gasped. Such a thing never had been heard of before—twelve stars in one picture! It was released simultaneously in more than 200 of the leading theatres of the country.

George Melford's "The Sheik" is having similar success because it deserves it. Based upon one of the most popular novels of the day, it was handled by its producer in such a way that its right to be called one of the biggest productions of recent years cannot be disputed.

On Christmas Day we are releasing Penrhyn Stanlaws' production of Sir James M. Barrie's "The Little Minister," with Betty Compson in the stellar role of Lady Babbie. I have always prided myself considerably on being fairly accurate in my predictions as to how the public is going to like a picture, once I have seen with my own eyes the finished production. "The Little Minister" is going to be acclaimed everywhere as the most beautiful thing ever thrown upon the screen. Mr. Stanlaws has produced a masterpiece, and it is Barrie, every inch of it. As for Miss Compson, she is simply ideal—lovely beyond my power to describe.

On January 1 we are releasing William DeMille's production of Zona Gale's novel and prize play, "Miss Lulu Bett." So well has Mr. DeMille succeeded in transferring this absorbing story of American small town life that Miss Gale has actually told us that both her story and play have been improved upon.

When Cecil B. DeMille and I were in Chicago recently on our way East—Mr. DeMille bound for Africa and Europe on an extended vacation—an interviewer asked me what I considered the finest picture Mr. DeMille ever made. My answer was "Fool's Paradise." The same question was put to Mr. DeMille. His choice was "Saturday Night." The truth is that they are both so good that the public will have a difficult job in finding out which of us is the better judge of pictures.

As soon as Mr. DeMille returns to Hollywood, which will be some time in February, he will immediately start the production of Alice Duer Miller's greatest story, "Manslaughter." What a story for picturization in the hands of DeMille! While negotiations for the purchase of this story were still pending we received more than 100 letters from people outside the industry recommending it for the screen.

George Fitzmaurice's production of "Peter Ibbetson," with Elsie Ferguson and Wallace Reid in the leading roles, will soon be shown in some of the large cities outside of New York under the title of "Forever." For those who have seen this production at the New York Criterion, where it smashed the house records at legitimate theatre prices, no comment from me is necessary.

This masterpiece will be followed by two productions made by Mr. Fitzmaurice abroad, "Three Live Ghosts" and "The Man From Home." We have also sent to Europe another of our greatest directors, John S. Robertson. Working along similar lines he has produced "Love's Boomerang" and is now in Spain making another production, "Spanish Jade," from the novel by Maurice Hewlett.

George Melford has recently completed one of the biggest productions to be shown next year. It is "Moran of the Lady Letty," a wonderful sea story by the late Frank Norris.

Two special comedy productions were planned some months ago. One of them, directed by James Cruze, has been completed. "One Glorious Day" is the title and Will Rogers heads the cast. The other "Is Matrimony A Failure?" is now in the making with T. Roy Barnes in the leading role.

Gloria Swanson will be seen in "The Husband's Trademark" (it has a thrill bigger than the famous ice scene in "Way Down East") and another story, "Beyond the Rocks," by Elinor Glyn, author of "The Great Moment."

Betty Compson will appear in Penrhyn Stanlaws' production, "The Law and the Woman," adapted from the Clyde Fitch play, "The Woman in the Case." She will also be seen in "The Noose," a William D. Taylor production, and in W. Somerset Maugham's story, "The Ordeal."

Agnes Ayres will soon be presented to the public as a full-fledged star in "The Lane That Had No Turning," by Sir Gilbert Parker. She is about to start work in a new William DeMille production, "Bought and Paid For," in which she will appear with Jack Holt and Theodore Roberts.

Wallace Reid will be seen in "The Champion," the stage play in which Grant Mitchell scored a great hit a year ago; "Across the Continent," an automobile story by Byron Morgan, and "The Ghost Breaker."

Ethel Clayton has completed "Her Own Money," "The Cradle," adapted from the French play by Eugene Brieux, and "For the Defense," an adaptation of the play by Elmer Rice.

Thomas Meighan will be seen next in "If You Believe It, It's So," by Perley Poore Sheehan, author of "The Whispering Chorus," and later in "The Proxy Daddy," by Edward Peple, and "Our Leading Citizen," by George Ade.

On Jack Holt's list, besides the William DeMille special, is "While Satan Sleeps," an adaptation of Peter B. Kyne's "The Parson of Panamint," while Dorothy Dalton, who is featured in Mr. Melford's "Moran of the Lady Letty," will next be starred in "Tharon of Lost Valley."

In addition, we will have from Cosmopolitan "Boomerang Bill," with Lionel Barrymore; "Back Pay," "The Bride's Play," "Find the Woman," "Sisters," "The Young Diana," "The Price of Beauty" and others.

E. W. Hammons Exemplifies Vision, Greatest Factor in Any Business; Foresaw Popularity of Short Reels

By CHARLES S. SEWELL

CAPITAL, energy, service to your customer, are all prominent elements of the success of any business. Without vision no business, even given all the other factors, ever reaches the ultimate goal of its possibilities. Countless examples are at hand within our own business age, of the power of vision in business. Vision many times, within the easy memory of us all, has carried to success certain ventures when other necessary adjuncts were weak or wholly lacking. Yet no great outstanding victory was ever attained when vision was lacking.

Many energetic men have entered this industry and made temporary or permanent gains, and their example stands out as a guide for us all. They had vision. They required vision to spur them on and to keep them to the track of their original conceptions of their chosen work.

Seven Years Ago

One man stands out among the men of this industry because he, a bit more than most others, had clearer vision of his destiny, or rather the destiny of the work he had chosen for himself, than the others. Seven years ago in a little room on Madison avenue that would not today hold his private office, this man worked and dreamed a great possibility. He visualized the taking of what others regarded as dross and making of it a force, a compelling force in the fourth largest industry in the world. He realized that to do this thing he had to combat the prejudice, the custom, the fears and the indifference of the men in whose field he had chosen his life work. But—he had vision.

He assigned himself to the task of changing not only the opinion of the buyers in his industry, but the public as well; of converting all to his conception of the value he saw where others saw nothing, or next to nothing.

Had Courage of His Convictions

He said, "I shall make the short subject that to-day is just a filler, a piece of footage that is simply run because it comes in the can with the feature, as important as the feature itself, yes—in instances the feature."

His sanity was doubted by some few at times; this young man with the courage to place his dream against the hard-headed practical judgment of older men and of men older in the business. They told him no one could get those buyers to pay a just price for fillers and therefore he could not adequately recompense producers for the creation of a product of merit along short subject lines. They told him he had no star, that no short subject could support a star.

This man had vision. He believed in himself and in his conception of the value of his ideas. He secured adequate financial backing only after five years of the gruelling struggle all pioneers must face, but because he had the mental brawn, the vigor and the perseverance, he has succeeded.

His Star Is—

He has a star—a star that is not subject to human ills or human frailty; a star that justifies any required investment because that star is not transient and will not dim. He has built a star in one short year surrounded by a well-deserved reputation for quality and service, and it radiates. He is building a great reputation steadily, a reputation for honesty, fair dealing, just recompense for the service he renders. His star will grow in splendor because short subjects are growing in popularity, because their adaptability to any program make them a needed addition to-day, not a filler.

He has seen his dream come to a realization, when big first run theatres all over the country are showing programs made up exclusively of short subjects—well-balanced programs, diversified programs. He stands at the head of his chosen field of endeavor, his company dominates the element of the industry he chose for its work. And—he is marching steadily on.

This man has vision! The man is E. W. Hammons. His star is Educational Pictures.

E. W. HAMMONS
President of Educational Films Corporation

MARION DAVIES

A Christmas Message

By MARION DAVIES

Christmas is a joy—Christmas is a bore—Christmas is the greatest fun of the year and the greatest nuisance. But without the annual fuss and fun the year would drag along right wearily, I suppose.

There are gifts to buy—for those we like—fine, for the others—well, it has to be done and if we forget them they are sure to remember us and that's an embarrassment we don't like to invite.

There's one good formula for the receiving of presents if the donor is present. Say "Um—ah—what a lovely thing—just what I wanted!" That always works. If the donor is far away and it *isn't* what you want—well, let your conscience be your guide.

I like one factor of Christmas best of all. That is the youngster's part. It is the kiddies' great field day. I can't dress too many dolls or buy too many toys both for my own young relatives and for the many little strangers—those children for whom Christmas is a lonesome time indeed if someone isn't sure to remind Santa Claus of their humble existence.

Take it all and all, by and far, it is a jolly season. It brightens our jaded spirits and makes us remember how once we used to hope and pray for the great day of the year. And in spite of the nuisances involved we *do* like to be remembered by our friends and to remember them.

"Merry Christmas" has and always will have a merry ring. And I wish all my friends the brightest of Christmases and the happiest of all New Years.

Shirley Mason, on her recent trip south, was received by President and Mrs. Harding at the White House. This is the second time the Fox star has been a guest of a President. When she was quite a little girl, playing with Thomas Jefferson in "Rip Van Winkle," she was received by President and Mrs. Taft.

Hodkinson Urges Careful Preliminary Examination of the Overseas Market

THAT the American film market is only just recovering from an overplus of indifferently done pictures, and that British producers, if they plan to enter this market, must send over their best, is the opinion of W. W. Hodkinson, president of the Hodkinson Corporation, and a pioneer of some fifteen years' experience in the motion picture business, as recently reported in one of the English magazines.

"Perhaps you may recall," said Mr. Hodkinson to the New York representative of the *Film Renter and Moving Picture News*, "that some two years ago I endeavored to interest the leading British producers in a plan to enter the American market under auspices that would have gone far toward removing much of the uncertainty inevitably attendant upon a venture of this nature.

"When the attempt was finally made, the only effect was to flood this market with a great many pictures which I firmly believe to be misrepresentative of the best British product, and the enterprise not only failed but it left the exhibitors of this country under a cloud of misapprehension as to the character of British pictures. The few English films that have come to us under skillful handling by those who have specialized on the needs of our picture theatres have proved successful.

Foreign Pictures

"Naturally, the vast size of the film industry of America has made it difficult for imported product to gain a foothold; there has been too much domestic product to absorb. Germany has thus far had greater success than any other European country in popularizing her films here. This has been accomplished through the infinite care with which they are prepared for American consumption, and you will always find a German film coming out under the banner of some distributing agency thoroughly equipped to get out of the market all the market can give.

"Italy has sent us very little accept the spectacular film in which mass scenes predominate. In this respect, the Italian importations have even surprised our own creators of spectacular features. France sends us comparatively few pictures, and I have also noted a marked falling off in English films."

"What will be the effect of a tariff on foreign pictures?" was asked.

Effect of a Tariff

"Picture production in this country," said Mr. Hodkinson, "has long since passed out of its swaddling clothes and needs no protection as an 'infant industry.' If England, France, Italy, or Germany produces a beautiful picture, let's have it by all means. The American public is entitled to view it as a work of art, if for no other reason. There is no occasion to penalize ability; if every really worthy film produced in Europe were brought to this side, it would hardly reflect a moment's disturbance in our own market.

"On the other hand, such a tariff may induce retaliatory action on the part of European countries, and here is where the shoe will pinch the American producer, for American pictures are popular in foreign markets, and the export revenue accruing to the American producer is a constantly increasing factor in his income account.

"Our theatre-going public can and will readily absorb any ordinary tax placed on exceptional foreign films, but the European is carrying all the taxes he can bear, and the addition of a few centimes a seat for the privilege of witnessing an American film will go a long way toward convincing the Frenchman that he can get along very well without Charlot and his American film-compatriots.

A Boomerang

"The importation of foreign films into this country is a small factor. A tax on them wouldn't produce enough revenue to pay for its collection. But the export of American films is a very large and rapidly growing industry, and retaliation on the part of foreign countries would inevitably have the effect of restricting our export business. The tax would be a boomerang; it would kill revenue instead of producing it.

"Only the very best of foreign films come here, anyway, and these will continue to come, tax or no tax. The public will, as usual, foot the bill. The one thing I fear is the practical certainty that any tariff we impose will very quickly result in retaliatory duties on the part of European countries. Thus, the tariff imposed here wouldn't cause a ripple of concern, from our own standpoint, but any action Europe took in retaliation would seriously affect our entire export business.

"From a purely esthetic standpoint, we have much to learn from the European producer in spite of our leadership in the industry. He has recently turned out some clean, wholesome and well-conceived films—something we need. He isn't submerged by the heavy expenses of the 'star' system, and is constantly working out new and impressive effects. Therefore, let's welcome the foreign film and give it a free market. Perhaps we can learn something from it.

"I should like to see British producers pay more attention to the 17,000 picture theatres of this country. It is a huge market, served by a constantly improving product, and there is no reason why the English film, carefully prepared for America and brought here under strong auspices, shouldn't make money."

Reconciling Art with the Dollar Sign Is the Motion Picture Director's Task

By ROBERT Z. LEONARD

Director General Tiffany Productions

THE deeper one studies the field of motion pictures as a whole the more impressed one becomes with the fact that this industry is one of many angles and subdivisions. But when all the different problems of production, exploitation and distribution are viewed collectively, one realizes that the supreme problem is simply one of reconciling art with the dollar sign.

In other words, a director must at all times realize that in addition to being a creative artist he must also have an intelligent understanding of the market conditions prevailing in the industry. Within the scope of my experience as a director I have seen many accomplished and sincere men wielding a megaphone, who refused to allow their creative work to be influenced by the advice of experts upon whose shoulders rested the responsibility of marketing the finished production.

There are many facts about the motion picture business which we do not like to admit. One of these is the fact that every detail, artistic or otherwise, connected with the making of a picture must be measured by a monetary standard. In other words, everything put into a picture must be of direct benefit to the box office.

The drama, in some foreign countries, is subsidized by the government. Men of artistic ability can do many things purely in the interest of art, because their efforts are not directly dependent upon public response. But in pictures we must sell ourselves to the public. If it buys us we are considered successful; if the people do not support us, we are, by all rules of the game, unsuccessful.

Thus it is that the successful director is an artist first, and a manufacturing merchant afterward. Many people I have met are of the opinion that the principles of art and business will not mix. I think that they are wrong, and if I may say so, what success I have enjoyed is due to the fact that I realized that my pictures must be sold by the exchange to the exhibitor, and then by the exhibitor to the people at large.

Douglas Fairbanks

Mary Pickford

Hiram Abrams, President
United Artist Corporation

George Arliss

Charlie Chaplin

D.W. Griffith

Rex Beach

Nazimova

WE WISH YOU A MERRY CHRISTMAS, AND WE'LL HELP BRING YOU A PROSPEROUS NEW YEAR!

HAL ROACH COMEDIES

"SNUB" POLLARD

Comedies that sparkle like the stars on a frosty night

M. P. NEWS "On Location"

(Snub Pollard—Roach Comedy—Pathe)

THEY are kidding picture production in this latest Snub Pollard comedy as its title would indicate. The author has thought up a really clever burlesque which may be said to be the comedian's best bet in many moons. The director has spared no one in his exaggerations. He puts the satiric touch to the picture conception of the man with the megaphone and includes them all—even the extras. The irrepressible Snub plays the part of a caretaker in a certain cozy home. Along comes a director and commandeers the house for picture purposes, with the big scene being a battle which is to be staged upon the front lawn. Snub objects to this high-handed business, but becomes so interested in the proceedings that he is enlisted for a part. The comedy travels merrily along and it is compact with ridiculous fun. The old Union suits (no pun intended) are dragged out and some of the extras appear in them as Northern soldiers, while others put on the regalia of the Indians. Marie Mosquini lends the charming touches through a fragrant personality which is emphasized through a fetching crinoline costume. This is a capital filler anywhere.—Length 1 reel.—LAURENCE REID.

November 26, 1921 EX.

EX. TRADE REVIEW

REVIEWS OF CURRENT SHORT SUBJECTS

"PENNY IN THE SLOT" (Hal Roach comedy featuring "Snub" Pollard scheduled for release by Pathe Nov. 20.—This is a really good comedy. It brings back to memory the days of old when you could visit a penny arcade and by dropping a coin in the slot see bathing girls or mothers-in-law, have your fortune told or listen to a record with one of those arrangements that resembles a physician's sethescope. Pollard plays the part of the idler with a few pennies, Marie Mosquini the cashier and Noah Young is "Horrible Horace," a bad man.

WID'S "Law and Order"—Pollard—Pathe

Type of production.....1 reel comedy

Now the Ku Klux makes its bow in comedy. "Snub" Pollard takes the part of the district attorney and attempts to prosecute a gang of automobile burglars. Marie Mosquini is the attorney for the defense. Every time the district attorney and the judge drive to court their car is stolen. The burglars, to protect themselves, "desert the pool rooms" and form a Klan. By mistake the costume of the "Chief Ku Ku" falls into the district attorney's hands and he rides out to collect evidence, but he is discovered and has a thrilling time avoiding the noose of a rope. The comedy is novel and tuneful. The action is fast and almost all the situations are funny.

WID'S "Fifteen Minutes"—Hal Roach-Pathe

Type of production.....1 reel comedy

"Fifteen Minutes" is one of the best "Snub" Pollard has done. It is full of life, and judging from the laughs it got at its initial run in a Broadway house it should do well anywhere. Marie Mosquini takes the part of the wife who takes her husband shopping and allows him fifteen minutes rest in a "quiet little street." Then the action begins. It starts with a pail of water from an upper floor window and continues with a chase that seems to cover the entire city. At the end of fifteen minutes "Snub" finds himself back at his starting place. Some amusing double exposure work is introduced and the comedy stunts are well executed. The laughs are frequent and the action brisk. This is certainly one of the best of the series.

"Late Hours" M. P. News

(Eddie Boland—Hal Roach Comedy—Pathe)

THE dream situation is used in this latest opus from the Hal Roach lots starring Eddie Boland and his "sidekick," lil' Sunshine Sammy. Eddie arrives home late in the wee sma' hours to discover that his wife and the ever-faithful mother-in-law are waiting up for him. He sneaks into the cellar to avoid them and stumbles over the cat and falls down a flight of stairs. When the bottom is reached he finds a trap door which leads into a cave (after the Arabian Nights idea) and his eyes feast upon a group of Oriental maidens.

And at this point the comedy enters and proceeds with plenty of snap and ginger. Eddie awakens from his dream with the shock that the girls are hastening upstairs to mother-in-law. The author and director have injected some rattling good incident, besides giving it a tone of novelty and a praiseworthy setting. Book it and watch your crowd swallow it hook, line and sinker.—Length 1 reel.—LAURENCE REID.

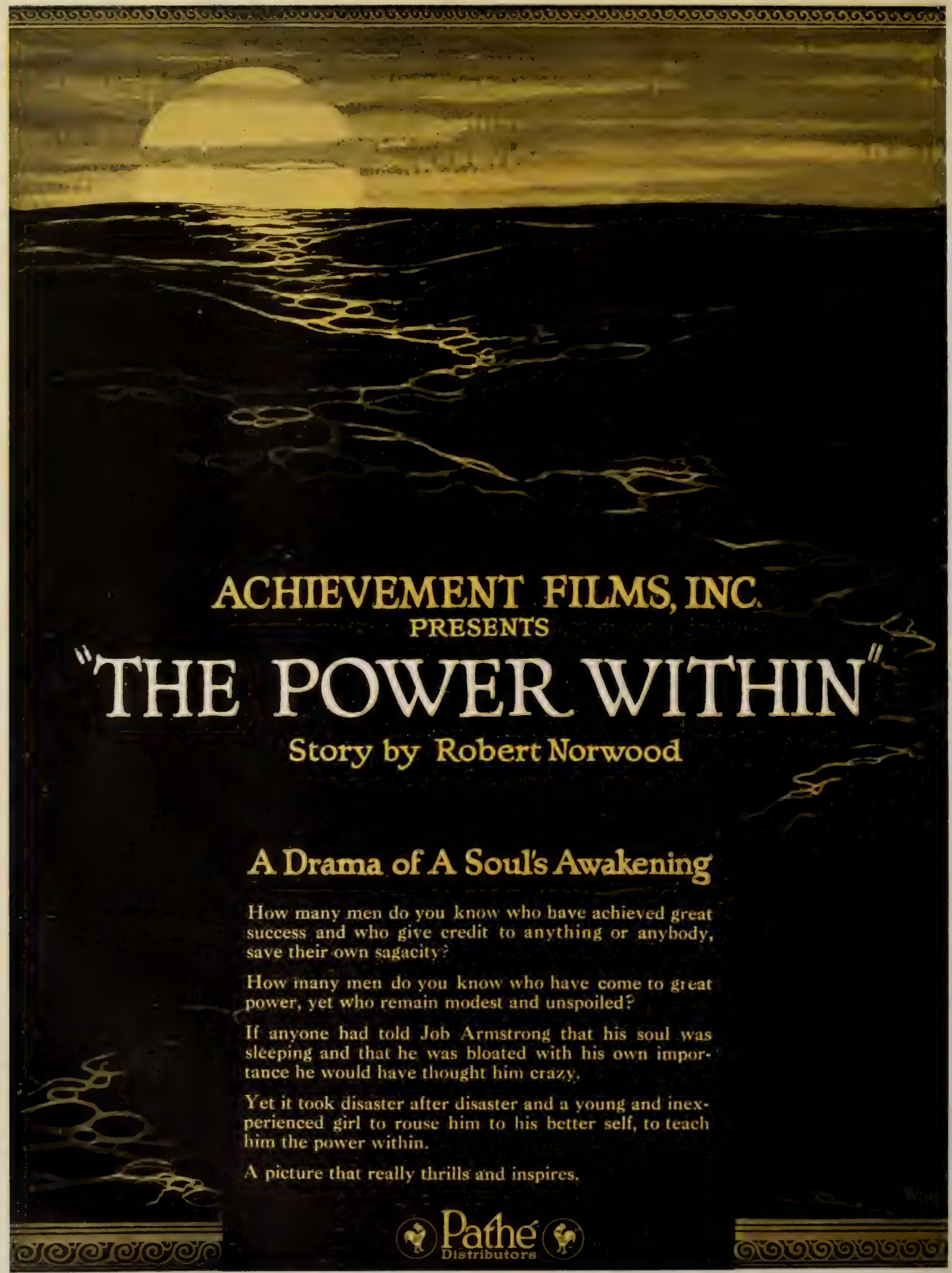
First class one reel comedies are the scarcest things in the market today.

But if they were as thick as flies in summer, the Hal Roach comedies would still be doing what they are doing now,—playing more theatres than any comedies made.

Hal Roach, the man who discovered and developed Harold Lloyd, knows how to make comedies that sparkle like the stars on a frosty night.

And they are getting better all the time.

Pathé Distributors


ACHIEVEMENT FILMS, INC.
PRESENTS
"THE POWER WITHIN"
Story by Robert Norwood
A Drama of A Soul's Awakening
How many men do you know who have achieved great success and who give credit to anything or anybody, save their own sagacity?
How many men do you know who have come to great power, yet who remain modest and unspoiled?
If anyone had told Job Armstrong that his soul was sleeping and that he was bloated with his own importance he would have thought him crazy.
Yet it took disaster after disaster and a young and inexperienced girl to rouse him to his better self, to teach him the power within.
A picture that really thrills and inspires.
Pathé
Distributors

Second Anniversary of the Charles Ray Productions Sees Fulfillment of Ideals

ON January 7 will be celebrated the second anniversary of the Charles Ray Productions, Inc., the independent producing unit formed by this popular actor as a means for creating picture-plays according to his own ideas and according to the demands of film fans, with whom he is in close touch. Upon the completion of a contract with his previous affiliation, Mr. Ray in January 1920 found himself in a position to put into practice the ideas and convictions that came to him as a result of many years of hard work in the motion pictures. Negotiating a contract with the First National Exhibitors Circuit, Inc., Mr. Ray set about to build up a strong organization capable of furnishing the twelve features called for by his arangement with the releasing organization.

In joining hands with Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, Mr. Ray became affiliated with one of the keenest business minds in the industry, and in the hands of Mr. Kane, who presents the star in all of his pictures, were placed all eastern business matters. The executives of the star's producing unit in Los Angeles, who join in celebration of their second corporate anniversary in January, are Charles T. Ray, Sr., president; Richard Willis, vice president and general manager; Albert A. Kidder, Jr., secretary, treasurer and assistant general manager; Gus Inglis, second vice-president, and Charles Ray and Mr. Inglis, directors.

During the first year of existence of the Charles Ray Productions, much energy was directed toward the building of a permanent studio capable of measuring up to the ambitious program planned by the star and his associates for the years to come. After acquiring the old Fleming Street Studio in Hollywood, which previously had housed the Kalem, Jesse Hampton and other enterprises, the Ray Productions added the adjoining plot and by remodelling the old and constructing on the new ground, a single compact plant of large and diverse capacity came into being as the Charles Ray studios.

The studio grounds were so laid out and the outdoor and indoor stages so built as to give to the producing unit the means for carrying out their policy of building as many exterior sites within the studio walls as possible. Throughout the career of the Ray Productions the belief has been steadfastly adhered to that better results and more thoughtful acting could be attained in the privacy of the studio, far removed from the disconcerting atmosphere of exterior locations. Where the natural beauties of the countryside were unattainable in studio construction, as in "The Old Swimmin' Hole," Mr. Ray leased a site of ground for the use of the company. The realistic Main Streets in "Nineteen and Phyllis" and "A Midnight Bell," the former with a real trolley line and the latter with a complete little village of stores, church, bank, etc., were all constructed within the studio walls.

During the second year of his independent career, Mr. Ray saw the realization of several important things which he had long desired. These were the creation of a motion picture without any sub-titles whatsoever, the chance to direct his own productions and the long awaited opportunity to pay his respects to the metropolis of the East, New York City. For one so busily engaged in the production of photoplays, the consummation of these wishes may be considered in the light of an unusual achievement.

In February of the past year Mr. Ray gave to the world the first long feature to be constructed entirely in action and pictures and without the aid of written or spoken words. The production, "The Old Swimmin' Hole," has been singled out as one of the most important films of 1921 and will doubtless go down in motion picture history as a milestone in the development of the photoplay. Following closely upon this achievement, Mr. Ray announced that thereafter he would direct his own productions, and the first sample of this progressive step was evidenced in the release of "Scrap Iron," which has been hailed as one of the best features ever made by the star and in itself a directorial triumph.

The third important step to be taken by Mr. Ray during his second year as a star-producer was his visit to the East. With his production schedules in excellent shape as a result of constant and efficient application during the year, Mr. Ray found his opportunity to combine business and pleasure in a trans-continental journey. Many things had conspired to interfere with the star's projected visit to New York, and by the time he was ready to go, Mr. Ray was aware that the accumulated demands coincident with his first visit to the East would mean a heavy and strenuous program rather than just a vacation. Mr. Ray took the opportunity to stop off at Chicago to meet newspaper people and in New York he placed himself readily at the disposal of the local press who were anxious to meet the man and learn of his work and his ideals. At present writing the star is making a brief tour of the South prior to entraining for Los Angeles to take up his work at the studio.

The productions which have been completed thus far at the Charles Ray studios are "Forty-five Minutes From Broadway," by George M. Cohan; "Peaceful Valley," by Edward E. Kidder; "Nineteen and Phyllis," by Frederick Stowers; "The Old Swimmin' Hole," by James Whitcomb Riley; "Scrap Iron," by Charles E. Van Loan; "A Midnight Bell," by Charles Hoyt; "Two Minutes to Go," by Richard Andres; "R.S.V.P.," by Rob Wagner; "The Barnstormer," by Richard Andres, and "Gas Oil and Water," by the same author. Mr. Ray, in addition, owns the rights to more than twenty well known vehicles.

Pauline Frederick, star in R-C Pictures, entertaining the children of the Children's Orthopedic Hospital at Los Angeles. Miss Frederick is one of the patronesses of this hospital, and has done much to bring cheer into the lives of the little ones who are handicapped in life's battle

Says America Must Hold the Markets It Made for Its Pictures All Over the World

By GEORGE E. KANN.

(Mr. Kann Will Become Manager of Foreign Sales for Goldwyn, Jan. 1)

TIME was—and at that not so distantly far back—when motion pictures manufactured in the United States, were made for home consumption. The industry then was truly in its infancy. Pictures were in terrific demand, almost anything would pass muster, and profits were accordingly large. The foreign market meant little if anything to the American manufacturer—in the parlance of the day, it was just so much additional "gravy." Like all infants, the industry's demands were negligible, all it wanted was to live, and if it could live blithely and easily—it was happy and satisfied.

But presently it evolved from this stage. The infant had become a youth and was beginning to make demands. And these demands were made in terms of quality. The youth had become discriminating. He had begun to choose between what was good and what was bad. True, it was being done blindly—his preferences had not taken shape, but he had begun to discard what was palpably bad, from what appeared to be tolerably good. The manufacturer was inevitably forced to abandon the policy of buying or making pictures at so much per foot, and had to use better brains, greater ability and newer ideas to make his pictures salable. All this meant a greater outlay of money. The domestic markets were being overcrowded. Where should the greater revenue come from? Answer—the foreign market.

Now no one can dispute the fact that prior to the war, America as an export factor, was scarcely to be reckoned with. We were exporting all classes of commodities, which were indigenous to America, but never did we go after foreign business in the same measure nor with the same effort as had for instance, England, Germany, etc. The war brought the change. The studios of France and Italy were dormant, the people occupied with other problems. England was producing with only moderate success. The cinema world turned to America for its supply and America jumped into first place as the source of supply. Despite the increased and ever-increasing cost of production in this country, the manufacturer was able to keep up with it largely because of the increased revenue from foreign sources.

But the war ended. Every line of commercial endeavor figuratively dancing while Rome burned—found itself eventually in the position of setting its house in order, and readjusting itself to new conditions.

Moving pictures too, had and have to face the readjustment period. The cost of production having continued to mount, conditions in home markets being far from satisfactory, the American manufacturer cannot afford to lose the foothold and prestige that his pictures have gained in the foreign market. He must hold what he has gained, so dearly.

Even the merest novice will admit that picture for picture, taking the productions made in this country—America has achieved a place for herself, that all other competitors will have difficulty in keeping pace with. Certain outstanding pictures of other countries will always find a place on American screens whether made in France or England or Germany. But the American company that first recognizes that not only the United States and Canada is its audience but that it is bidding for the patronage of the movie fan of Bombay or Buenos Aires or Berlin—in short that the moving picture does speak an international tongue—that company is naturally bound to find the greatest favor all over the world and consequently earn the greatest revenue.

In studying the list of Goldwyn pictures available for foreign distribution I have found an unusually large number that have what I consider that general appeal. The productions that I have in mind have everything that will be understood by everyone, irrespective of national traits and prejudices. They avoid the very things that foreign audiences, not interested in our strictly localized conventions do not understand. Goldwyn's "Earthbound" was a tremendous success abroad because of the bigness and the universality of its theme. "Madam X" and "The Penalty" also were ideal for European audiences and unless I am mistaken "The Sin Flood" which will soon have its first release in this country will cause the greatest sensation of them all.

Frothingham Defies "Dead Season" By Releasing Spectacle, "Bride of Gods"

THERE is one producer in the business who has no fear of what exhibitors term "the dead season." The Christmas and New Year holidays should not mean poor business to follow, to those exhibitors who are prepared to meet the occasion. At least, such is the contention of J. L. Frothingham, noted producer, who will release his most costly and elaborate production, "A Bride of the Gods," through the offices of Associated First National Pictures, Inc., during the holiday season.

"Although many exhibitors have complained about poor business following the holidays in the past, I believe that this condition can be remedied if managers will take a sporting chance and book really big pictures to be shown during this period," says Mr. Frothingham. "During the past years, many exhibitors have anticipated a slump during the holiday season, and have shown cheap rental pictures because of their cheapness. They figured they were making money by holding down expenses during this time. To me, this action is not any more logical than that of the merchant who would pull good merchandise off of his shelves and load them up with inferior goods in anticipation of a quiet season. Both the exhibitor and the merchant usually experience just what they expect, and they are satisfied to let it go at that.

Doubles Advertising

"The progressive exhibitor of today has no dread of the holiday season. He is prepared to 'take the bull by the horns' and as a result often enjoys record-breaking business during December and January. He books the biggest pictures he can secure for this period and then 'steps on the gas.' Instead of curtailing his advertising appropriation, he doubles it. He feeds his local newspapers double the amount of publicity he has given them before. He invites tired Christmas shoppers to rest in his theatre, to make free use of his retiring and dressing rooms; in fact, he does everything possible to make things convenient and inviting for the worried and tired women who are generally distracted by holiday crowds and late shopping.

"I venture to say that an exhibitor who is willing to meet the situation half-way, in the manner I have described above, cannot possibly fall down and that his business will be more than satisfactory."

Backing up the producer's statements, Associated First National will offer J. L. Frothingham's dramatic spectacle, "A Bride of the Gods," to exhibitors in the midst of the busy holiday season. This special, made at a great cost, should prove an exceptional box-office attraction. It has an exceptional cast which includes Marguerite De La Motte, James Woods Morrison, William V. Mong and Ethel Grey Terry.

In answer to the many inquiries as to the whereabouts of Teddy, the Sennett wonder dog, let it be known he is doing his bit, which is a mighty important part in Billy Bevan's third comedy, known as "The Block Head."

Warner Discusses Industry's Chief Need While Harry Rapf Forecasts Coming Winners

HARRY M. WARNER of Warner Brothers is firm in the belief that the greatest need of the motion picture industry is keen competition among the picture theatre owners.

"The very life of the industry is competition, because only through competition can the art of the motion picture reach its highest pinnacle. Without competition the industry would become stagnant.

"Now, while the producer—the conscientious producer whose aim is to bring forth only the best productions for the entertainment of the masses—fulfills to the best of his ability every requirement to materialize his cherished ideals, he finds the theatre owner a stumbling block to his progress. Let me stress right here the fact that there are exhibitors throughout this country who control many of the small and big towns. Their attitude is that of the magnate who has cornered let us say the wheat market.

"And in having this control, this monoply of showing whatever they think fit for their respective communities, they jeopardize the producer. For the producer cannot get his product into that town unless he comes down and meets the order of the exhibitor. In other words, the producer is up against a tough proposition in order to realize a fair profit on his product.

The Predicament

"If the exhibitor controlling a town sees fit to ignore the producer's product it takes no stretch of the imagination to see that the producer can never hope to get very much for his brain child. And if he can't get a requisite amount of money out of a good box-office production, then he can't ever hope to produce money-making pictures.

"In the final analysis it simply means that the market will be cluttered with inferior productions. Everywhere the cry is for big pictures. 'They've got to be big money makers,' is the cry. And when you bring forth a winner—what is the result? Instead of coming out squarely with an honest statement, you are told that your product isn't much to rave about.

"A glaring example of this fact was recently made by several prominent showmen after one of our pictures was unanimously praised by both the trade press and newspaper critics as being one of the finest pictures ever produced, suitable for all classes of people in every town and hamlet through the world. But they can't kid us into the belief it is not a winner. They can't refute the statements of others in the hope of getting the picture for a song. They've got to stand flat on both feet and play the game like men—play it so that both the producer and the showman can carry on in their respective enterprises.

"The sum and substance of the entire matter is this. If there is more than one theatre in a town—that is to say, if they compete with each other for the best product available—then and only then will this industry progress to its natural growth, because the producer can feel assured that his productions will receive their due reward."

Mr. Warner is one of the pioneers of the industry and his opinion is based on a complete survey of the exhibitor situation in contrast to that of the producer. Some of the recent achievements with the Warner productions, notably that of "Why Girls Leave Home," have brought to light the fact that strong box-office features offered to the state right market are immediately purchased. It is said that this feature was sold throughout the entire world within the short space of thirty days.

In view of the exceptional success that is following in the wake of "Why Girls Leave Home," Mr. Warner is of the opinion that his latest production, Gus Edwards' "School Days," featuring Wesley Barry, will repeat and eclipse the success of its predecessor both as a state right feature and in the theatres throughout the country.

A Forecast

There are comparatively few producers in the industry capable of consistently picking out box-office winners, and Harry Rapf, that astute producer of "Why Girls Leave Home" and "School Days" can truthfully be said to be one of them. He says:

"You've got to capture the interest of the public at the outset with a production. And that production must live up to expectations. In order to capture the public interest, it is necessary to have a strong box-office title.

"With these two assets a sweeping publicity and advertising campaign must be carried on. There are many methods of exploiting a production. Some exhibitors have as yet to wake up to the fact that advertising pays and pays heavily. Enterprising showmen who know a good box-office attraction when they see one, go out and get the people to come to their theatres. But there are a great many who work under the delusion that you don't need to exploit a good picture.

"When the exhibitors fully realize the tremendous value of publicity and advertising in putting a production in the money making class, then they won't complain of hard times. A wise showman will not wilfully mislead his patrons into the belief that what he is about to exhibit is the greatest box-office picture of the season when it really is a mediocre one. You've got to play square with your patrons in order to win their confidence. And when that is done both the producer and exhibitor share in the glory.

"A strong box-office title, backed by unlimited advertising and publicity—these are the aids that will make history for the productions during the coming year."

Between scenes for her next Pathe serial Ruth Roland found time to make clothes for these dolls. The star will distribute them to Los Angeles kiddies on Christmas Day

METRO PRESENTS MAE MURRAY IN "PEACOCK ALLEY," A TIFFANY PRODUCTION DIRECTED BY ROBERT Z. LEONARD

Sennett Views New Year with Optimism; Pledges Features As Well As Comedies

By MACK SENNETT

THE New Year will be a big and prosperous twelve months for the Sennett organization. I am looking forward to it with much optimism. I have been on the same location and trying for ten years to supply the exhibitors of the world with a type and quality of pictures which would be remunerative to them and at the same time please their patrons. Several years ago I visualized the present day demand for bigger and better pictures, and am happy indeed with conditions as they are, and my new affiliations with the Associated First National Pictures, the largest distributing organization in the industry, will enable me to produce for a market so long hoped for.

In consummating the new alliance which has banded together the foremost producers in our business, I have given my pledge to those Associated Producers and the Associated First National franchise holders, that my years of experience and entire assets will be laid as a foundation on which my future productions will be builded.

Not Only Two-Reelers

Although to most people the name Mack Sennett is synonomous with two-reel slapstick comedy, I have made several comedy and comedy drama features of longer length, the most readily remembered being "Tillie's Punctured Romance, starring Marie Dressler; "Mickey," featuring that inimitable little star of stars, Mabel Normand, and "Yankee Doodle in Berlin," featuring bathing comediennes. I would like it said and understood now that I don't ever intend abdicating the position created and held all these years by my organization, that of leading the field of two-reel comedies. The comedian with the moustache, big feet and loosely fitting clothes, bathing beauties, trained animals and children were all seen in Mack Sennett comedies long before the idea was adopted by other companies.

Now that we have settled down and have fallen into our stride, a strong pace will be set for the New Year. Besides Ben Turpin, Phyllis Haver, Billy Bevan, Mildred June and Kathryn McGuire, who will be featured in two-reel comedy specials throughout the year and distributed by the Associated First National exchanges, that wonderfully clever and camera trained dog, Teddy, will also be seen in supporting casts for these artists, besides being featured in a series of his own pictures with child actors.

Augmented Staff

Under my contract arrangements for a series of independently produced feature productions for Associated First National Pictures, Inc., distribution, I have augmented a staff of technicians and artists to co-operate with Mabel Normand, who will be starred in the forthcoming specials to be directed by F. Richard Jones. It will be remembered that this same combination of star and director brought to a successful completion the much heralded "Mickey," the production which made Miss Normand talked of as the headliner of her profession.

Talking of the present and for the future, my first contribution to the featured literature of the screen under the new producing and distributing arrangements, is "Molly O," in which Mabel Normand is starred. It is almost unnecessary for me to say anything about this picture now, because the notices given it in advance of the pre-release showings were not only numerous but most flattering. Now, since it has been exhibited in New York City, Chicago, Cleveland and in our home city, Los Angeles, the newspapers and magazines throughout the country have devoted columns on columns of space in highest praise of the theme, artistry of the star and the manner in which the production in its entirety was handled.

Another Novel One

Miss Normand's next vehicle, a period play by the working title of "Suzanna," to be directed by Mr. Jones, has passed through the preliminary stages, has been cast and production started. In this, as in "Mickey" and "Molly O," Miss Normand will be different, but only in character. That youthful roguishness and fascinating personality will predominate—the personality which refuses to be hidden by costume or makeup. I am giving my promise to make "Suzanna" a legitimate successor to Miss Normand's previous screen successes.

Your observance of product turned out from the Sennett lot will be rewarded when you witness my idea of "bigger and better" pictures. My interpretation of that word "bigger" doesn't mean that we must employ casts of hundreds, build large, elaborate sets which necessarily mean the expenditure of huge sums of money, when fewer people and smaller sets will suffice.

We also endeavor to dispense with long stays on location. A good story with a big theme and a carefully chosen cast to surround and support the star, placed in the hands of a capable and conscientious director, with competent assisting executives, whose combined motto is to always make a good product. will succeed.

By conscientious effort to turn out an average, good special with an organization like the Associated First National Pictures to superintendent its distribution, there is nothing to fear through legitimate competition and the name of Mack Sennett on a film will continue to remain, as it has been in the past, an assurance of something different in the way of wholehearted entertainment and embodying the ingredients of cleanliness and wholesomeness.

Says No More Favoritism Will Be Shown to Pictures

By RALPH BLOCK
(Associate Editor, Goldwyn Scenario Department)

Human beings always get in the habit of thinking that a new year is like a new suit of clothes. Perhaps it is, spiritually, but of course the most superficial consideration discloses that time is purely an artificial invention by man for his own convenience, and the thing that we call a New Year is really the projection of a new idea by ourselves.

What the New Idea of 1922 will mean to people who are engaged in this most humorous, most interesting, and sometimes most heart-breaking business of making motion pictures, is difficult to say. We often talk of progress when we mean change. There is actually nothing in human life which proves that progress is a condition of it, but certainly all the indications of living point to a constant shedding of old ideas, old attitudes, old emotions, and the taking on of new ones. Picture entertainment, therefore, may be expected to fulfill itself a little more exactly, a little more completely, a little more interestingly, searching the human heart a little more deeply, scanning the horizon of human absurdities and follies a little more sweepingly.

To do all this will not be the result merely of a whim, a lazy, half-awakened desire to understand the medium in which we are dealing, but the result of necessity. Motion pictures have had their opportunity, and no opportunity has ever been so generous. Perhaps picture makers have been prodigal and have wasted their talents; at least now no favoritism will be shown to this youngest child of the Arts in the struggle for survival.

Says Screen Has Passed Stage of Imitation and Must Now Look for Creative Efforts

By PAUL BERN
(Editor, Goldwyn Scenario Department)

BOTH exhibitors and the motion picture going people have a right to expect a definite statement of policy for the year of 1922 from the men who are actively engaged in making motion pictures. In past years it has been easy to predict continued prosperity and popularity for the motion picture because the exhibitors and public have been satisfied with the novelty of spectacular and sensational pictures. But those who follow the trend of public feeling realize that the motion picture must offer something more vital, something more interesting if it wishes to retain its predominant position as a public amusement.

As an editor, I am concerned with the motion picture story. The screen story of the future must have a theme; by this, I do not necessarily mean that it must carry a message or preach a moral. But it must have a theme that relates closely to the thoughts, feelings and problems of the men and women of today. If the theme can be stated amusingly and entertainingly, so much the better. It may be presented in the form of melodrama—not rambling and purposeless melodrama — but vivid melodrama touched with color and life.

The picture with a theme will not be a propaganda picture; it will not be a picture to appeal to the intellectuals. But it will be a picture to sharpen the thoughts and to awaken the imagination of the men and women who have learned to look to the screen for their chief diversion. In following this course the screen will be breaking no precedents. The novels and plays which now have become classic were definitely aimed to shatter social, political and moral evils. The greatest and most popular of these works were not idle romances to befog the minds of the public; they were sharp, clarifying, entertaining and stimulating.

During the coming year Goldwyn hopes to produce pictures that are not only moving pictures, but living pictures. These stories must be written by authors who have much more than technical facility. They must be written by men and women whose minds are alert and keen. And they must be written by men and women who have faith in the motion picture and who believe in its great possibilities. The writer who has developed the habit of thinking cautiously and determining story values on the basis of his personal success cannot bring much to the screen. He must have an open mind. He must not make the mistake of rewriting his stories for the screen.

The public does not want warmed-over, second-hand stories. Stories must have a spark of life. Goldwyn does not want to produce pictures that are "good enough" for the exhibitors and the public. It wants to produce pictures that are worth producing because the stories have intrinsic merit.

In other words, the screen has passed through a period of imitation. It has imitated the stage play, the spectacle and the novel. During the coming year it must not look for borrowed ideas; it must look for creative efforts. It is only by eliminating all that is false, imitative and cheap, that the motion picture can fulfill its legitimate destiny.

Christie to Continue Short Pictures; Diversified Program of Proved Merit

THE Christie Film Company, in announcing its program for the coming season of 1921, makes the declaration that it will continue its policy adopted with the signing of its most recent contract with Educational of making short comedies exclusively, for the very good reason that high grade comedies have done more than vindicate themselves in the past year.

At the beginning of 1921 there was a feeling on the part of some exhibitors that they could do without comedies; that music, prologues and tabloid acts would take the place of the short films on the bill. But 1921 has shown that the short comedy has demonstrated its reason for being and for continuing as one of the features on the bill.

The complete program of diversified films has won out very strong this year. Those who have done without comedies have discovered that they lost a lot of thunder in their campaign of selling their shows to the public, because the public primarily wants to be amused and entertained.

No Features Scheduled

This means high grade short film entertainment will always have its place. A recent forward step along these lines was announced by a western showman who has stopped the use of all prologues and vaudeville and declared himself strongly in favor of an all-picture bill with a concert orchestra as the only non-film feature on the bill.

As far as the Christies are concerned, announces Al Christie, who is in charge of production, that company will not be looking toward the longer film business for some time, because Christie "would rather stand at the top of the ladder with high grade short subjects, giving twenty minutes of the show in best theatres, than to be among those present with the feature films which come out with the lesser frequency."

The present Christie contracts with Educational Film Exchanges cover a long period of time and include the release of a Christie two-reel comedy every alternate week. Up to January, 1922, Educational has released thirty-six Christie Comedies featuring such players as Bobby Vernon, Neal Burns, Dorothy Devore, Viora Daniel, Helen Darling, Earl Rodney, Josephine Hill, Eddie Barry and Fay Tincher. Three directors, Al Christie, Scott Sidney and William Beaudine, are making the present Christie series, with production going on in California about thirty to sixty days in advance of Educational releases.

Looks for Industry to Make Steady Advancement

By WALLACE WORSLEY
(Goldwyn Director)

People don't say "New Year." They say, quite naturally, "Happy New Year," because the occasion offers a new chance for the old goal, happiness. If it is true that the past three hundred and sixty-five days have not been among the most prosperous our country has enjoyed, it is also true that we have shown our enormous capacity to stand a world-strain of hard times and to turn towards good times.

The motion picture industry, in common with all other great enterprises, has felt the crisis of the day, and has proven its firm foundation by weathering the storm. Even now it is preparing to resume in great volume and make the new year a resurrection of its possibilities and hopes. I am convinced that from the production and exhibition viewpoint, the worst is over, and that henceforth there will be a steady and eventually rapid progression towards complete normalcy. We are going to have both a happy and happier New Year in 1922 and, believing this, I am happy indeed to say "Happy New Year!"

Exhibitor's Education One of Screen's Most Vital Problems, Says William Nigh

ONE of the most vital problems of the motion picture industry today is the education of the exhibitor," is the contention of William S. Nigh, author and director of "Why Girls Leave Home," "School Days" and other film successes. Mr. Nigh's contention is founded on a personal observation of picture conditions since the earliest days of the motion picture, and he has discovered that before the screen play can reach its highest estate the exhibitor has got to be educated to a point of appreciation of the artistic value of a given production.

"By the education of the exhibitor is meant that he must be big enough to realize the true worth of a production as entertainment for his patrons," continued Mr. Nigh. "I do not mean to imply that the commercial side of the exhibitor's enterprise should be ignored. On the contrary, that factor must be taken into consideration, but we must not get away from the fact that in order to bring the art of the motion picture to a higher estate we must be able to discern good screen values.

The Exhibitor's Duty

"If we ignore the screen play as an art and take it purely from a commercial standpoint, then this industry will peter into oblivion. For no creative work can long survive if its primary purpose is monetary reward. To make this point clear we have only to note the examples of the successful, the big authors whose names will live until the dawn of time. They struggled and toiled to make themselves what they are purely because they loved their work. And because they loved their art, because they lived and seeped themselves in the throes of their artistic endeavor, they came out on top. And in the process they reaped their financial reward.

"Now the exhibitor has got to be as big if not bigger than the director of motion pictures. It lies in his power to mould the minds of the public, to entertain and make them feel that this old world is a good place to live in. To perform this great function properly, the exhibitor must educate himself to an artistic appreciation of the motion picture. The financial side of his venture will take care of itself.

Screen Needs Realism

"The cry for better and bigger pictures has been wailed since the days when 'The Great Train Robbery' was the classic of the screen. It is natural that this cry should persist year in and year out, for without an incentive to bring forth worthwhile productions containing an appeal that is as broad as humanity itself, the industry will relapse into the commonplace. And becoming commonplace it will die an ignominious death.

"What the screen also needs is realistic, human dramas—pictures that pulsate with the fire and the fervor of life. Why can't we have more human, realistic dramas? Because the average pictureplay is built on a time worn formula. The plays are spineless, devoid of the spark of life, devoid of any semblance of reality.

Spontaniety Lacking

"Spontaniety is what is lacking in the making of motion picture plays. By that I mean the successful director cannot do his best work with a continuity in one hand, a megaphone in another. The script may call for a certain location. The director cannot find that very location. He, therefore, adapts himself to whatever he thinks best.

"For example, during the making of 'School Days' I wanted the dog to throw Wesley Barry over. It was called for in the script. As intelligent and as trained as the dog was, I could not get him to throw Wesley over. And this is where spontaniety played a big part. The dog was made to swim across the pond, and Wesley was instructed to go out half way and meet him, and this scene proves to be one of the biggest in the production.

"All photoplays in order to be successful have got to have a big central idea—an idea that will linger with the picture patron long after he has left the theatre. In other words, the idea must be universal in its appeal. This idea, coupled with spontaniety and human, realistic touches and a true sense of screen values, will bring about bigger and finer productions, and they need not be necessarily elaborate.

"But above all, the exhibitor must educate himself to a keen discrimination of the better class of photoplay entertainment."

WILLIAM NIGH
Director of "Why Girls Leave Home" and "School Days"

Events Move Rapidly

By E. MASON HOPPER
(Goldwyn Director)

Christmas comes but once a year, even in the motion picture business where events happen so much more rapidly than in the lay world. We share in the great privilege of enjoying the sacred holiday spirit—a spirit which surpasses creeds and sects; and all competitive forms of activity, in its universal appeal to the blessed and joyous side of human nature. Who can say more, now, than "Merry Christmas"? Merry Christmas!

Canada's New Premier Friend of Motion Picture Industry

The overwhelming victory of W. L. Mackenzie King, in the recent elections, places a man at the head of the Canadian Government who is public-spirited, progressive, strong for closer trade relations between all countries and favorable to all forms of wholesome entertainment.

His influential connection with the activities of the Rockefeller Foundation work some years ago is a matter of record and any national movement for the advancement of Canadian art and industries is assured of his staunch support.

WHO'S THAT ONE FOR, CONSTANCE?
Miss Binney, Realart star, gets an early start on Santa Claus

MADE IN THE LAND WHERE CHRISTMAS SNOWS ARE ALWAYS PRESENT—

"CONCEIT," second of the big Selznick specials for the season 1921-1922, is a holiday release.

The exteriors for "Conceit" were made in the vicinity of Banff, Alberta, in the heart of the Canadian Rockies, where snow-capped backgrounds were possible for every wildly beautiful shot.

Future of the Industry Lies in the Hands of the Directors, Wid Gunning Declares

SPEAKING of the outlook for 1922 in the motion picture industry, Wid Gunning, head of Wid Gunning, Inc., has this to say:

"Nineteen twenty-two will see the workers—the creators—in motion pictures getting their rewards, and will mark a tremendous advance toward the ideal of 'Better Pictures,' which I have done everything in my power to advocate and help concretely.

"I have always fought for the man whose genius was responsible for the creation of better motion pictures—the director. I believe that the future of the industry is in the hands of the man whose talents, art, experience and enthusiasm are all bent to the task of taking the raw materials of the industry, and creating the finished product—the motion picture which we sell.

"Not alone the director, but each man who really makes a contribution to the industry's advancement, whether producer, distributor or exhibitor, will receive the reward that is rightfully his during the coming year. The day is past when a 'prospector' could enter the motion picture field, just as if it were a gold field, grab a good title, do a little 'promoting' and then get away with the larger part of the return greeting the work of the creative brains which made the picture, the exploitation brains which sold it and the showmen's brains which brought the public to see it.

"The exhibitor is now wise to the fact that in the past the greater portion of his dollar, laid out for film rentals, when it reaches New York has gone to swivel chair warmers, with a picayunish amount to the creative brains responsible for the production, and a few paltry pennies to the men who actually 'put over' the picture through the work of distribution, sales and exploitation.

"The condition must change, and I know it's coming in 1922 because I'm seeing it at work in my organization. Just as better pictures can only come through giving the full, honest and rightful reward to the creative brain that inspire and make them, so must better presentation and exploitation result from giving a just share to those who handle them. We are whizzing along on all twelve cylinders because we are giving every cent of the exhibitor's dollar to those who should get it."

Mendelssohn Now Heads Philadelphia Managers

Felix Mendelssohn, Goldwyn branch manager in Philadelphia, was elected president of the Exchange Men's Association at the annual election of officers, succeeding "Bob" Lynch of Metro. With a full membership the passing year has been considered most successful.

It is proposed to appoint a committee of three members, a different committee to be elected each month, the duty of which will be to adjust differences between exhibitors and Philadelphia exchanges. Various other steps will be taken, Mr. Mendelssohn says, to enlarge the scope of the association's activities during the coming year.

The retiring president was presented with a handsome marine clock, and was given a note of thanks.

Seven More Companies Enter Movie Business

Low capitalization marked the greater number of the companies which incorporated in New York state the past week, to engage in the motion picture business, according to news from Albany. All told there were seven companies, but the seven represented a capitalization amounting to only $37,500. The heaviest capitalization of any of the number was by the Castleton Theatre Company, of New York, amounting to $20,000, and naming as directors, O. T. Kvenvik, together with Alfred and R. V. Huttar of West New Brighton.

The other companies which were incorporated during the week, with the capitalization in each instance, and the directors selected are: Seiden Industrial and Educational Film Corporation, $10,000, Joseph and Jack Seiden, Samuel V. Heimberger, New York; Roamax Films, Inc., $500, New York, Lillian Ward, Dorothy Chappell, New York, Charles Stebbins, Cambridge, Mass.; Circle Dramatics, Inc., $1,000, R. T. Langsley, M. P. Greene, R. S. Mazzola, New York; E. H. C. Amusement Corporation, $5,000, Emanuel H. Cansor, Walter Herbrun, Grace B. Wiley, New York; Singer Pictures Corporation, $500, Harriet C. Lingren, Rhea Finn, Anna Rosenthal, New York.

New Type of Western Drama Is Coming

By HARRY CAREY

Star in Universal-Jewel Productions

MANY Europeans have said that the only truly distinctive type of American drama is the western. This cannot be far from wrong because the base of all other American drama is founded on business or society, which differs from European business and society only in detail.

The western photodrama offers a greater scope for progress than any other form of drama. Though the East steadily creeps West and the time is soon coming when the range will be largely a memory, the valiant deeds of the pioneers will live in story and song just as the tales of ancient Greece and Rome have far outlived the actual importance of these nations today.

Producers of society dramas for some time past have been centering their attention to the human interest details which make up a really successful picture. But human interest, heart appeal and the many story details of the West have been overlooked by most producers of westerns.

That the western did not die was due to the fact that suspense and melodramatic thrill has held the fan. That the western is today growing in favor is due to the fact that producers are beginning to learn that this type of drama demands first class actors and the best of directors.

There is more heart appeal to the West because there has always been less sham. Sons and daughters of the West have been real men and real women—not puppets of tradition, social convention and social decorum.

In the West the heart counts; in the East it is the veneer which demands the greater attention. The virility of the West has always made the heart pulse faster, but the plots of western stories have been woven too tightly about lawlessness and too little attention has been paid to detail.

By detail I mean human interest and heart appeal—not the exploitation of lynching or shooting. The old West had fewer laws than the East but it had more justice and less red tape, and stories of the West are stories of the heart first and the hand second. The coming year is to see a new type of western drama—the heart of the West and not its calloused surface.

SCENES FROM FORTHCOMING PATHE PLAYLETS WITH NOTED PLAYERS

Irene Castle in "Vengeance Is Mine," and "Sylvia of the Secret Service," with Irene Castle, Elliott Dexter and Eric Von Stroheim; Frank Keenan in "The Midnight Stage"; William Courtenay and Marguerite Snow in "The Hunting of the Hawk," and Florence Reed in "At Bay"

Brunet Gives Foch Pictorial Record of America's Great Reception to Him

THROUGH the courtesy of Paul Brunet of Pathe, Marshal Foch of France took with him when he returned to France aboard the Paris on Wednesday, December 14, a two reel motion picture record of America's reception to him on his 21,000-mile tour of the United States and Canada. The presentation was made to the Marshal, on behalf of Mr. Brunet, by Emanuel Cohen, editor of the Pathe News, whose special representative accompanied the Foch party on its entire trip, and made a celluloid record of all its important events.

The Marshal was presented with the film in his private car, the Loretta, as he journeyed from New England to New York for his final reception before departing for France. He expressed his sincere appreciation of Mr. Brunet's courtesy and thoughtfulness, and before sailing dispatched to the Pathe president an autographed photograph as a token of his esteem.

Titled in French

The two reel picture is titled throughout in French, and bears the head title: "Tribute to Marshal Foch by America," and a sub-caption, "Presented with compliments of Paul Brunet, president of Pathe Exchange, Inc., of New York."

Before leaving on the Paris, Marshal Foch, in his own hand, wrote a message to the American public to be published in the Pathe News issue No. 101. All of the Marshal's personal friends and aides who accompanied him on his trip were in the Loretta when Mr. Cohen delivered the film on behalf of Mr. Brunet.

Words of Appreciation

The great French war hero said: "I always will cherish in my memory the wonderful reception given me as Marshal of France, but with this film Mr. Brunet was so kind to have prepared for me, there always will be preserved America's never to be forgotten tribute to France as expressed by its touching reception to me."

In his message to the American public, through the medium of the Pathe News, Marshal Foch said: "May the people of the United States always be happy and prosperous! May they, under the hand of God, accomplish their great destiny!"

N. A. M. P. I. Sends Out Literature on Fire Prevention

The Fire Prevention Committee of the National Association of the Motion Picture Industry has forwarded to exchange managers' associations throughout the country a bulletin containing ten fundamental rules for preventing exchange fires. Managers have been requested to read the rules to all employes and to post them conspicuously as a constant reminder that good exchange housekeeping is the only kind of insurance that really insures against destruction by fire.

The bulletin service is in line with the National Association's endeavor to co-operate with fire departments of all exchange cities in minimizing the risk in exchanges.

"Have nothing for fire to feed upon," says the bulletin, "and no fire can even get under way. Good housekeeping wherever film is used is your best insurance."

A model inspection room is pictured with approved automatic sprinkler system, radiators and electric lights properly guarded, no wires wrapped on pipes, no scrap of loose film on the floors, small quantity of film on the tables, all-metal waste cans, all film in cans except that actually in work, metal furniture throughout, hand hose and fire extinguisher in proper places, and order and cleanliness predominant.

Clara Beranger Returns

Clara Beranger, who has written three original stories for Paramount pictures, "The Gilded Lily," "Exit the Vamp" and "The Husband's Trademark," has returned to the Paramount West Coast studio to adapt William de Mille's forthcoming production, "Bought and Paid For," which will be started before the New Year. Miss Beranger has been in New York for several months on a vacation and in search of material for more stories for Paramount.

Paramount Executives Entertain Staff of New York Exchange

The executives and salesmen of the Famous Players-Lasky New York Exchange were the guests of Paramount home Office executives at a dinner given Thursday evening in the Blue Room of the Hotel McAlpin. The affair was in honor of the success scored by the exchange during the week ending December 10, when the largest volume of bookings as well as the largest cash collections in any single week in the history of the exchange were recorded.

Among those who were present and spoke were E. E. Shauer, assistant treasurer; S. R. Kent, general manager of distribution; G. B. J. Frawley, G. E. Akers, H. E. Elder, Jerome Beatty and F. V. Chamberlin from the home office and H. H. Buxbaum, Harry Danto and Paul Swift from the exchange.

Griffith Changes Name of "The Two Orphans"

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to "Orphans of the Storm." Under that title it will be exhibited at the Apollo Theatre, opening Friday night, December 30.

Although costly and disturbing, the change is made to avoid even greater confusion with three other films bearing the title "The Two Orphans" which various promoters are now offering to exhibitors.

At the time Mr. Griffith decided to make the picture, he advertised widely his intention, that there might be no coincidence of production to bring about such a situation as now exists. He also protected himself as far as possible in a legal way, having purchased all interests held by Miss Kate Claxton in the dramatic rights, even to increasing the sum she originally named.

The other films are reported to have beeen made abroad several years ago. They are now being widely offered and the release dates for them were withheld until Mr. Griffith announced his presentation. The motion picture industry has never made an effort to protect itself from such practices.

The change in title means a loss of tens of thousands of dollars to Griffith, and the scrapping of all his publicity and advertising. Because of unique features attending the making of the film, it has had probably the largest amount of press comment ever attending such a production. All the paper for billboard advertising must be renewed.

New York State Federation of Labor Backs Legislative Bill to Repeal the Moving Picture Censorship Law

THE first definite move has been launched in an effort to repeal the present New York State motion picture censorship law. A bill will be introduced in the Legislature early in January backed by the New York State Federation of Labor, and calling for a repeal of the present obnoxious measure. The bill will be non-partisan in character and while it may later on resolve itself in a party measure, it is believed that many members of the Legislature will rally to the support of the bill, regardless of any political affiliations. This year's assembly will be of a different complexion from that of last in that it will contain more than fifty Democrat members.

There is also a strong possibility that the leadership in the State Senate may be in other hands and as such, more friendly to the motion picture industry than a year ago, when the bill was passed. There is talk that Senator Clayton R. Lusk, who engineered the bill in the upper house, may shortly be named at lieutenant-governor, replacing Jeremiah Wood, present lieutenant-governor, who may be named to the bench at a salary of $17,500. Should such take place, it is possible that Charles Walton, of Kingston, may become the leader of the Senate.

At a meeting of the executive council of the New York State Federation of Labor, in Albany last week, the following resolution, paving the way to the later introduction of a bill in the Legislature, was passed:

"Despite the protests of organized labor of the state and liberty loving citizens generally, the Legislature of 1921 enacted a law creating a board of state censors and empowering them and their subordinates to approve and disapprove motion picture films and printed and other advertising connected therewith, thus defying the constitutional provisions guaranteeing freedom of press and publication of fact and opinion, and thereby menacing the liberties of the people by establishing tyrannical control of the means of communication; therefore, be it resolved by the executive council of the New York State Federation of Labor, in annual meeting Tuesday, that a bill be introduced and supported in the Legislature of 1922 repealing the motion picture censorship law of 1921."

Metro and Tiffany Officials Hold Celebration on Eve of Mae Murray's Departure to Film "Fascination"

OFFICERS of Metro Pictures Corporation and Tiffany Productions, Inc., and district sales heads of the Metro forces, distributors and makers, respectively, of a new series of pictures starring Mae Murray, attended in a body the performance of Al Jolson's show, "Bombo," in New York Tuesday evening, December 13, and later were entertained at Healy's restaurant, 66th street, by M. H. Hoffman, vice-president and general manager of Tiffany Productions.

This was the second event to signalize the agreement upon a contract for Metro to release "Peacock Alley," Miss Murray's first Tiffany picture, and others forthcoming. A few days previous the star herself was the guest of the officials of Metro and Tiffany at a luncheon at the Hotel Claridge.

The merit of "Peacock Alley," which it is said, motion picture critics hail as Miss Murray's most splendid photodramatic achievement, and what is said to be the certainty of its box-office success prompted a final get-together before the Metro district managers left New York for their several territories, and members of the Tiffany production staff departed with the star and her company for Cuba, where the next Mae Murray picture, "Fascination," is to be made.

The star and Robert Z. Leonard, director general of Tiffany Productions, Inc., who supervises all Mae Murray photoplays, were so busily engaged in preparations for the West Indian trip that they could not attend the theatre party, but found time only to drop in for a moment at the supper at Healy's. They stayed until the time came to catch the midnight train for Florida, whence they will sail for Cuba.

Mr. Hoffman's guests included William E. Atkinson, Metro general manager; E. M. Saunders, Metro general sales manager; and T. J. Connors, his assistant; George Perry, treasurer of Tiffany Productions; J. E. D. Meador, director of publicity and advertising for Metro; the following Metro district managers: C. E. Kessnich, of Atlanta; E. A. Golden, of Boston; S. A. Shirley, of Chicago; W. C. Bachmeyer, of Cincinnati; H. Lustig, of Los Angeles; A. Abeles, of the Metro New York exchange; Frank Carson, of the Chicago-Record-Herald and Examiner, and Edward E. Pidgeon. Southard Brown, press representative of Tiffany Productions, assisted Mr. Hoffman in arrangements for the entertainment.

"Peacock Alley" is by Edmund Goulding, and based on a story by Ouida Bergere. Robert Z. Leonard directed the production.

Scenarios Wanted
TWO-REEL COMEDIES
FEATURING CHILDREN AND
VARIETY OF ANIMALS
Campbell Comedy Corporation
4730 Sunset Blvd. Hollywood, Cal.

Robbers Shoot Exhibitor and Later Write Regrets

Jack Williams, owner-manager of the Grand Theatre in Panama, Ill., is recovering in the hospital at Hillsboro from a bullet wound received last Monday when he was shot by one of four men who robbed the Bank of Panama of $31,000. Williams drove his automobile out of the alley in back of his theatre just as the men were making their escape in another automobile. They evidently thought he was attempting to pursue them and opened fire. A bullet struck Williams in the face, inflicting a serious wound.

A few days later he received an anonymous letter purporting to be from one of the robbers. It read: "We are sorry we shot you, Jack, but we thought you were following us. All four of us hope you make a quick recovery." The letter was unsigned. It was turned over to the authorities. Williams, however, put an ad. in the papers telling the robbers if they were really sorry they could show their regret by sending him $200 to cover his hospital bills.

Gore & Lesser Purchase Full Paramount Output

H. G. Ballance, general sales manager of the Famous Players-Lasky Corporation, has returned to New York from a trip of four weeks during which he held sales conventions at the Paramount exchanges in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle and Minneapolis. These conventions were supplementary to the recent district and branch managers' convention held in New York. He noted a pronounced turn for the better in the picture business, especially in the Rocky Mountain and Pacific Coast territories.

While in Los Angeles Mr. Ballance closed with Gore & Lesser one of the biggest contracts of the year, selling the full Paramount output for the entire Gore & Lesser circuit of some fifty theatres. He also closed contracts with Finkelstein & Ruben for their chain of houses in Minneapolis and St. Paul.

Grand Opera with Films

The Victory Theatre, Tampa, Fla., gave its patrons a pleasant change when on December 16 and 17 performances were given by the Cola-Santo Grand Opera Company and Band, with the prima donna, Maga Dahl. Selections from leading operas were presented. The theatre was crowded both performances.

Beban's Combination Screen and Stage Drama Scores Heavily in San Francisco

GEORGE BEBAN returned to his home town of San Francisco recently and captured the admiration of his many friends and the moving picture public in general with "The Sign of the Rose," offered at the new Granada Theatre as a combination screen and stage drama. His home coming was marked by a public reception and welcome in Union Square, and during his stay there were numerous dinners and social affairs in his honor.

For several years it has been the custom of this artist to make public appearances from time to time where his pictures are shown and these have enhanced his popularity in no uncertain manner. His latest offering of "The Sign of the Rose," a filmization of his famous vaudeville sketch, was made for this express purpose and marks an advance in moving picture presentation that promises to add to the lure of photoplays, judging from its initial success.

Received an Ovation

For the first time in the history of moving pictures an artist and the cast supporting him, dares to risk their screen reputation by appearing in person in the role of actors. The staging of the spoken part of the play is one of the theatrical surprises of the season. This new form of entertainment, the mingling of the reel with the real, created a demonstration at the opening performance that was in reality an ovation, the artist being obliged to take a dozen curtain calls.

The first four reels of the picture are unfolded silently on the silver screen in the usual manner. Gradually the screen figures melt away, voices are heard on the stage in the semi-darkness, then the lights brighten and there comes into view a stage replica of the flower shop, with the original characters of the silver sheet revealed as living persons. It is as though a magic wand had touched the picture and transformed it into a living actuality. George Beban, peerless delineator of Italian characters, is there as the wonderfully pathetic Pietro Baletti. With him are Helene Sullivan, famous character woman who won renown on the San Francisco stage; Arthur Thalasco, who so ably impersonates the hard-boiled detective sergeant; Charles Edler, the father of the kidnapped child, and Miss Jeanne Carpenter, the child, who is some clever kid, by the way.

The next two reels are offered as the real thing, although these are also recorded on celluloid for use when the star and his company are not available.

As presented at the Granada Theatre the act has a realism that is pleasing, and when a snappy looking motor car draws up at the entrance to the flower shop the production takes on the appearance of a late Broadway success. This is the first occasion that real use has been made of the huge stage of the Granada, and Jack Partington has made the most of it.

At the close of the engagement on December 17, George Beban and his company will go to Chicago for a run, and following this the production will be offered in New York.

Los Angeles River's Sudden Overflow Wreaks Great Havoc at Universal City

UNIVERSAL CITY was heavily damaged December 19, by the sudden rise of the Los Angeles River, which runs through the centre of the town. The river rose six and a half feet in a short space. Only desperate efforts by men hastily pressed into service prevented the almost total destruction of the lower part of the town. As it was, the loss runs into many thousands of dollars.

The Los Angeles River every year is a source of worry to the people of Universal City, because of the rise of its waters during the rainy season. But this year's torrent exceeded all others, both in the volume of the water and the suddenness of the rise.

All work in the Universal plant was stopped when the water was seen to be rising abnormally, and the employes were put to work trying to confine the river within its banks by piling sand-bags along its edge. But their efforts were unavailing, and the water swept out of its channel and threatened devastation. Hard work prevented some of the permanent and semi-permanent sets from being washed away, but the water rushed through the big studio and wrecked picture settings valued at $28,000.

A hurry call was sent for man-power, and executives, actors and directors worked vigorously in the mud and water in an attempt to stem the tide. It was believed for a time that the magnificent villa set used in the making of "Foolish Wives" might be saved, but the latest news received by Universal's New York office was that the water was still rising, and hope of saving the set was almost abandoned. The waters had battered down the timber supporting the elevation, and it was expected to cave in at any moment. Its destruction would add approximately $29,000 more to the loss which Universal City has already suffered, the telegram said.

Irving G. Thalberg, director general of Universal City, called stars and directors from the sets to fight the flood. Wading hip high in swirling water, plastered with mud and looking utterly unlike heroes of the silver sheet, were such celebrities as House Peters, King Baggot, Hoot Gibson, Art Acord, Elmo Lincoln, George Walsh, Frank Mayo, Herbert Rawlinson, Jack Conway, Hobart Henley, Paul Scardon, Edward Kull, Albert Russell, Clarence Badger, Tod Browning, Lloyd Ingraham, Edward Laemmle, William Worthington, Stuart Paton, Robert Hill and Craig Hutchinson.

New Manitoba Tax to Be 10 Per Cent.; Tickets Abolished

Edward Brown of Winnipeg, provincial treasurer for Manitoba, has announced that the Amusement Tax Act for that province will be given important changes for 1922. The present scale of tax charges, varying according to block admission rates, is to be amended to provide for a straight 10 per cent. tax. This will mean a slight reduction in the tax for some tickets and an upward trend for other prices.

The announcement was made that tax tickets are to be abolished entirely, as their use has proved inconvenient, cumbersome and expensive for the government, theatre managers and patrons. In place of tax rolls, the managers will be required merely to make returns under oath at regular intervals. This arrangement will apply to both small and large theatres.

It was also announced there would be no exemptions under the Amusement Tax Act, because the privilege extended to various charity, military and educational organizations has been abused. This means that the government will require a 10 per cent. tax on tickets for every performance, concert, recital and exhibition. This will remove the discrimination which has worked to the disadvantage of the theatres.

The announcements were made following an interview by a deputation representing the Motion Picture Exhibitors' Association of Manitoba, which was arranged to secure information from the government regarding proposed amendments to the tax act.

New Theatre Planned

Watertown, New York, is to have a new theatre next year, according to an announcement just made by Frank A. Empsall and H. C. Sesonske, owners of the Avon in that city. Mr. Empsall has just returned from Sana Monica, Calif., coming back east for the purpose of making the final decision as to a new theatre. The house will be similar to Loew's Theatre in Buffalo, and will have a seating capacity of 2,500, on the ground floor alone.

Projectionist Killed

John Schon, veteran projectionist of the Rialto Theatre, Kewanee, Ill., was fatally injured last Friday afternoon when a film he was running exploded.

Preview of New Ralph Connor Picture Is Set for Christmas Day in Canada

CHRISTMAS DAY will see the official presentation of Ralph Connor's "Cameron of the Royal Mounted," an offering which has been financed, managed, directed and produced by Canadians, thus proving that photographically, technically and from the business standpoint, Canada, as a film producing country, is entitled to write its success in large letters on the film horizon of the future.

"Back to God's Country," "The Sky Pilot" and other productions have been identified with Canadian enterprise, but it has remained for "Cameron of the Royal Mounted" to be the first to embody in its manufacture, the actual workings, under official permit, of the Royal Mounted of Canada, it is said. This body of men have been represented, in past productions, by actors and supers, but now in "Cameron of the Royal Mounted" they stand out in their own right as monuments to the efficiency of the force.

Future plans in connection with Canadian-made productions will continue to introduce the actual, vitally realistic, features of the Dominion, as telling backgrounds to the diversified film drama which is now planned for future production.

Another of the Ralph Connor successes, "The Man from Glengarry," is scheduled for spring "shooting" upon the "Upper Ottawa" and in the lumbering countries of Quebec. Others of the Ralph Connor productions will be produced in the Far West within the current year. The works of such Canadian authors as Sir Gilbert Parker, W. A. Fraser, Robert A. Hood, Charles G. D. Robert, Robert Watson and Douglas Durkin will all in turn be filmed upon the actual locations as described by the authors in their stories.

Plans are on foot for a number of producing units to be operating in various parts of the Dominion between St. Johns, Newfoundland, and Victoria, B. C., during the spring, summer and fall of the coming year. Marketing arrangements have been made by Ernest Shipman and his associates for this entire Canadian output.

Censors Fear Exhibitors Change Serial Numbers

George H. Cobb, chairman of the New York State Motion Picture Commssion, spent Thursday in Albany conferring with Ansel W. Brown, head of the Albany bureau. Duplicates of all records in the New York office have now been received in Albany. These will be used in checking up every film which Mr. Brown sees in his trips of inspection about the state. By this procedure, the commission can learn if any serial number assigned to a film has been changed to another picture.

Chairman Cobb believes that there are many pictures which were not given permits by the commission, and which are occasionally sent out. The situation arises, Mr. Cobb said, through the fact that when the censorship bill became effective, some of the film exchanges had a lot of old films on hand.

Not knowing when there would be a demand for all of these, the companies hesitated about taking out a permit for certain ones. It happens, said Mr. Cobb, that some theatre occasionally sends in an order for a picture on which a permit has not been taken out. The exchange, without bothering to get the permit, sends out the film. Meanwhile, the theatre owner has advertised the picture and is placed in a predicament when the film, without the permit, arrives.

While Mr. Cobb does not specify any particular instance, he is now checking up every picture shown before Mr. Brown or any member of the commission, to see that the serial number corresponds to the picture for which it was assigned.

Springfield, Mo., "Blues" Engineer Special Election on Sunday Closing

A SPECIAL election will be held at Springfield, Mo., on Tuesday, December 27, to decide whether picture shows, theatres and similar amusements shall operate on Sundays. The Sunday closing agitation was instituted by the Blue Law reformers following a recent local revival by a traveling evangelist brought to the city by the Protestant Ministerial Alliance. Springfield has 50,000 population.

After the revival closed the Protestant churches circulated petitions calling upon the City Council for Sunday closing legislation. Failing in that move they then demanded a special election on the matter. A canvass of the situation indicates that all the Blue Law advocates will succeed in doing is to cost the city the expenses of the special election. Unless all advance data fails entirely, the proposition will be voted down overwhelmingly.

Fresh from their recent successes at Chillicothe and Kirksville, which cast aside the antique Sunday closing laws without resorting to a referendum, the officials of the Motion Picture Theatre Owners of Missouri, headed by their counsel and secretary, Lawrence E. Goldman; Charles T. Sears, president, and Jack Truitt, treasurer, have waged a dignified and well planned education campaign to warn the people of Springfield of the dangers of Sunday closing, and how unnecessary such Puritanical ideas are in this twentieth century.

S. E. Wilhoit, second vice-president of the Missouri Motion Picture Theatre Owners, is a resident of Springfield, as is A. F. Baker, a member of the executive committee of the state organization. Through their picture theatres they have carried on the fight against the would-be regulators of the private life of their fellow citizens.

Robbers Raid Capitol Theatre and Get $10,000, Locking Up Three Men and Girl

WHILE a crowded house was watching "A Man's Home" at the Capitol Theatre, New York City, about 10:30 o'clock Sunday evening, December 18, three men with guns "stuck up" four employes in the auditor's office on the third floor and got away with $10,000. The victims were trussed up with wire and locked in a closet, and the robbers escaped by means of a fire escape.

The bandits evidently entered the theatre with an exact knowledge of the time and the place the money would be handled, on the only night in the week when a day's receipts are kept overnight in the building instead of being deposited in a bank. Unheard, they entered the room where the money was being counted. In the room were J. L. Falconer, the auditor; John Matthews, house manager; Miss Pearl Courtright, cashier, and Thomas Maher, watchman and guard. Maher was the only one armed, and they "got the drop" on him.

The men's hands were tied with wire brought for the purpose and they and the girl, who was not tied, were pushed into the closet and warned that death would be the penalty for making an outcry. Then it was an easy matter for the robbers to stuff the money—$10,000 in bills—into the collection bag, and make their escape. In their hurry they missed packages of bills amounting to $2,000 lying in plain view on the auditor's desk.

As the men climbed out of the window to the fire-escape, Frank Limo, a youthful usher, entered the office and saw them. He yelled an alarm but the men escaped.

Thursday's morning paper said that a porter in the theatre has confessed to a part in the robbery.

Tariff Hearings

Hearings on the Sundries Schedule, Fordney Tariff Bill, including films, have been set for December 23 and 27. All hearings will close January 3, when the Senate Finance Committee will begin an executive consideration of the bill.

Vitagraph Co. Continues to Expand; Work Started on New Omaha Building

VITAGRAPH'S big chain of branch offices, which has been steadily lengthened in the past two years, is to have another link enlarged—this time in Omaha. For the past couple of years Vitagraph has been opening branches in cities which previously were not used as exchange centers, has been constructing new Vitagraph buildings and enlarging its old ones. This was made necessary through the greatly increased production of the company. Then, with its big exchange system thoroughly built up, the company announced several weeks ago that it would make use of this enlarged organization to distribute high-class output of independent producers, as well as its own increased production.

Work on Omaha's new Vitagraph building has already been started, Vitagraph having completed negotiations early last week with C. W. Calkins, president of the Calkins Company of Omaha. The new exchange will be fireproof and equipped with three standard size film vaults. It has been leased for ten years.

Vitagraph received editorial publicity in Winnipeg, Canada, late last fall when it erected the first film exchange in the Manitoba city to comply with the new fire laws there. Its new branch in Winnipeg is laid out on as spacious and sumptous a scale as any in New York City, the offices alone covering more than 2,000 feet. It was reported that, even before the new Winnipeg branch was opened, Vitagraph had spent a sum approximating $500,000 in building up its elaborate exchange system. Several months previously it had completed studio expansion work, particularly on the West Coast, which made the exchange expansion necessary.

Within the past three years Vitagraph buildings have gone up in several cities and exchange floor space has been doubled and tripled in other cities. Ground for Vitagraph buildings was acquired in Chicago, Seattle, Dallas, and a new branch opened in Oklahoma City a few months ago, Vitagraph buying the ground and erecting the structure.

Since July of last year, branches in twelve cities have been enlarged and the Vitagraph executive offices in New York shifted to larger and more commodious quarters, now occupying the entire tenth floor at 469 Fifth avenue.

Supreme Court Decision Gives Cibrario Immunity from Suits by Russian Soviet

THE persistent legal battle waged by Jacques Roberto Cibrario against the Russian Soviet government has been rewarded by a victory won by him in the Appellate Division of the Supreme Court, which has just handed down its decision on his appeal from the order of Justice McAvoy of the New York Supreme Court appointing a receiver for his effects and the property of the several motion picture enterprises he was instrumental in forming.

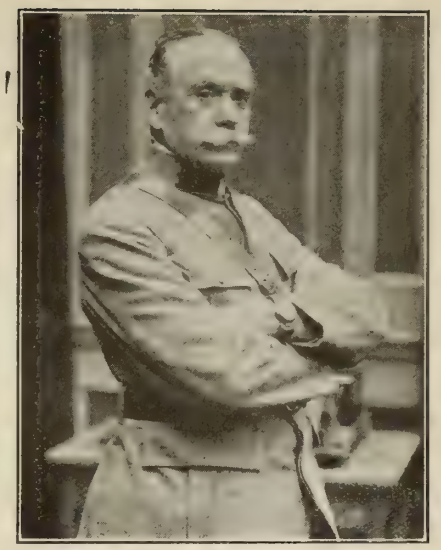
The appointment of the receiver was the result of an action brought in the Supreme Court of the Russian Soviet government to recover $1,000,000, which it was alleged had been advanced to Cibrario as its agent in this country for the purpose of acquiring films and equipment to be used in propaganda work by the Soviet government in Russia. It was alleged that such of this material as Cibrario did forward them was through its faulty condition useless, and that he had a considerable portion of the money deposited to his credit in banks in this city to his own use.

This was denied by Cibrario, who in fighting preliminary motions, and on the application for the appointment of a receiver, contended the Russian Soviet government should be non-suited and the case against him thrown out of court, on the ground that they were incompetent to bring a suit in this country, since they had not been officially recognized by our government. Justice McAvoy, however, in appointing Henry L. Sherman as receiver, held otherwise and said in his decision that Cibrario's recognition of the Soviet government "by his own conduct" had placed him beyond any group that might claim that government had no right to sue them.

Soon after the commencement of the civil suit an indictment was returned in the Court of General Sessions against Cibrario in a criminal action in connection with the same deals, which indictment was recently dismissed. The decision of the Appellate Division means that Cibrario is free from further prosecution in our civil courts by the existing Russian government.

Universal Celebration Held in New Zealand

Co-incident with the arrival of James V. Bryson, Universal's new export manager, from the Orient, word reached 1600 Broadway, that the first anniversary of Universal's New Zealand Exchange, recently was celebrated in Wellington, N. Z. at a large dinner. Bryson founded the Wellington Exchange in November, 1920, after having opened up Australia for Universal films by the creation of six branch exchanges on that continent. E. O. Gurney is the New Zealand manager.



CAPT. JOSEPH MORISSON

Foch Meets Foch As Marshal Docks on His Visit Here

Foch met Foch when the French marshal visited New York City, America's visitor being astonished to find that there is a motion picture actor who so closely resembles him as to be able to appear as him in the "movies." The actor was Captain Joseph Morisson, who, while the World War was still raging and Liberty Loan drives were on, played the marshal in Goldwyn "trailers" and other pictures.

Did His "Bit"

It was an affecting meeting because the marshal is a warm-hearted man and one susceptible to emotion, despite his military training. The tears came to the eyes of both men—the "man of the hour" and the former French army officer, for Captain Morisson served until retired on a pension—as they shook hands. They chatted about their native France and the war until those assigned to see that Marshal Foch reached his destination on time, became uneasy. The captain told how he had helped here in the campaigns for war funds, as age barred him from active serice, and the marshal applauded as enthusiastically as though his "bit" had been done on the western front. As a matter of fact, Captain Morisson wears the Legion of Honor medal for exceptional services rendered with the French army in Arabia. He now proudly exhibits the Marshal's autograph.

Recovers from Accident

Following the automobile accident near Albany on December 12, Alice Brady, motion picture star, has recovered to the extent that she was able to appear at Harmanus Bleecker Hall in Albany on December 19, in "Forever After." Her chauffeur is still at an Albany hospital, suffering from a fractured skull.

George Loane Tucker Leaves $22,000; Wid Gunning Shares in Picture Profits

THAT George S. Loane, better known as George Loane Tucker, the director, left property in New York City valued at $22,000 became known when Herbert D. Chabot of 222 Fulton street, applied to the Surrogate's Court of New York County for ancillary letters of administration that will permit him to take charge of this property, which he says consists of Liberty bonds, War Savings certificates and jewelry, kept in a strong box in the vaults of the Hudson Trust Company.

According to Chabot's petition Tucker left personal property in California valued "in excess of $10,000," and his will was admitted to probate in the courts out there. Under its provisions, according to the exemplified copy filed with Chabot's application, three trust funds were set up, each of $20,000, the income from same to be paid to Tucker's mother, Ethel Tucker; his widow, Elizabeth Risdon Loane, and his son, George S. Loane, Jr., and on the death of the mother and grandmother the principal of these funds is to revert to the son; $2,000 bequeathed to Richard W. McFarland, whose address is given as the Los Angeles Athletic Club, and $1,000 to the decedent's "faithful nurse," Ethel Hieber.

The will states that while Wid Gunning was never the partner of the deceased he was his agent, and for such services "is entitled to 50 per cent. of the profits on all pictures made under my contract with the Mayflower Photoplay Corporation." The will was dated March 22 last, just prior to Tucker's death, which occurred on June 20, 1921, and it appointed McFarland and the Guaranty Trust and Savings Bank of Los Angeles executors and trustees of the estate.

News Reel Storm Views Kept People from Tampa

Evidence that injury was done to Tampa, Fla., through wide circulation of news reel views of the storm of October 25, is being received by citizens with the arrival of tourists from all parts of the United States, many of whom claim that they were delayed in coming to Tampa because of having seen the pictures.

The reels were exhibited at the Grand Theatre, Tampa, a short time after the storm and caused wide comment. While no one cared to dispute the authenticity of the photographic work, regret was expressed that some of the subtitles were misleading, conveying the impression that the damage portrayed was general in nature, rather than isolated.

No blame is attached to the several film companies circulating these pictures, citizens realizing that the companies acted in good faith. However, the pictures were rushed out of Tampa by the photographers immediately after the storm and before there had been an opportunity to correctly estimate the damage, and this caused exaggerated subtitles to be appended.

As told in Moving Picture World immediately following the storm, the damage was confined to the water front and did not exceed $500,000. High water did not at any time reach any of the principal business streets, nor was the business section of the city damaged to any appreciable extent.

Texas "Get'Together" Is Complete Success

The local "get together" of the First National franchise holders of Texas—one of the most important of all the regional meetings on account of the difficulties confronting the southwestern exhibitors—was held at the Adelphus Hotel, Dallas, on December 15. So pleased were the franchise holders present with the conduct and results of the "get together" that several suggested a quarterly meeting of the same kind.

The election of an advisory board was the signal for a display of enthusiasm that halted the proceedings for a few minutes. Five men were elected, with F. R. Newman of the Crystal Theatre, Greenville, as chairman. His four associates are W. R. Fairman, of the Queen, Bryant; C. J. Musselman, Grand Theatre, Paris; Abie Levy, Strand, Waco; J. A. Holton, Pierce Theatre, Port Arthur.

Meetings will be held on the third Wednesday in every month, at Dallas, beginning with January 18.

Ray Leaves New York for Tour of South

After more than three weeks of continuous activity in New York City, Charles Ray left the city Saturday, December 17, for a brief tour of the South. Mr. and Mrs. Ray accompanied by Richard Willis, Albert A. Kidder, Jr., Arthur S. Kane and George Rizard, cameraman, will make short stop-overs in Washington, Baltimore, Atlanta and New Orleans. The star plants to be at his Los Angeles studio on December 28.

Mr. Ray will arrive in Washington on the night of the 17th, stopping off at Baltimore to attend a ball being arranged in honor of the star by the Movie Club of Baltimore. This function originally scheduled for November was postponed owing to a change in the plans of the star and complete arrangements put forward to the later date. More than fifteen thousand persons are expected to be presents and the Baltimore Armory, the largest auditorium of the city has been engaged for the occasion.

The Ray party will spend three days in the national capital, during which an auspicious program has been arranged for the star. They will stop at the Hotel Shoreham. According to present plans the star will leave for Atlanta on the 22nd, arriving there the following day. While in Atlanta Mr. Ray and his party will be the guests of Sig. Samuels and Willard Patterson of the Metropolitan and Criterion Theatres. On the 24th, the Ray party arrive in New Orleans where they will spend the Christmas holiday, leaving for Los Angeles the following day.

Arthur S. Kane will accompany Mr. Ray as far as New Orleans when he will return to New York.

Universalites Gather at Farewell Dinner to Kann

As an appreciation for his seven years' service with Universal, and because of his cordial relations with his fellow-workers, George E. Kann, who has resigned as Universal export manager to head the export department in the Goldwyn organization, was the guest of honor at a "surprise" farewell dinner given by Universal employees last Monday night in the Cafe Boulevard, New York.

All Universal executives and department chiefs in the East, headed by Carl Laemmle, president, and R. H. Cochrane, vice-president, assembled to pay their respects to the departing export manager. After the dinner, a handsome shirt-stud, vest-button and cuff-link set was presented to Kann by his Universal friends.

The evening was enlivened by a humorous sketch produced by Harry Reichenbach, who also was master of ceremonies. Those acting in the playlet were Paul Gulick, Reichenbach, Ben Grimm, George Brown, George Uffner, Paul E. Perez, Sidney Singerman, George Lennington and Teddy Saloman. These men took the parts of various Universal executives in a take-off of office procedure. A muscal number was rendered, with Harry Zehner at the piano, George Brown playing the violin and Lennington singing.

See what Santa Claus brought Helene Chadwick at the Goldwyn studio Christmas Tree

Williams in Conferences with Western Producers

J. D. Williams, manager of Associated First National Pictures, Inc., returned to Los Angeles on December 12 from San Francisco, where he spent three days in conference with theatre owners in the Golden Gate district. Upon his return, Mr. Williams conferred with Producers Marshall Neilan and R. A. Walsh, and viewed their latest photoplays, "Penrod" and "Kindred of the Dust," which will be shipped to New York in a few days.

During his stay in Los Angeles, Mr. Williams had interviews with all the independent producers releasing their photoplays through First National. Among the producers who visited Mr. Williams' temporary offices in a local hotel last week was Maurice Tourneur, who has started the production of "Lorna Doone" at the Ince Studios. Mr. Williams before his departure to New York also viewed the filming of the opening scenes of Producer Allen Holuber's "The Soul Seeker," which stars Dorothy Phillips.

Lubitsch Due Here to Study American Methods

Ernest Lubitsch, director of "Passion," "Deception" and "One Arabian Night," and protege of Max Reinhardt, arrives December 23, bringing his "most ambitious" film, "Pharaoh's Wife," in which 126,000 persons appear. With him will be Paul Davidson, film magnate of Europe, whose theatres and pictures extend through Germany, Italy, France and Holland, and Mrs. Davidson, a French woman.

Both are coming to America under the auspices of the Hamilton Theatrical Corporation, to spend a month in studying American methods of film production. On their return to Europe they will launch another spectacular production along the lines of "Pharaoh's Wife," which was begun in February and completed three weeks ago.

Palace to Open On Christmas Day

The Palace, in Troy, owned and operated by Gasper Battaglia, is scheduled to open on Christmas Day. The house has cost in the neighborhod of $65,000. It will use "Over the Hill" as its opening attraction.

The Olympic, in Watertown, New York, will reopen on Christmas Day under the management of the Robbins Amusement Company of Utica, which recently purchased three houses in that city. Patrick Conway, well-known band leader, will be in charge of the symphony orchestra which will be one of the features of the house. Presentations will be in charge of J. Victor Wilson, of New York. The management of all three houses will be in the hands of Sol Manheimer, who has been connected with the Shuberts in New York City, for several years.

GLORIA SWANSON
Star in Paramount pictures, sends her Christmas greetings through a wreath of Holly

New Canadian Company to Boost English Pictures

For the purpose of arousing further interest in Canada in English productions, the Empire Film and Press Educational Association has been formally organized with headquarters at Montreal, Quebec. The association has been organized as a chartered company and has secured registration under the provincial laws of Quebec with Lieut. M. F. Gregg as president and Capt. Charles R. Smith as vice-president, both of these men residing in Montreal.

The main object of the association is to boost British-made pictures throughout Canada and also to encourage the Canadian people to read English newspapers and periodicals. Lieut. Gregg is secretary-treasurer of the Anglo-Canadian Picture Plays, Ltd., of Montreal and London, England, which has been serving as the distributor of British films in the Dominion for several years.

Aid Christmas Fund

Three of Albany, New York's theatres are co-operating with the Times-Union of that city toward swelling the Christmas fund of the Empty Stocking club. Fred. P. Elliott, of the Clinton Square Theatre, will give a percentage of the week's receipts, while the Strand Theatre is also contributing heavily. At the Harmanus Bleecker Hall, the receipts from Tuesday night's performance were contributed to the club.

New Action of Montreal Authorities Allows Exhibitors Free Rein Sundays

BECAUSE the Aldermanic Executive Council of Montreal, Quebec, discovered it did not hold the power to extend permission to local theatres to hold picture shows on Sundays and to prohibit any vaudeville or prologue offerings on that day, the recent order providing for the curtailment of Sunday shows in Montreal has been rescinded entirely and the Lord's Day Act, a federal law in Canada, is to be disregarded entirely, it was announced on December 15 after a meeting of the council. The only exception is that burlesque is not to be presented, but no special instructions were issued in this respect, however, because the management of the local burlesque theatre voluntarily offered to cancel Sunday performances.

The revoking of the original order means that the large picture theatres may now continue to present their complete programs on Sundays, including prologues, solos, ballet features, grand opera scenes and vaudeville novelties, as before. The Loew Theatre will be able to stage its vaudeville acts in addition to moving pictures.

The aldermanic executive found that its Sunday closing order was ultra vires because a strict interpretation of the Lord's Day Act prohibited any form of Sunday performance in Canada; therefore, it was decided to ignore the federal law entirely. Theatre managers have been promised immunity from prosecution for alleged technical infringement of the Lord's Day Act, provided the Sunday shows are conducted in a manner that does not offend public taste. Jules Crepeau, director of municipal services, has announced that the civic administration will take no action, provided the Sunday programs do not include anything in the way of an unduly noisy or burlesque nature. No objection will be taken to stage costumes or elaborate stage settings.

The revoking of the Sunday order came about after the local exhibitors had held several conferences with civic officials. It is interesting to note that formal anouncement regarding the revoking of the order made reference to "the desire of the managers to comply with the law in every way." Manager Rotsky, of Allen's Palace Theatre, Manager H. M. Thomas, of the Capitol, and Manager Elms, of Loew's, were particularly pleased with the action of the civic administration, because they can now stage their complete shows on Sundays.

Selznick News Cameraman Gets Views of Stillman Cottage at Grande Anse

Illustrative of the difficulties a news cameraman is liable to meet when sent out to "get" certain pictures, is the experience of C. F. Sanwald, Jr., of the staff of Selznick News, who was recently sent to Canada to procure scenes of interest in connection with the Stillman case. Even with the use of the many tricks of the trade and ingenious schemes for which these pictorial reporters are noted he was not altogether successful.

As Mr. Sanwald describes it, he was told to go to Grande Anse, somewhere in Quebec and get pictures of the Stillman cabin and anything else of interest. Going to Montreal as a starting point, he experienced difficulty in finding anyone who knew just where this place was located. Finally a French railway clerk dug over innumerable time-tables and discovered that in the summer a boat ran occasionally from Grande Piles to Grande Anse. With this as a starter he journeyed all day by rail, reaching Grande Piles only to discover after remaining there over night that the only way to reach Grande Anse was by sled. After another day of preparation, including a trip across the St. Maurice River which, though not very wide consumed about four hours, as it was necessary to break the thin ice so that the small ferry could cross, he succeeded in getting an outfit and two guides who could speak English, while Mr. Sanwald himself was not on speaking terms with French.

Starting out the next day, although the journey was only about forty miles, two entire days were taken up, as winter had already set in and because of the ice in the river the boat could only be used for short distances when it became necessary to get out and portage through the brush on the bank sometimes for several miles, until open water was again reached. The snow was not deep enough to make the entire journey overland.

Finally reaching Grande Anse, he found this town, located 200 miles north of Montreal, to consist of one church, one house for the priest, and one combination house and general store, while scattered around at great distances apart, were a few other houses, miles intervening between them.

By this time the weather was below zero, and after again waiting over night, he started out on the fifth morning for the Stillman cottage located five miles from the town. Mr. Sanwald reports he found the cottage to be quite a pretentious affair, said to have cost about $60,000 and surrounded by a 10,000-acre estate running back into the hills and embracing lakes, mountains, rivers, etc. It was occupied by servants and watched by two guards.

Eluding the guards he secured some good pictures of the house and surrounding grounds and was getting a birds-eye view from an elevation when a shot passed close to him. Another shot, landing nearer, brought him quickly down to where the guards were waiting. He was told he could not take any pictures without permission and questioned as to whether he was a newspaper man. He states he apparently convinced them that he was harmless, explaining that he had injured his camera on the way up, showing a bent range finder to prove it, and that as the day was quite dark his pictures were probably no good anyway. He was then allowed to leave and after several more vicissitudes again reached Montreal.

The other part of Mr. Sanwald's mission was to secure pictures of the guide, Fred Beauvais. After three days of questioning and scouting he finally located him on the outskirts of Montreal, but discovered he was a very elusive fellow. He refused to allow his pictures to be snapped and Mr. Sanwald waited for hours at secluded points of vantage, but to no avail. This kept up for several days during which all the wiles of the cameramen's art were employed, but though as Mr. Sanwald explains, Mr. Beauvais was easily accessible after dark and he had several conversations with him, he was finally compelled to return to the states on other important business minus the desired pictures of the elusive guide.—C. S. Sewell.

The rumor persists that Will H. Hays will resign as Postmaster General to become head of the picture producers organization now in the process of formation.

Sessue Hayakawa, star in R-C Pictures, follows the custom this year, as in other years, of entertaining large numbers of children of the film colony at Hollywood, both Japanese and American, at a great Christmas party, with a richly laden Christmas tree 'n everything. Sessue himself plays the role of Santa Claus, which he says gives him more pleasure than any other role he has ever essayed

Fox News Expanding European Service; Director-in-Chief and Cameraman Sail

DON HANCOCK, director-in-chief of Fox News, and Russell A. Muth, the star cameraman of the New York staff, were fellow-passengers on the Steamship Paris with Marshall Foch when the French Generalissimo set sail for Europe on December 14.

Despite the fact that their presence in company of the great Frenchman was a stroke of news reel enterprise which promises interesting film of his return voyage, the purpose of the European trip of Messrs. Hancock and Muth is the execution of plans by William Fox for an extension of facilities for filming European news events. Although convinced that Fox News lives up to its trademark, "Mightiest of All," Mr. Fox is determined to strengthen the already formidable foreign service in anticipation of an increased volume of news events which will interest the world at large.

With this object in view, he directed Mr. Hancock to inspect the foreign offices and to reorganize and enlarge the overseas staff wherever it is possible to improve on the already high level efficiency of the Fox news gathering organization.

The exclusive filming of Ex-Emperor Charles of Austria, while under arrest and on his way to exile, was a recent example of the wisdom of Mr. Fox in maintaining a large force of staff correspondents in Europe. This force now will be made to include every centre of importance. Features of international importance will be planned when the field has been surveyed, and special efforts will be made for the filming of events which heretofore have been considered unobtainable by all news reel services.

A hundred assignments on special pictures to be worked up by the French staff in addition to the ordinary news that develops, will be arranged at the Paris headquarters. Special efforts will be made at the London offices to expand the already widespread camera correspondence in Great Britain and the Irish Free State. In fact, all means will be utilized toward placing Great Britain on the same level as the United States in news reel efficiency.

Russell Muth's individual mission will be to introduce the Yankee idea of news filming to the foreign cinematographers. After a short stay in Paris the party will tour France, Italy, Spain, Germany, Switzerland and England.

News from the Producers

Edited by C. S. Sewell

Laemmle Says "Foolish Wives" Will Go Direct to Exhibitors; Production Will Be 14 Reels Long; Released January 15

In August of this year while Mr. Laemmle was in Europe, R. H. Cochrane, vice-president of the Universal, made a promise to the exhibitors of the country. That promise concerned "Foolish Wives." It was a big promise to make and it was made in an unequivocal way. No ifs or buts or unlesses about it. He said that "Foolish Wives" was to go direct to exhibitors and that it was not to be road-showed. Lots of water has run under the bridge since August. Rumors about "Foolish Wives" have flown fast and furious. The method of release has come in for just as much gossip as any other part of this film.

Inasmuch as the film itself is at last on the brink of actual completion, Mr. Laemmle feels that it is high time to confirm in detail the promise made by his associate and to set formally a release date. In fact, Mr. Laemmle has decided that the situation warrants his going even further in his promise than Mr. Cochrane did.

Mr. Cochrane said in August: "Hundreds of people have asked me how we ever expect to make a profit, or even to get our money back, on a production in which we will sink a million and three-quarters of dollars before we get back a nickel. There is no doubt in the world that it could easily be done by playing it in the legitimate houses of the country for long runs. With the high cost of routing traveling companies the big theatres out of New York and Chicago are hungry for big attractions like 'Foolish Wives.' But there are several good and sufficient reasons why Universal is not going to get its money out of the production in this way, though several very tempting offers have been made to us looking to such a form of release.

Not a Theatrical Business

"In the first place, we are not in the theatrical business. We have no desire to get into it. It would be inevitable under this plan. We are in the moving picture business and we are going to stay in it.

"In the second place, this plan would place 'Foolish Wives' entirely out of the reach of exhibitors of moving pictures, possibly for years. This is the furthest thing from our intention. We would not feel that we had kept the faith if we ever consented to do such a thing. 'Foolish Wives' was made for moving pictures and we feel that it will prove the best picture ever made for moving picture audiences.

"In the third place, this plan would virtually make us exhibitors ourselves and place us in competition with the very people to whom we wish to sell our product. We have steadfastly refused to become exhibitors except for exploitation purposes, even in the face of severe provocation from competitors and the fact of support in quarters where it would have been most natural to expect it.

Principals of Success

"Universal's success in this business has been due to its recognition of several basic principles. One of them is that if exhibitors are not making money, we are not making money. And conversely, if we give exhibitors the productions and the exploitation material with which they can make money, we make money too. We can't for the life of us figure any way to make money on 'Foolish Wives' or any other picture unless the exhibitors make money also. We have always followed out that principle and we are still going to follow it or bust."

Mr. Cochrane then went on to say that it was the intention of the company to exploit the film in a number of big cities to "set" the picture, as it is called, before turning it over to exhibitors. Elaborate preparations had been made to make this exploitation as thorough as possible.

But a number of big exhibitors have been talking to Mr. Laemmle since "Foolish Wives" has become so imminent. These men have all been against having the Universal exploit the picture before they had it. They argue that "Foolish Wives" has exploited itself for almost two years. There is scarcely a man, woman, or child who does not know about it. They say it does not need any more exploitation before it is turned over to exhibitors.

Since Universal has promised to give "Foolish Wives" direct to exhibitors, why not give it without any strings at all?

Will Not Exploit Film

These personal arguments and the many letters he has received have had the effect of convincing Mr. Laemmle that "Foolish Wives" has actually had all the exploitation that is necessary and that there is therefore no reason why exhibitors should not get "Foolish Wives" as direct and as soon as possible. Mr. Laemmle therefore announces:

"I have determined to renew and confirm the promise made by R. H. Cochrane and for reasons that have seemed good to hundreds of big exhibitors, who have both told me personally and written to me, I have decided to forego the pleasure of exploiting "Foolish Wives" ourselves except in the one instance of the Central Theatre in New York City. The lease of this theatre was secured for the express purpose of showing this super-Jewel picture and it has been thought wise to follow out our own original plan in this case.

Big Exhibitors Chance

"In regard to all the other cities, we have determined to give the biggest exhibitors in each city the opportunity to book "Foolish Wives" in preference to giving it to "legitimate" houses, where it might be played for longer runs and be kept away from the great body of exhibitors for months and months.

"We have selected thirty-three cities in the United States in which to offer the first showing of "Foolish Wives" in picture houses. Not until the run is over there will it be shown in the lesser theatres. We have a special corps of men who will call on all the first run exhibitors in these cities at once and arrange dates and exhibition problems. We have virtually accepted several offers where the dates were satisfactory to us.

In Fourteen Reels

"'Foolish Wives' in its final form will be in fourteen reels. We have tried various other lengths and since we have waited so long for the picture we have not been in a mood to take any chances on a cutting which did not preserve all the virility and smoothness of the wonderful story and atmosphere. The picture I have just seen is so rippingly smooth in its development, so gorgeously exquisite in its artistry, so powerful in its character analysis, so grippingly full of suspense and so smashing in its climaxes that I take the utmost pride in offering it as the best answer to those carping critics who recently declared moving pictures to be a failure as a vehicle of artistic expression.

"The release date of January 15 has been set as the official one but the picture will be shown at the Central Theatre on January 8."

Playgoers Policy Continued

In reviewing the progress made during the past year, Playgoers Pictures declares that the exhibitors have justified the continuance of their policy of releasing feature productions on the basis of thirty-six a year.

A statement just issued says that the company will proceed during 1922 on that release basis and will offer an array of program features which will be of consistently good quality and box-office value.

In part, the announcement says: "It is with considerable satisfaction that we are able to point to such features with the realization that they are proving successful offerings upon the screens of hundreds of theatres. The Wistaria production, 'Anne of the Little Smoky,' for example, which has taken a tremendous jump in business, owing to the presence in its all-star cast of Mrs. William S. Hart, who formerly was Winifred Westover. 'Tropical Love,' made in Porto Rico by Ralph Ince, and including in its cast Reginald Denny, Ruth Clifford and Fred Turner, is going over splendidly.

"Likewise, the J. P. McGowan features, 'Discontented Wives' and 'The Ruse of the Rattler,' have distinguished themselves by their swift action and splendid audience appeal. Herald Productions are now working on a series of five of these McGowan features, the third of which, 'Reckless Chances,' is scheduled for January 15. Other Playgoers features which are proving very satisfactory are 'Across the Divide,' 'Father Tom,' 'The Family Closet' and 'Home Keeping Hearts.'"

Exploiting for Wid Gunning Film

The exploitation department of Wid Gunning, Inc., has just issued on the new Hobart Bosworth release, "White Hands," a press book said to be alive with exploitation suggestions.

A number of novelties with pull are being made for this picture, including a stiff paper herald in the shape of a cutout hand, and a white hand sticker. An unusual teaser campaign is suggested, and there are many other angles of exploitation laid out for the use of the live exhibitor.

Studio Work on Film Completed

Hugo Ballin has filmed his final studio close-up of "Luxury Tax," the comedy-melodrama by Ethel Donoher, which will be the director's next production for Hodkinson release, and next week will find the company on location for exteriors. Mabel Ballin is starred. Raymond Bloomer, who supports her, is in the role of a young millionaire, while Crauford Kent is the "heavy."

R. W. Tully to Produce Film

Richard Walton Tully has returned to Los Angeles to begin preparations for the production of his famous stage play, "The Masquerader," in film form for release by Associated First National. Guy Bates Post will have the leading role.

An Elaborate Set for Torchy Film

An elaborate set, representing street scenes on the lower East Side of New York, is being used in the making of "Battling Torchy," the forthcoming Torchy Comedy, featuring Johnny Hines as "Torchy" of the Sewell Ford stories. The set is the biggest ever built for any picture of the Torchy series.

Workers Eager to See Production

Stories coming from the Selznick studios in East Forty-eighth street indicate that the making of the Henry Lehrman production starring Owen Moore is proving of more than usual interest even to the "hard-boiled" studio crew. It is said that "Joe" Schleiff and "Jimmie" Dent, of the Selznick organization, whose business it is to see that Selznick employees draw their pay for doing work and not for being entertained have a hard time keeping the workers on their jobs, so eager are they to watch the picture being made.

Contracts for Six Pictures

Allen Holubar has contracted to make six productions starring Dorothy Phillips at the United studios in Los Angeles. It is planned to release the first of these photoplays, "The Soul Seeker," through Associated First National Pictures, Inc.

Selznick Company Has Full List of Talmadge Revivals Prepared for Coming Year

The pictures that Lewis J. Selznick produced at the time he was making Norma and Constance Talmadge stars of the screen have previously been announced as part of the Selznick output for the year and thus far several of them have been released. When the schedule is complete there will be six of each star in a selection of their release that demonstrated their box-office value when first released.

Three of the Constance Talmadge announced revivals have either been released or are in Select Exchanges for distribution and two photoplays with Norma have reached the screen, "Poppy" and "De Luxe Annie" being Norma's issues while Constance has appeared in "Scandal," "A Pair of Silk Stockings" and "Good Night Paul." Earlier in the year "Ghosts of Yesterday" and "The Moth" were issued as Talmadge revivals and it was the box-office reception these "trial balloons" received that influenced the decision to revive twelve more.

Norma will, during 1922, be seen in "By Right of Purchase," "The Safety Curtain," "Her Only Way" and "The Secret of the Storm Country" and the Constance releases will include "The Lesson," "Mrs. Leffingwell's Boots" and 'A Lady's Name." When these are all in circulation the full schedule of Talmadge revivals will be complete. These attractions were originally screened little more than two years ago. Actors and actresses of present popularity were in support.

International News Cameraman Roughly Handled by Russians

Ariel Varges, the International News Cameraman in Russia, who now is supplying International News Reels with pictures of life and conditions in the starving land of the Soviet, daily, it is said, is taking his life in his hands to get these pictures.

At a recent anniversary of the Chika, the Extraordinary Commission of the counter-revolutions, Varges was roughly handled while filming the celebration in front of the Kremlin. The Red soldiers buffeted him around, and threatened to take his life and destroy his camera, but finally appeased their wrath by tossing him in a blanket many times. Djerjinski, the reviewing officer for the occasion, countenanced this animus inspired horseplay with delight.

Varges is known as one of the most resourceful cameramen in the business. He made the first official pictures of Pope Benedict XV at the Vatican last year, and which were included in the International News Reels as the news film "beat" of the year. Varges risked his life, in the face of machine gun fire, to film pictures of the great street riots in Berlin two years ago. His film actually showed civilians dropping in the streets before withering bursts of machine gun fire. Varges also, it is said, made the first pictures ever shown in this country of Lenine and Trotsky, after their ascent to power in Russia.

"Conflict" Best Universal-Jewell; Big Financial Success Forecasted

"Conflict," the Priscilla Dean super-production from George Budington Kelland's popular Red Book novel, has proved to be the most successful Universal-Jewel picture in many months. The Universal sales department reports that the picture has had remarkable runs in every theatre where booked, and has broken house records all over the country, in the face of unusual opposition programs.

Since its initial run of a month at the Central Theatre, New York, "Conflict" has been shown in leading houses in almost every key city in the country. In New York City alone it has played to more than 120 days over the U. B. O. circuit. Its aggregate runs in Chicago have closely approximated the same length of time. In more than 100 cities the film has been shown for runs of a week or longer.

Officials of the Universal sales force point out that "Conflict" has achieved an unusual record for itself in playing five, six and seven days in theatres which heretofore have held strictly to split-week bookings. This has occurred in most cases by the exhibitor holding the picture over after watching his box-office during the original run of the film.

Mae Murray in Havana to Make Picture, Gets Hearty Greeting

Havana is giving a warm welcome to Mae Murray, who arrived recently in the Cuban capital to make scenes for a forthcoming picture, "Fascination," a Tiffany production for release through Metro.

The crowds at the dock when the star's steamer was warped in were so dense that not only the police were called upon to keep them in check, but two companies of the military, Metro states. Miss Murray's car, on its way from the harbor to the hotel, was held up it seemed many times by the people.

"Fascination" is a story for the screen written by Edmund Goulding, in conference with Miss Murray and Robert Z. Leonard. The picture is the second Tiffany production for distribution by Metro, following "Peacock Alley," by Mr. Goulding, and based on a story by Ouida Bergere. Mr Leonard directed "Peacock Alley," which, at a review recently at the Hotel Commodore, New York, was acclaimed the most flashing triumph of Miss Murray's career according to information received from Metro.

"One Clear Call" Is Now Under Way

One of the important events of the past year was Louis B. Mayer's introduction of a series of John M. Stahl productions. Only one of these pictures, "The Child Thou Gavest Me," has been released by First National as yet. The second of the series, "The Song of Life," is now completed and ready for distribution. The third picture, "One Clear Call," is now under way with strong cast headed by Henry B. Walthall, Claire Windsor and Milton Sills. The story is by Frances Nimmo Greens.

Goldwyn Shows Salmon Fishing

What Goldwyn says is perhaps the most remarkable nature picture vet screened is that contained in the new Goldwyn Graphic, "Fishing in Oregon Waters," taken by William L. Finley of the National Audubon Societies, edited by Jack Eaton and produced by Bray Pictures Corporation. Titles are by Katharine Hilliker. The one-reel film shows salmon fishing along the Columbia river in various phases.

Friedman Makes Record Booking

Joe Friedman, manager of the Detroit Universal Exchange has established a record for quick booking on the three latest Universal-Jewel productions. Within four weeks after receiving prints on "Conflict," "The Fox," and "No Woman Knows," Mr. Friedman closed contracts for the three pictures in all of the key towns in Michigan, Universal reports.

Chet Withey Is Directing Film

Under Chet Withey's direction, camera work is nearly finished at the Preferred Pictures, Los Angeles studios, on Katherine MacDonald's newest Associated First National production, "Domestic Relations." William P. Carleton plays the masculine lead.

"In the Pink" a Goldwyn Release

The fourth issue of the Sport Review, edited by Grantland Rice, produced by Jack Eaton and distributed by Goldwyn through an arrangement with Artclass Pictures Corporation, is called "In the Pink." It shows how girls and young women can acquire the pink cheeks of health without patronizing the corner drug store.

"A Man's Home" Has Been Released and "Conceit" Is Now Ready to Be Launched

In the pre-season announcement made by Lewis J. Selznick he promised, in addition to his four-star series and the Talmadge re-issues, six specials to complete the "Forty from Selznick" that were to come to the screen during the current season. Two of the specials have been completed. "A Man's Home" has been released and "Conceit" is ready to be launched. Two more specials have been definitely decided upon and decision will be made as to their production when Myron Selznick, vice president in charge of production, returns from his present European trip.

"A Man's Home," the first of the Selznick six, and a Ralph Ince production, was given its Broadway opening at the Capitol Theatre December 18, subsequent to showings in most of the larger cities throughout the country.

Now comes the Selznick drive to put "Conceit" across as a successor to "A Man's Home." "Conceit" is the second Selznick special, a feature directed by Burton George and produced almost entirely in the Canadian Rockies. Mrs. De Wolf Hopper, known on the dramatic stage as Hedda Hopper, and now leading woman in "Six Cylinder Love," running this season at the Harris Theatre, plays opposite William B. Davidson in leading the cast. "Conceit" is now in the various Select Exchanges and the sales drive is on for showings early in January.

The production of John Galsworthy's "Justice" and a new presentation of "The Easiest Way" are promised as to the four Selznick specials still to be distributed. Myron Selznick, now in England, is playing special attention to the details of correctness in "atmosphere" that is to be created for the screen version of "Justice." Ralph Ince has been decided upon as the director, and probably will also direct "The Easiest Way." There will be an entirely new screening of "The Easiest Way"—and not a reissue of the first Selznick presentation.

Ruth Roland Is the Star in Pathe's Serial, "White Eagle"

Pathe Exchange, Inc., announces that the first episode of "White Eagle," the new Pathe serial starring Ruth Roland, will head the serial episode and short subject features scheduled for release the week of January 1. "The Sign of the Trident" is the title of the opening chapter. The serial is censor-proof, it is said. The support of Miss Roland includes Earl Metcalfe, Harry Girard, Virginia Ainsworth, Otto Lederer, and others. In addition, five hundred Indians and a small army of cowboys were employed for the production.

"The Beauty Contest" is the second comedy adapted for the screen by Harry Dickson from his original story which appeared in the Saturday Evening Post and scheduled for current release. Mr. Dickson himself supervised the production. Mr. Dickson has established himself as one of the most celebrated writers of fiction dealing with the humor of the Southern negro.

"Before Breakfast" is the current re-issued one-reel comedy starring Harold Lloyd. He is supported in the comedy by Bebe Daniels, "Snub" Pollard, and a well-chosen cast. Most of the comedy takes place in a cheap restaurant. "Try, Try Again" is the title of the latest Hal Roach comedy. It evolves around a newspaper beauty contest. "The Cat and the Mice" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Victory comes not always to the strong" is the moral.

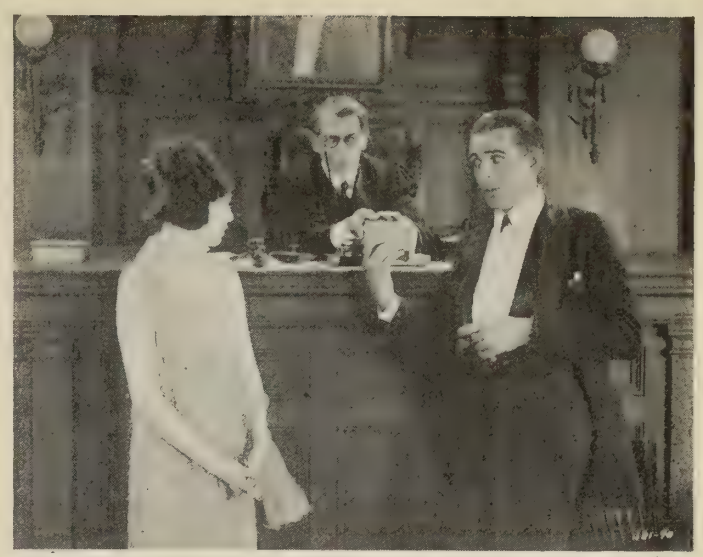
"The Last Duel" is the title of the fifteenth and last episode of "Hurricane Hutch," the Pathe serial starring Charles Hutchison.

In many towns where serials were banned by the city officials, "Hurricane Hutch" was the opening wedge for the return of the chapter play in that particular city, it is said.

Pathe Review No. 136 presents a number of widely diversified subjects. Pathe News, Nos. 2 and 3, present the latest important current events of the world photographed by the staff of Pathe cameramen. Topics of the Day No. 140, throws the wit and wisdom culled from the presses of the world on the screen.

Engages Watson

Billy Watson, well-known on the Pacific Coast as a successful comedy director, has been engaged by Mack Sennett to direct the Ben Turpin Company. Ben Turpin and Phyllis Haver have started "Bright Eyes," the first of a series of eight two-reel Mack Sennett comedies for First National release.



SCENES FROM PARAMOUNT PICTURE, "RENT FREE"

"The Fox" Opens at Central; Delayed by "Conflict's" Run

"The Fox," characterized as the most lavish Western picture ever screened, was presented to Broadway this week in the Central Theatre. It is a Universal-Jewel picture starring Harry Carey and the first super-Western in which he has appeared.

The picture was scheduled to go into the Central late in November, but the unusual success of "Conflict," Priscilla Dean's latest Universal-Jewel, caused the extension of its run over the time alloted to "The Fox." Although the Harry Carey picture has been released in the Metropolitan district, it has met with such great success that its present engagement in the Central promises unusual results, it is the opinion at Universal.

New York newspaper reviewers, commenting upon "The Fox" following its initial Central Theatre showing, highly praised the vigorous action of the film and the unusual natural settings against which the story was enacted. The painted cliffs of the Mojave Desert are one of the show places of the United States and the Universal Company which produced "The Fox" lost no opportunity to take full advantage of the colorful and weird topographical formations of these cliffs.

"The Fox" brings to light one of the tragedies of the motion picture world. One of the strongest appeals of the picture is the sympathetic work of little Breezy Eason, the diminuative Universal star. Almost co-starred with Harry Carey, Breezy did by far the best work of his short screen career as the little waif in "The Fox." It promised a brilliant future for him. Hardly had the picture been released, when he was killed in an automobile accident.

Moss, Proctor and Keith Book Film

Big bookings on "What Do Men Want?" the Lois Weber production, continue to come into the offices of Wid Gunning, Inc., that company reports. The Gunning organization distributing the picture.

In New York City and the East, three important chains of theatres, the Keith, Proctor and Moss circuits, have booked or begun to play it. The booking directors of these circuits stated it was one of the best box-office and artistic attractions they had seen.

Selznick Company Returns to N. Y.

Eugene O'Brien, Ralph Ince, and their Selznick crew of photoplay artists and technical men returned to New York City Thursday, December 15, after a ten days' sojourn at Lake Placid, New York, where they were engaged in making a number of scenes to be used in "Channing of the Northwest."

A Paper Within a Trade Paper Is Our State Right Section

ARGENTINE AMERICAN FILM CORPORATION

(CORPORACION ARGENTINO-AMERICANA DE FILMS)

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R-C Pictures Names Releases Suitable for Yuletide Season

Aiming to give exhibitors the utmost service during the holiday season, R-C Pictures have arranged to offer a group of special productions that will have big appeal to theatregoers during Christmas week, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

The array of Christmas subjects, the stories of which are full of the yuletide spirit and have special interest for children, include productions starring Mae Marsh, Max Linder and George Beban. Still another is a drama produced by William Christy Cabanne, for the R-C program. It is called "The Stealers" and is reported to possess much of the fine spiritual element that so strongly characterized "The Miracle Man."

The Linder subject is "Seven Days Bad Luck," embracing five reels of solid fun based upon the popular superstition of the shattered mirror. Linder, according to Mr. Rogers, has always been a prime favorite with the young folk and his R-C production should prove a strong attraction for Christmas patronage.

Mae Marsh appears in two of the Christmas attractions: "The Little 'Fraid Lady' and Nobody's Kid."

Both productions are ideally suited to holiday exhibition inasmuch as they are full of the whimsical charm and romance that young folks like so well on the screen at Christmas time.

Moreover, according to R-C Pictures, they both were fashioned along lines that suit them to Miss Marsh as starring vehicles. They give her plenty of opportunity to get home the fine, warm sentiment that appeals to old as well as young during the Yuletide period.

"Nobody's Kid" commends itself especially to exhibitors because it was founded upon the immensely popular novel "Mary Cary," which has been read and re-read by millions in this country.

The Beban production presented by Sol Lesser and distributed by R-C Pictures, is also especially adapted to showing at Christmas time because of Mr. Beban and because it tells a story of the reward that is always attained by human kindness.

"The smart exhibitor will make his entertainment during Christmas week conform with the spirit of the holidays," stated Mr. Rogers "and we aim to give him every possible assistance. Productions that combine entertainment and moral value are the ones that should be shown during the holidays and the exhibitor who makes the best of this opportunity will certainly not regret it."

Build Replica of Elevated Railway for DeMille Film

If you can't go to the mountain, bring the mountain to you. That's Cecil B. DeMille's production motto and he put it in practice in the making of "Saturday Night," his latest Paramount picture, which is scheduled for release early in February.

For atmospheric reasons, the producer wanted the effect of an elevated railway thundering past the windows of a tenement flat in which an important sequence of scenes were played. Since it was impossible for the Lasky studio to go to the New York "L," the elevated came to the Lasky studio.

Inasmuch as it wasn't necessary that this railway carry actual passengers, the cars were made of single thicknesses of building board and painted to resemble railway coaches. These were coupled together but instead of running on a track they ran on an overhead carriage from which they were suspended. Two of these overhead tracks were constructed each carrying a train of three cars. Motion was supplied by a gang of workmen, two large drums and the necessary cables.

The story of "Saturday Night" is by Jeanie Macpherson and the picture boasts of an all-star cast which includes Leatrice Joy, Conrad Nagel, Edith Roberts, Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson and James Neill.

At the California

"What's The Limit?" the latest of the series of Sketchografs by Julian Ollendorff, recently released by Educational, was given an exceptionally strong presentation for a one-reel subject at the California Theatre in Los Angeles, where it had its Western premiere.

Moving Picture World Reviews Are Sincere and Unbiased.

Big U Magazine Makes Its Debut

A new weekly magazine published by the Big U Exchange to create exhibitor enthusiasm in the exploitation of Universal productions in the New York territory, made its debut on Monday, December 12.

The new publication is called "The Big U Exploitation Weekly" and it is written and edited by Marc Lachman, Exploitation representative of the Big U Exchange. The Big U Exploitation Weekly will be distributed gratis, upon request, among exhibitors in the Metropolitan territory.

"Molly O" Opens at Mission, Los Angeles; Critics Praise Picture

"Molly O" opened at the Mission Theatre, Los Angeles, November 30, for an extended run. E. M. Asher, personal representative for Mack Sennett, now in New York, received a telegram from Harry David, managing director of the Mission Theatre, in part as follows:

"'Molly O' received the greatest opening the Mission Theatre has ever had. Crowd greater than 'Four Horsemen' or 'Three Musketeers.' Picture went over to flying start." Mr. Asher received another wire December 13 from Mr. David stating that "Molly O" has broken all records of the Mission Theatre and that it would be held on till after the first of the year, which means that the picture will have more than a month's run.

Excerpts of criticisms of the Los Angeles papers are as follows: Monroe Lathrop in Evening Express: "The new film is just the kind that Mabel's admirers like to see her in. She's funny and pretty and mischievious and abused." Florence Lawrence in Examiner: "In 'Molly O' Mr. Sennett has given the world a dainty, wholesome story of humanity." Grace Kingsley in Times: "It just holds you and you laugh and cry and pay strained attention to the thrilling moments, that's all. To try to disect it would be like tearing a flower to pieces to find the secret of its beauty and perfume."

Guy Price in Herald: "When I say that the distinguished gathering at the Mission Theatre last night was pleased, understand me I am putting it mildly. No more appreciative crowd ever was jammed into an enclosure." Linton Wells in the Record: "It is doubtful if Los Angeles has witnessed in a good, long while a picture filled with such genuine humor, pathos, heart-interest, thrills, acting, evidence of exceptional directing and supervision, and rare photography."

Mothers' Clubs Endorse Pathe Film Fables

The Queensboro League of Mothers' Clubs placed their mark of approval upon "Aesop's Film Fables" by featuring this Pathe release on the film program at their annual fair held recently in the Good Citizenship League Auditorium at Flushing, Long Island.

Mrs. Park Mathewson, of Douglaston, L. I., who is president of the Queensboro organization states that the Paul Terry cartoons were well liked. Similar clubs are finding the films much to their taste.

SCENES FROM "RENT FREE," STARRING WALLACE REID. A PARAMOUNT PICTURE

"Pathe Playlets" to Be Re-issued in Three Reels of Big Pathe Features

Pathe Exchange, Inc., which in the past has blazed the motion picture trail with many far-reaching and successful innovations, plans another sensational move after the first of the new year, with the reissue of many of its greatest features edited down to three reels.

The process of selecting these features—which are required to meet the present day standard in story, production and acting—has been completed. The work of cutting them to three reels, will be completed before the first of the year, and the initial "Pathe Playlets," under which name these productions will be released, will be issued on January 29.

Frank Keenan's "The Midnight Stage," a fast moving western, will have the distinction of inaugurating the series. It is said that it was in response to the insistent demand of exhibitors for pictures that will enable them to get a quicker turnover of audiences without sacrificing feature quality—that led Pathe to consider the re-editing and shortening of its many great features.

Some of the screen's foremost actors and actresses appeared in the pictures already placed on the "Pathe Playlet" schedule, and they were directed by eminent artists of cinematographic construction, including George Fitzmaurice, Ernest Warde, Edward Jose and Theodore Wharton.

Among the starred and featured players are Frank Keenan, Irene Castle, Florence Reed, Warner Oland, Elliott Dexter, Eric Von Stroheim, Helene Chadwick, Gail Kane, Bruce McRae, Paul McAllister, Marguerite Snow, William Courtney, Frank Sheridan, Madelaine Traverse, Antonio Moreno, J. H. Gilmour, Ethel Grey Terry, Creighton Hale and William Riley Hatch. Many of these players are now starring in their own right, or are appearing as featured performers.

Included in the list of "Pathe Playlets" will be several Baby Marie Osborne attractions, the titles of which will be announced later. Under the present arrangements, the initial releases will be as follows: January 20. "The Midnight Stage," starring Frank Keenan. February 5. "Convict 993," starring Irene Castle, directed by William Parke. February 12, "Via Wireless," from the stage play of the same name, by Winchell Smith and Paul Armstrong, starring Gail Kane. George Fitzmaurice directed..

February 19, "The Hunting of the Hawk," co - starring Marguerite Snow and William Courtney, directed by George Fitzmaurice. February 26, "At Bay," from the Broadway stage success by George Scarborough. Florence Reed is the star. George Fitzmaurice directed. March 5, "Sylvia of the Secret Service." This is another George Fitzmaurice production starring Irene Castle.

It is proposed by Pathe to release fifteen pictures in the first series. These all have been selected, and while the schedule is subject to alteration, in its present status, it is as follows: March 12, Baby Marie Osborne feature (title to be announced later). March 19, "Loaded Dice," starring Frank Keenan in a story from the book by Ellery Clarke. March 26, "The Closing Net," adapted from the book by Henry V. Rowland. Madelaine Traverse is featured.

April 2, "The Mark of Caine," starring Irene Castle. Adapted from the book by Carolyn Wells, and directed by George Fitzmaurice. April 9, Baby Marie Osborne feature (title to be announced later). April 16, "More Trouble," starring Frank Keenan and directed by Ernest Warde. April 23, Feature to be announced later. April 30, Baby Marie Osborne feature (title to be announced later). May 7, "Vengeance is Mine," starring Irene Castle in the story adapted from John Morosco's novel. This was also directed by George Fitzmaurice. Miss Castle's leading man is Antonio Moreno.

"Pathe Playlets" will be three reels of compact action. There will be no excess footage, it is stated. Expert cutters have been engaged in the process of trimming down those selected as exemplary releases, and from their reports all the pictures appearing on the "Pathe Playlets" schedule, will be very worthy attractions.

Flash-o-Knowledge Company to Make Films Under Microscope

Plans for incorporation of Flash-o-Knowledge Films, Inc., are under way. It intends to make pictures of a different sort from any that have heretofore been filmed, according to an announcement by George G. C. Freisinger, who is prominently identified with the new organization.

These pictures are to be made with the aid of a microscope, and will show the activities of extremely small living animals, and insects—bees, bugs, beetles, flies, and more minute creatures of the same species with all of which human beings are more or less acquainted. However, there are interesting features in the lives of these creatures that only the microroscope discloses, and these will be "played up" in an entertaining way with titles designed to create laughs.

The little "actors" and "stars" will be put through their paces by Dr. Victor Donnet, a prominent physician and laboratory man of Paris, France. All the subjects will be short lengths, 250 to 300 feet, and will be released at the rate of one a month.

Millions View "Over the Hill"

It is estimated by the Fox Film Company that the Fox photoplay, "Over the Hill," will be seen by 80,000,000 persons in America. It was shown in New York for twelve months to 2,500,000 persons and the receipts were approximately $769,000. It played in Chicago, Philadelphia, Boston, Pittsburgh and Milwaukee altogether for twenty-seven weeks and the receipts totaled nearly $350.000.

The attendance in Chicago during a nine weeks' engagement was approximately 300,000 and nearly a million persons saw it in Philadelphia. In eighteen other cities in the country nearly 3,000,000 paid to see the picture and it is still running in many of the principal cities. Thus far the total receipts have been more than $2,500,000.

At the Capitol

The attraction at the Capitol Theatre Christmas week will be a Messmore Kendall production, released by Goldwyn, starring Vivian Martin, called "Pardon My French," a farce-comedy. The picture is a film version of a story by Edward Childs Carpenter, author of "The Cinderella Man" and other stage successes, entitled "Polly in the Pantry." Sidney Olcott, who directed "Scratch My Back" for Goldwyn, directed Miss Martin in this comedy. The titles were written by Irvin S. Cobb.

Read Our "Straight from the Shoulder Reports."

SCENES FROM "PARDON MY FRENCH," STARRING VIVIAN MARTIN. A GOLDWYN RELEASE

Associated Exhibitors Films Are Scheduled for Release January 1, 15, 22 and 29

Four productions are on the Associated Exhibitors lineup for January. The first production of the new year is an Associated Exhibitors feature in six reels, entitled "The Unfoldment." The feature is billed as a George Kearn production, and is said to be a powerful drama of tremendous public appeal, based upon the power of faith. The cast of "The Unfoldment" includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Chas. K. French and others. It will be released on January 1.

On January 15, Playgoers Pictures will offer one of the popular J. P. McGowan features, entitled "Reckless Chances." It is in five reels, and was directed by Mr. McGowan who, in taking the stellar role, is supported by a new leading woman, Miss Dorothy Wood, as well as Andrew Waldron and Robert Walker. The title, "Reckless Chances," conveys a suggestion as to the daredevil stunts and heart stopping thrills which characterize this production, Associated Exhibitors says. It is a railroad story.

On January 22, Associated Exhibitors will present as an Associated feature, the Al. and Ray Rockett production, "Handle With Care." Associated Exhibitors, Inc., has particularly directed the attention of exhibitors to this drama, which is declared to be one of the finest produced features of the month. Particular care was taken in the production details, it is said, and, as a result, "Handle With Care" has a high class tone in its settings and atmosphere, which distinguish it as an unusual attraction, it is stated. The cast is large and includes Grace Darmond, Harry Meyers, Wm. Courtleigh, James Morrison, Lander Stevens, Harry Todd, Ruth Miller and Eugenie Ford. Associated Exhibitors is preparing an especial array of posters and advertising material on this subject.

On January 29 comes the Playgoers Pictures attraction, "Sunshine Harbor," in which Margaret Beecher is starred. A story of a girl's estrangement from her father, and her experience as a newspaper woman in New York, is the foundation of this feature. It is said to be replete with many perfect exteriors, both of town and country atmosphere.

Work on New Play

The film editors at the R-C studios in Hollywood are working on Pauline Frederick's latest picture, a film adaptation of Jackson Gregory's novel, "Two Kinds of Women." The Frederick company is said to have obtained some beautiful scenic effects in the wooded mountainous slopes of the California Sierras. The picture was directed by Colin Campbell and photographed by Dev. Jennings.

Ex-Emperor Shown in Film

Scenes of the exile of Ex-Emperor Charles of Austria are among the important world events pictured by Pathe News in current issue No. 101. The event is especially picturesque in the light of memories of what happened to Napoleon I shortly after Waterloo. Not since the defeated French Emperor's arrival at St. Helena had the allied powers of Europe inflicted that punishment on an imperial offender until Ex-Emperor Charles qualified for it. The screen shows the arrival of Charles and Zita at Funchal, their visit to the cathedral, and many views of the island.

Pathe News No. 100 shows Soviet Russia and present conditions in Petrograd. Colonel William N. Haskell is seen at his work as head of the American Relief Administration. The frozen River Neva floats ships carrying food supplies.

The clash between the police and the Chicago stockyards strikers furnished lively action for the Pathe News cameraman. Women are shown as the chief leaders of the strikers' demonstration. Marshal Foch is shown viewing Grand Canyon, Arizona. General Leonard Wood is seen taking his oath of office as head of the Philippine Government. And in New York City shops the camera introduces Christmas Giftland.

"Micky" Writes to Santa Claus

Mr. Santa Claus, Mount Prosperity, U. S. A.

Dear Santa Claus:

Through your side-kick, Mr. H. New Year, I learn that you plan to pass up the large family of Mr. and Mrs. George Film Business this Christmas.

As a young and ambitious member of this family and in accordance with the iron-clad custom of every son of the Film Business clan, I wish to address an "open letter" to you entering my plea in behalf of my brothers and sisters and including myself.

While it is true that we have many stepsons, black sheep and censors boarding with us (rent free) these persons are not actual members of our family and we should not be compelled to suffer because of these bad boys and girls.

In the event that your action is based on the impression that we do not believe in Santa Claus, please forget it. After one or more years existence in the motion picture family, we are ready to believe anything.

It is also true that many of us have been playing with that naughty boy, John Depression, instead of remaining in our own yard of prosperity. The mud that John has thrown on our spotless clothes of success still sticks, but we promise sincerely to remove this mud, which as you know, is a very sticky substance composed of many evils, mistakes and bad judgment.

In view of these promises will you please be kind and not give us the cold stare on Christmas Eve? There are many gifts you can place in our stockings, gifts that are not only desirable but highly necessary.

Please, therefore, fill the stockings of Willis Distributor with higher rentals to exhibitors and lower negatives costs to producers. Also give him great pictures for nothing and plenty of conventions. If he likes anything better than a great picture cheap, it is a convention.

To Johnny Exhibitor please bring lower rentals and more investigations. If Johnny can't have both give him either one or the other for he likes them equally well. Also give him more organization meetings and speeches. Don't forget he loves "Soandso Weeks" and "Catswhiskers Months," because of all the free slides, one-sheets and banners he gets to advertise them.

To the little Producer boy, please present a picture book on how to increase negative advances and how to get finances. Also give him a book of ghost stories about Overhead, the Terrible. What he desires most of all, however, is the power to sell a picture after it is finished, to a distributor in New York and return home with his watch and chain intact.

Sense would be a useful gift to the censor and if you could give the trade journals the magic word that releases page advertisements with ease from the safes of the advertising man, the family would have,

A Merry Christmas,

MARSHALL NEILAN.

SCENES FROM "MISS LULU BETT." RELEASED BY PARAMOUNT

Pathe Intends to Put Out at Least Four Big Serials in Coming Year

Serials figure largely in the plans of Pathe Exchange, Inc., for 1922. At least four big new ones are promised for release during the coming year. Charles Hutchison is the strenuous "stunt star" of one, now well along in production, with preparations all made for its successor. "White Eagle," starring Ruth Roland in her tenth Pathe serial, is announced for release on January 1. She and the picked company surrounding her are now at work on another, produced by Hal Roach under his direct supervision. These four, Pathe says, certainly will be the biggest productions in serials it has ever produced.

The Pathe heads are emphatic in their declaration that Pathe serials never were in greater public demand than at the present time, while advance bookings of those not yet released show the extent to which exhibitors rely on this class of offering for good business returns during the coming year. This was conspicuously demonstrated, it is said, in the case of "Hurricane Hutch," which booked its full quota in nearly every section of the country before release date. The same situation is reported in the case of "White Eagle," which starts the new year's popular picture attractions off with most excellent prospects.

The story of "White Eagle," by Val Cleveland, makes the three-fold appeal of romance, mystery and intense dramatic action, Pathe states.

"White Eagle" will be followed by a serial on which Ruth Roland and her supporting cast are now at work under the supervision of Hal Roach, many of the locations of which are in the great timber regions of the Pacific Coast. This serial is not yet named, and a certain amount of mystery surrounds its story and the character of its action. The story is by Val Cleveland, continuity by Bertram Millhauser. The production is directed by Fred Jackman. The first two episodes received and sereened at the Pathe home offices are reported to encourage the best anticipations of exhibitor and public acceptance of the second Roland serial release for 1922.

The favor with which "Hurricane Hutch" was received is said to have determined Charles Hutchison to follow that serial with another quite outdoing its "thrill a minute" record. Production is well along, the as yet nameless story and continuity being provided by Frank Leon Smith, with George B. Seitz's direction. As in the case of "Hurricane Hutch," of which the star is credited with the authorship, Charles Hutchison invents his own "stunts" and adapts them for consistent effect throughout the course of the dramatic action.

Before beginning work on the successor to "Hurricane Hutch," Hutchison had been in consultation with Pathe production heads about a novelty in serial construction calculated to give his special abilities fuller play than ever before. It is said that the "stunt star" entered into the plan with such enthusiasm that the completed continuity will be ready, and production preparations all made, by the time the last scenes of the serial now being produced have been photographed.

Goldwyn Prepares Screen Lobby Display for "The Sin Flood"

Goldwyn has prepared what it believes is the finest accessory ever presented to the exhibitor for use in connection with screenings of its forthcoming big release, "The Sin Flood."

It is a special screen lobby display. The screen is in five panels which may be used together or detached and used separately or in any desired combination. Each panel measures twenty-seven by forty-five and one-quarter inches and contains a portrait of one of the five star players in "The Sin Flood."

These portraits are reproductions of drawings by J. Henry Bracker, an artist of wide reputation whose illustrations appear in many of the big circulation magazines. Mr. Bracker considers these drawings among the finest work he has ever done. The figures are executed in strong, dominating blacks with backgrounds of various striking colors, it is said. Each display is enclosed in an individual frame, the complete set of five being fastened together with steel plates at top and bottom. The five players whose portraits are used on this screen are Helene Chadwick, Richard Dix, James Kirkwood, Otto Hoffman and L. H. King.

R-C's "The Lure of Jade," Has Been Booked by Big Circuits

Basing his judgment upon the volume of circuit bookings already recorded for Pauline Frederick's most recent R-C production, "The Lure of Jade," it is the opinion of Charles R. Rogers, general manager of distribution for that organization, that the popularity of Miss Frederick is right now at its highest peak.

Practically every big motion picture theatre circuit in the country, Mr. Rogers says, has booked the Frederick production, which was released on November 13. Not only have the leading chains of theatres booked it, but virtually all of the smaller ones as well, it is said.

It was booked by the California Theatre, Los Angeles, and then by Miller's Theatre where it repeated its success by establishing a box office record. Among the San Francisco theatres which have booked it is the Granada, one of the biggest of the new picture palaces erected on the West Coast.

Circuit bookings have been recorded, moreover, in every other section of the country. The Loew Circuit has booked it solid. The Fox Circuit, embracing many theatres in the metropolitan district and elsewhere near New York, also booked the Frederick subject "solid," according to Mr. Rogers. Still another big circuit that booked the Frederick production was the Stanley Circuit of Pennsylvania. Others were the Ruben and Kinkelstein interests of the Middle West; Southern Enterprises, Lubliner and Trintz, and Miles Theatres of Detroit and the Jake Lipson enterprises of Ohio. Among the important theatres that have contracted for "The Lure of Jade" are the Rialto, Providence; Empress, Oklahoma City; Shea's Hippodrome, Buffalo; the Blackstone and Cameraphone of Pittsburgh; the Modern and Beacon Theatres of Boston and the Butterfly Theatre of Milwaukee. The Skouras Brothers of St. Louis also have booked the film for their various theatres.

LOBBY DISPLAY FOR GOLDWYN'S PRODUCTION, "THE SIN FLOOD"

Advent of New Year Promises Many Surprises for Doris May Star Series; Two Listed Already

When Young Man 1922 rings out the old and rings in the new—he'll have something worth thinking about, and talking about, in R-C Picture's 1922 schedule for the Hunt Stromberg Productions starring Doris May.

Advices from the R-C Pictures studios on the West Coast indicated a hum of productional activity for the Hunt Stromberg unit, with two stellar stories, "Boy Crazy" and "Gay and Devilish" in course of production and preparation for respective release along the early months of the New Year.

"Boy Crazy," now nearing completion, is an original story by Beatrice Can. Exploring into the new fields of farce-comedy, the forth-coming picture, to follow "Eden and Return" in order of distribution, narrates the exciting experiences of a little lady who opens a haberdashery shop for men—just to prove to a certain young man, who operates a style salon for ladies—that her home town and its home talent can compete with any form of modern business.

Plot Moves Swiftly

Underlying the central idea and big situations is a swiftly moving melodramatic plot which deals with mystery, suspense and thrills in a way altogether new to screenfare. Doris May is seen as "Jackie Saunders," whose boy-admirers are legion—and likewise steadfastly faithful, even to the extent of buying all sorts of "new ideas" in clothes and apparel, just to aid their pretty proprietress of the haberdashery establishment.

The character of the plot clears the way for innumerable comedy exploits and Hunt Stromberg and Director William A. Seiter have made the most of the opportunities. In the cast with Miss May is Harry Myers, Otto Hoffman, Fred Gamble, Gertrude Short, Frank Kingsley, "Billy" Elmer and Edward Brady are others in support.

"Gay and Devilish," the fourth release of the Doris May attraction, is an original story from the versatile pen of Charles A. Logue, whose screen and stage successes are numbered by the dozens. It is being adapted for the screen by Garrett Elsden Fort. "Gay and Devilish" refers to a strictly up-to-date girl who so blunders that it requires a stout-hearted and iron-fisted lover, one perfectly aggravated uncle, and a flock of other interested ones to extract her from the wreckage. This assistance, according to one of the play's furiously fast sequences, is made all the more difficult because Jackie runs amuck in a fur coat—under which is nothing more or less than daintily ribboned silk lingerie. When certain "benefactors" insist that it's too warm for the moleskin, the heroine becomes involved in more complications—and horrors.

Making Plans

Negotiations are now under way which will bring Bull Montana and Otis Harlan, who appeared so successfully in "The Foolish Age" cast, back in Miss May's support. The estimable Mr. Montana, it is reported, will assume the role of an athlete who poses, in gold and bronze, for the benefit of Jackie's art career and incidentally, for the romantic reason that he's madly "in love" with a baby-vamp who becomes enmeshed in Jackie's scheme of things.

The manner of presenting "Gay and Devilish" upon the screen will furnish an innovation in construction and narrative-visualization, scenarioist Fort, working out some brand ney phases in continuity.

The timeliness, and box-office appeal, of the titles for the new Doris May pictures are heralded as important selling angles. Both "Boy Crazy" and "Gay and Devilish" are of the short and snappy type that arouse the imagination, and create the desire to see. Emphasis also is made of the exploitation possibilities attached to the titles.

Scene from "The Little Minister." A Vitagraph release, starring Alice Calhoun

SCENE FROM GOLDWYN'S "THE WALL FLOWER"

Has Big Role

In the new R-C all-star production, "Beyond the Rainbow," now being taken at the studio on West Sixty-First Street, Helen Ware has been secured to play the part of the solicitous society woman, Mrs. Nathaniel Gardener. At the same time Miss Ware is also appearing in "The Wandering Jew" with Tyrone Power at the Knickerbocker Theatre and the work in the two plays is giving her little time to spend in her home in Westchester County.

Harold Lloyd to Be Featured in New Comedy

Associated Exhibitors state that the Harold Lloyd feature production, "A Sailor-Made Man," will be the big holiday week attraction on the programs of many of the largest first run theatres throughout the country. As a special exploitation aid, Associated Exhibitors has had prepared a novelty, consisting of a white paper sailor hat, such as Lloyd wears throughout the comedy. These caps are cut from a pattern and joined at the sides and top by the wearer. Exhibitors can obtain them from their Pathe branch office. Several theatres like the Liberty of Seattle, Wash., which is situated near a naval station, are giving a special showing to the navy men.

Paramount's "Saturday Night" Was Finished in Record Time

What is believed to be a record for editing and titling a special production, says Paramount, was set by Cecil B. DeMille and staff in finishing the Paramount director's latest picture, "Saturday Night," in order that he might embark promptly for his vacation in Europe. Twelve working days were required. Jeanie MacPherson, author of the story, did the literary work on the titles.

This demand for speed gave rise to reminiscences on Mr. DeMille's part concerning the rapidity with which it is possible sometimes to work on a picture without detracting from its value.

"I made two pictures at the same time once," he said, "one during the day and the other at night. And they were both very successful, too —'The Cheat' and 'The Golden Chance.' The man elected to stick it out with me was Alvin Wyckoff, director of photography. He and I slept an hour every evening. And I remember when we had Miss Geraldine Farrar under contract for eight weeks. During that time we were entitled to make one or more picture. We actually made three, and one of them was 'Carmen.'"

Brenon Talks to College Students

At Columbia University recently Herbert Brenon, director for William Fox, delivered a lecture on the Art of Motion Picture Directing, before the students of the class in Motion Picture Production. William Farnum also talked to the class. The director and star were there at the invitation of Professor Rowland Rogers, in charge of the class.

Wagner Praises Ray Production

Rob Wagner, writer and authority on motion picture subjects, has seen the completed screen version of his comedy "R. S. V. P." and he makes public the fact that he is thoroughly delighted by Charles Ray's production of his script. This is a First National production in which Arthur S. Kane presents the star.

Six New Goldwyn Productions to Be Released Early in New Year

In carrying out its new year policy of Big Pictures with Featured Players, Goldwyn is preparing six big new productions for release to exhibitors early in the new year. These six photoplays will comprise the third group of releases of the Goldwyn fifth year product.

"The Sin Flood" heads the six. It is a bigger picture than Goldwyn has produced before, it is stated. A complete and practical exhibitors' service book is being devised for this photoplay together with an unusual line of accessories, according to reports. The story told in "The Sin Flood" is said to be one of the most dramatic that the films have yet produced and the cast is announced as the most perfect that Goldwyn has ever assembled for any production. Helene Chadwick and Richard Dix are featured in the production. The story was adapted from the drama, "Syndafloden," by the Swedish novelist and playwright, Henning Berger.

Albert Payson Terhune's drama of marriage and some of the modern ills that afflict it, "Grand Larceny," is a photoplay about everyday human beings placed in a false and difficult situation through a woman's love for admiration and attention. Elliott Dexter and Claire Windsor are featured. Wallace Worsely directed.

"Doubling for Romeo" is a screen comedy that, while totally different from Goldwyn's great fourth year comedy, "Scratch My Back," may yet be compared with it for the high position it is going to hold among the year's screen comedies, Goldwyn states. It is a take-off on western photoplays, on "movie" directors and actors with a mirthful flash-back to the Verona that Shakespeare drew in his "Romeo and Juliet." Will Rogers has principal role. Clarence Badger directed. Sylvia Breamer and Sydney Ainsworth head the supporting cast. Elmer L. Rice fashioned the original story—with the aid of Will Rogers and Will Shakespeare.

"His Back Against the Wall" is a new sort of western photo-comedy in which Raymond Hatton is the featured player. It was founded upon a magazine story by John Frederick and was directed by Rowland V. Lee.

"The Wall Flower," Rupert Hughes' new photoplay, directed by himself, in which Colleen Moore is featured, is in the list of six new Goldwyn pictures. It is another Hughes portrayal of everyday American home life. Richard Dix, Gertrude Astor, Laura Laplante, Tom Gallery, Rush Hughes, son of the author, Dan Todd, Fanny Stockbridge and Emily Rait are in the cast.

Mary Roberts Rinehart, one of America's most popular novelists and playwrights, turned original scenario writer for the occasion, is represented by "The Glorious Fool," a comedy with a strong dramatic situation. Helene Chadwick and Richard Dix are featured in the production. E. Mason Hopper directed.

Says Film Shows Unanswerable Reasons for Eliminating War

For all the thrall of the drama it unfolds, Metro's picturization of "The Four Horsemen of the Apocalypse" transcends being only entertainment, Metro says and alleges that substantiation of this is found in the editorial columns of the newspapers of the country. The appearance of leading articles pointing out the significance of Rex Ingram's masterly screen production of the novel by Vincente Belasco Ibanez in relation to the Disarmament Conference has come to be almost commonplace, it is stated. Yet some of the comments of journalists are of such particularly trenchant power that they cannot be denied repetition. None is more forceful this week, it is stated, than the principal editorial in the Rome (N. Y.) Sentinel, headed "The Four Horsemen." For more than a column the writer drives home in words inspired by the irresistible message of the picture, the meaning of "The Four Horsemen of the Apocalypse." It says in part:

"Conquest, War, Famine, Death—these 'four horsemen' that John saw in his vision and pictured in the Book of the Apocalypse—Ibanez has riding as ghostly omens of evil through his great tale of two continents. In the wonderful photoplay now running in this city they not only appear in all the personal hideousness that the evangelist and the novelist conceived them, but the terrible scenes in the drama illustrate most conclusively how far reaching are their influences upon human life, how vast would be the boon to humanity were the four to be eliminated as near to absolutely as man's part in the universe would permit."

Planning for the Release of "Lady Godiva"

Word from the offices of Associated Exhibitors states that plans are being made to release Wistaria Productions' big spectacle film, "Lady Godiva," during February. Associated Exhibitors declares that it will be preceded by a smashing big advertising campaign.

Founded upon the famous poem of Lady Godiva, by Lord Alfred Tenyson, the film version is perfect in its delineation of England in the early feudal period, it is said. The huge castles with their towers and battlements, the vast interiors of ducal halls, the vast crowds of retainers and country folk, the knights in their brilliant trappings and the ladies in their sumptuous silks are all reproduced with a perfect regard for correct historical detail, according to reports.

Fox Picture Shown in British Prison

From the offices of Fox Film Corporation comes the statement that "Over the Hill," the big special, is the first motion picture ever shown in a British penal institution. The statement quotes in part a column story in the Manchester, England, Evening News under date of November 21. It follows:

"Six hundred inmates of the Pentonville Penitentiary yesterday saw the first film exhibited in a British prison. The photoplay selected was 'Over the Hill,' the William Fox ten-reel super-production. It was a poignant theme to set before the prisoners in Pentonville. They fell in love with the film. They were a trifle suspicious at first, but they soon began to laugh and applaud, and they applauded all the right things—right, that is from a moral point of view. They picked up every subtlety—there are many in the film—and never missed a dramatic point.

"The projection arrangements, which were faultless, were carried out free of charge by Cineo, Ltd., and the film supplied by the Fox Film Corporation under the direction of Mr. Levine and Mr. Fogwell."

W. D. Taylor Busy

Interesting scenes with a small travelling circus in France and in the beautifully decorated star dressing room and reception room of a big Parisian theatre, are engrossing the attention of the William D. Taylor Company at the Lasky studio producing "The Noose," in which Betty Compson will star for Paramount.

WILLIAM FOX PRESENTS PEARL WHITE IN "ANY WIFE"

Educational Plans to Supply Big Share of Short Subjects in 1922

Having distributed during 1921—its first full year as a national and international distributing organization—as many high quality short subjects as were ever before released by any one organization, Educational Film Exchanges, Inc., will begin the new year with enough short pictures of various types ready for distribution, in production, or planned, to supply a big share of the short subject requirements of American exhibitors in 1922.

With the several brands of two-reel comedies released by Educational, an average of at least half of the pictures called for in the 1921-1922 contracts have been delivered to Educational or completed ready for early delivery and release.

These comedies have maintained as high an average of fun and quality as has ever been shown in any large group of short comedies, Educational states. From the standpoint of production, sums of money have been spent on many of these pictures that exceeded the cost of some features of greater length. Expensive sets, large casts including many comedy stars, really entertaining and worth while stories, all have gone to put these comedies on a new high level of quality, it is stated.

The beginning of the 1921-1922 production season also has seen the introduction through Educational of an entertaining and instructive novelty that has met with wide approval—the series of Sketchografs by Julian Ollendorff. The new year will see the presentation of a new type of scenic picture by Robert C. Bruce, creator of the Bruce Scenics Beautiful. His new pictures are to be called "Wilderness Tales," and present, it is stated, simple but attractive little stories of men in the great out-doors, with beautiful scenic backgrounds.

Among the two-reel comedies the Christie Comedies furnish a fine example of a high level of quality consistently maintained, according to Educational. "Nothing Like it," "Falling For Fanny," "Saving Sister Susie," "No Parking" and the recently completed "A Barnyard Cavalier" are said to be outstanding examples of elaborate production and uproarious fun.

Twenty-four comedies are to constitute the year's output of the Christie Studio. The thirteenth picture of the series, "One Stormy Knight," featuring Dorothy Devore, has just arrived in New York, and three other pictures are in varying stages of production on the coast. "By Hook or Crook," with Bobby Vernon; "'Twas Ever Thus," featuring Viora Daniel, and "A Rambling Romeo," with Neal Burns as the featured actor, are the pictures that will follow "One Stormy Knight." Besides these stars, each of whom has been featured in one or more other pictures, there have been in featured roles such popular comedians as Vera Steadman, Eddie Barry, Helen Darling and Earl Rodney.

Picture No. 6 in the series of twelve Torchy Comedies, in which Johnny Hines plays the role of the office boy, "Torchy," made famous in the stories by Sewell Ford, is in production at the Mastodon Films Studio in New York. It is to be called "Battling Torchy," and will present Hines in a story laid in New York's lower East Side, including a boxing contest and many other features. The biggest set ever constructed for a Torchy Comedy has been built for the leading scenes of this release. "Battling Torchy," follows "Torchy Take a Chance," in which "Torchy" finds that his raffle ticket No. 13 has won an automobile, and then sees it fly out of the window. While scenes in "Battling Torchy" are being "shot," work is progressing on the story for the following Torchy Comedy, which is as yet untitled.

The Mermaid Comedies have won greater applause than ever before, it is stated. Critics of the trade press and the news press alike have agreed that Lloyd Hamilton, who is featured in six out of the twelve pictures in the current series, has been doing the best work of his career, Educational alleges. "Robinson Crusoe Ltd." and "The Vagrant," his first two pictures of the new series, have showed in many of the biggest theatres of the country. His fifth picture, "The Rainmaker," is now in the final stages of production at Hollywood. His third picture, "The Advisor," has just been released, and "Rolling Stones," in which Hamilton is supported by Bobby DeVilbiss, said to be an exceptionally clever child actor, is to be released soon.

Other pictures in the Mermaid series have included all-star casts. Among the actors of note who appear in these pictures are Lige Conley, Jimmie Adams, Hap Ward, Elinor Lynn, Jack Lloyd, Otto Friese and Frank Coleman. Conley, who has been seen in "For Land's Sake" and "Free and Easy," has done such excellent comedy work that Jack White, under whose supervision all of the Mermaids are made, has just announced that he will be featured in the forthcoming picture, for which several sets have already been built. This will be the fourth of this group, and will follow "Step This Way," just completed.

William S. Campbell has produced for Educational a group of comedies featuring children and animals. This series of Campbell Comedies began with "The Stork's Mistake," which showed in some of the country's finest theatres, including the Capitol in New York. Coy Watson Jr. and Doreen Turner have been the principal child actors in most of the pictures of this series, including "A Nick-of-Time Hero," "Stolen Glory," "Assorted Heroes" and "Schoolday Love," the last two of which are late December and January releases, respectively.

Ollendorff's Sketchografs have included such popular subjects as "Eve's Leaves," a review of the history of women's styles; "Play Ball," "Seeing Greenwich Village," and others. His latest release, "What's The Limit?" has, Educational says, been approved by the Council for Limitation of Armament as one of the strongest arguments against the international race in armaments which the nations of the world are now trying to find a way of stopping. Six Toonerville Comedies by Fontaine Fox are to be released. The first of these, already available to theatres, is "The Skipper's Last Resort."

During 1921 Educational has released, in addition to the pictures mentioned and the occasional World Wanderings, showing in pictures unusual scenes of unusual places and people, several Specials that have been among the year's most popular short subjects. These have included "The Race of the Age," "Modern Centaurs." "The Runaway Train" and others. This service will be continued during 1922, the first of such specials been approved by the Council for "The Battle of Jutland," which has been acclaimed as one of the screen's greatest records of history. It took an entire year to photograph it after two years of hard work and study in preparation. "The Battle of Jutland" will be released during the early weeks of the new year.

Educational's news reel, Kinograms, has also recorded a big advance during 1921, and will continue its policy of expansion and improvement. The last few months of the year have seen the staff of cameramen built up to several times its former strength, and extraordinary efforts made to provide entertaining features. This reel will continue to be released twice weekly.

Among the finest pictures made available to theatres during the Fall of 1921 were the Selig-Rork Photoplays, dramatic subjects in two reels, based on stories by famous authors and played by casts including such well-known actors as Lewis Stone, Ethel Grey Terry, Wallace Beery, Walt Whitman and others. Plans for the coming year assure Educational of continuing its place among the leaders in the short subject branch of the industry, it is stated.

Business on Upward Swing

John E. Storey, sales manager, declares that Associated Exhibitors anticipates a gradual and consistent increase of business for 1922. After reviewing the general situation from a national point of view, and enumerating the underlying economic and political reasons leading up to the present improvement, Mr. Storey declares that certainly business is on the upward swing. He states that the leaders in our industrial and commercial life do not anticipate that a tremendous spurt will come all at once, but nevertheless, they are agreed that the return of prosperity has started and will consistently increase during the year 1922.

When asked what plans Associated Exhibitors is making for the coming year, Mr. Storey said that they are going ahead with arrangements to secure an array of feature attractions in line with the demands which will be created by an active buying public. As specific instances, Mr. Storey enumerated the following productions to be offered:

First, the spectacular film, "Lady Godiva," a Wistaria production, founded on the poem by Lord Alfred Tennyson; an Al and Ray Rockett feature, "Handle With Care," with Grace Darmond and an all star cast; a big outdoor lumber story, "Clansmen of the North," which was recently completed under the direction of John W. Noble; a new Arthur Beck feature entitled, "Don't Doubt Your Wife," in which Leah Baird is starred.

"Finally," concluded Mr. Storey, "we have a release of particular importance and interest to exhibitors in our forthcoming Florence Vidor production which is now completed under the working title of 'Woman, Wake Up!' We believe that this will be one of the biggest and most successful dramas that Florence Vidor ever appeared in, and we are laying plans accordingly."

Harold Lloyd in Film at Capitol

Harold Lloyd in "A Sailor-Made Man" will be the big Christmas week offering at the Capitol Theatre, starting on Sunday, December 25. S. L. Rothafel is preparing a Yuletide program on which he will feature the Associated Exhibitor-Lloyd comedy.

San Francisco Theatre Books Hodkinson Pictures for Twelve Weeks

ONE of the longest bookings ever noted in the industry is one announced this week whereby the Francesca Theatre in San Francisco, under the management of R. E. Sharbara, will show Hodkinson released productions for a period of twelve solid weeks. The contract provides for an extensive exploitation campaign which will be conducted by the Hodkinson branch in San Francisco.

Beginning with the week of December 10, with "The Breaking Point," the productions included in the engagement, and the dates, are as follows: Week of December 17, "The Other Woman;" week of December 24, "A Certain Rich Man;" week of December 31, "Lavender and Old Lace;" week of January 7, "The Journey's End;" week of January 14, 'Rip Van Winkle;" week of January 21, "God's Crucible;" week of January 28, "Fifty Candles;" week of February 4, "Cameron of the Royal Mounted;" week of February 11, "At the Sign of the Jack O'Lantern;" week of February 18, "Heart's Haven," and week of February 25, "The Grey Dawn."

Of this list, four productions, "Cameron of the Royal Mounted," "At the Sign of the Jack O'Lantern," Heart's Haven" and "The Grey Dawn," have not yet been released. "Cameron" will be released late in December, "Jack O'Lantern" in January and "Heart's Haven" and "The Grey Dawn" in February. The remaining productions in the schedule have all been released since last April, with "Rip Van Winkle" and "Fifty Candles," the October and December releases, respectively. The latter attraction, an Irvin V. Willat production, was released as late as December 11.

The Francesca Theatre has recently changed hands and under new management has been remodeled and refurnished to an extent that placed it on a plane with San Francisco's leading downtown houses. It caters to the highest class of patronage, and since its recent change in policy the theatre has come to be recognized as serious opposition to the largest houses in the city.

The Francesca booking is believed to be the first one in the history of the industry in which the productions of any one company have played an engagement of twelve weeks running. This definitely establishes Hodkinson product in the San Francisco field, a territory in which the releases of the Hodkinson Corporation are ably handled by S. Vogel and J. P. Meehan, division managers.

The Francesca booking, with its eighty-four consecutive play-dates, has done more to stimulate a spirit of keen rivalry among Hodkinson salesmen than a cash prize of any amount which might have been offered by the home office. Following closely upon the inter-office announcement of the bookings, came statements from a number of branch executives in eastern and southern territories that Messrs. Vogel and Meehan's achievement would be equalled, or surpassed, or their brother managers would "bust a leg" in the attempt. At any rate, Messrs. Vogel and Meehan have set a high mark for their brother branch managers to shoot at during the coming year.

"Little Minister" and Negri Film Are Paramount Christmas Gifts

Paramount makes a generous Christmas gift to the picture public of America when it releases on December 25 the Penrhyn Stanlaws' production of Sir James M. Barrie's "The Little Minister," with Betty Compson in the stellar role, and Pola Negri in the UFA production, "The Last Payment."

The matter of choosing the players for the roles of Lady Babbie and Gavin in "The Little Minister" received long and careful attention from Mr. Stanlaws. The selection of a young woman to play Babbie presented an especially difficult problem, for the people of America, particularly the lovers of Barrie, had come to think of her only as Maude Adams, America's foremost stage star, had portrayed her.

The selection of Miss Compson is said to have proved to be the ideal one and her portrayal, Paramount says, is certain to rank with the greatest artistic achievements in all the history of the screen. George Hackathorne as Gavin, the little minister, is said to give such a splendid performance as to cause him to share the honors almost equally with the star.

The scenario was provided by Edfrid Bingham and Thompson Buchanan supervised the production. The members of the supporting cast, all seen in character roles, include Edwin Stevens, Nigel Barrie, Will R. Walling, Guy Oliver, Fred Huntley, Robert Brower, Joseph Hazelton and Mark Wilkinson.

Much interest centers in the Pola Negri production from UFA, "The Last Payment," in that it presents the famous Polish star in the first modern role in which she has been seen in America. Magnetic to a great degree, she is here seen as a beautiful, ruthless, frivolous woman who, after causing great trouble in the lives of others, pays the inexorable penalty.

The story was written by John Brennert and George Jacoby, two of the best known writers for the screen in Europe, and Mr. Jacoby directed. The scenes are laid in France and South America and the production is one of large proportions, the investiture being massive and the crowd scenes unusually comprehensive.

Doris May Film Is for Release Christmas Day

"Eden and Return," Doris May's second starring vehicle for R-C Pictures, is scheduled for release by that organization on Christmas Day, after which date it has been booked by virtually all of the important circuits of the country, R-C states.

Miss May's second production, supervised by Hunt Stromberg and directed by William A. Seiter, is based upon the stage comedy of the same name which was written by Ralph E. Renaud and produced with great success in New York and other big cities several years ago. After having inspected the picture at a recent pre-view in the home office of R-C Pictures, the executive committee declared it to be a worthy successor of Miss May's first R-C release, "The Foolish Age," which is still entertaining thousands of picture fans throughout the country.

Paramount Gets Unusual Letter

An unusual letter of appreciation, concerning George Fitzmaurice's production, "Forever," came to H. H. Buxbaum, Paramount's New York district manager, and was forwarded by him to the home office of the company. The letter was signed by M. L. Ullman, of 454 Fort Washington avenue, New York City, and follows in part:

"It is with a mind still dazed and a soul still drenched to the core with the beauty of the story, that I am writing you to tell you how your picture—but no! It isn't a picture, it's a beautiful, sweet dream—'Peter Ibbetson,' made me, a mature man, hardened, practical, materialistic, cry like a kid!

"It has done more than move me momentarily, it has done more than fill me with a wistful yearning for beauty and sweetness and true love and devotion; it has brought me back my belief in humanity and in the essential goodness in all of us. . . . That's the way I feel, and I must have my say."

Talmadge Film Breaks Records

"The Sign on the Door," a First National attraction starring Norma Talmadge, recently had a two day showing at the Grand Theatre in Tiffin, Ohio, which city is a stronghold of the "blue law" advocates, but the crowds at the theatre were so large that Manager R. W. Lawrence, of the Grand found it necessary to book the picture for an additional day. Box office records were smashed, and Mr. Lawrence expects to book the picture soon for another showing.

To Begin Filming New Production

Preparations for the filming of Gareth Hughes' next Metro starring picture, an adaptation of Blanche Brace's Saturday Evening Post story, "The Adventures of a Ready Letter Writer," have been started at the Metro studios in Hollywood.

George D. Baker, who has directed Mr. Hughes in his four previous productions to be filmed by S-L Pictures for Metro, will produce the youthful star's new story.

Maurice Tourneur Filming "Lorna Doone;" Madge Bellamy Selected for Title Role

"Lorna Doone" undoubtedly one of the most popular and enduring novels of English literature will be Maurice Tourneur's initial production for Associated First National Pictures to release. During its many years a host of writers and unofficial reports of future announcements as to who would play the title role from the noted producer-director's headquarters at Culver City, Cal.

For ten months preparations have been actively under way for the screening of R. D. Blackmore's famous classic. Many of the most spectacular scenes of the story have already been filmed, several thousand feet for the prologue having been made early this summer. Arrangements for the filming of the remainder of the drama are so far perfected that Mr. Tourneur expects to complete the entire picture within the next two months or ten weeks.

Frank Keenan, noted dramatic star of both silent and spoken drama, will return to the studio stages after an absence of many months as "Sir Ensor Doone," the picturesque chief of "those Doones of Bagworthy Forest, the awe of all Devon and Somerset, outlaws, traitors, murderers."

Madge Bellamy

Madge Bellamy has been selected for the title role. Recognized as one of the most beautiful and talented young players on the screen, she has appeared in the leading roles of a number of recent Thomas H. Ince productions, and will soon be seen in a featured part in "Hail The Woman."

In the role of "John Ridd," the sturdy hero of the novel, Mr. Tourneur has chosen John Gilbert, one of the most popular leading men of the silent drama and the featured player of numerous successful productions.

Mr. Tourneur is actively directing every scene of the story and exercising close personal supervision over the construction and construction of the many exterior sets. Scott R. Beal, president of the Assistant Director's Association, is his assistant. Mr. Beal is regarded as one of the most capable aids on the West Coast, having assisted John Griffith Wray with "Hail the Woman" and other Thomas H. Ince productions. Milton Menasco, who for several years has been associated with Mr. Tourneur as art director, has designed the settings in collaboration with Mr. Tourneur, who is as versed in architectural designing as he is in motion picture direction. Among the settings are a replica of the vestibule of Westminster Abbey and the picturesque Doone Village.

Spectacular

The working continuity of the story was written by Mr. Tourneur and Wyndham Gittens, who were assisted by Catharine Reed and Cecil Mumford. The latter three devoted many weeks to the research work necessary to the adaptation and production of the novel. Gittens, in particular, has worked for more than five months at details of the costumes and customs of the period.

"Lorna Doone" will be afforded a most spectacular and picturesque production to which the author is deservedly entitled. The many exterior scenes will be taken in both California and Eastern Nevada, while several of the elaborate interior sets are already under construction on the big stages of the Ince Studios, where Mr. Tourneur is making his headquarters.

According to those acquainted with Mr. Tourneur's preparations, "Lorna Doone" should be the finest production of a career characterized by many auspicious successes. The novel itself is ideal motion picture material. Generally regarded as one of the greatest love stories of literature, it combines engrossing love interest with an absorbing plot and thrilling action.

Inasmuch as the story is as well, or better known than any one other novel, a work that has been read by millions of Americans and is still included in most educational curriculums, it possesses all the requirements of an exceptional box-office attraction.

Mr. Tourneur would have resumed the filming of "Lorna Doone" more than two months ago, but neither Miss Bellamy nor Frank Keenan were available. The production will be released by Associated First National, probably in the late spring, as a special. While it will not be definitely decided until "Lorna Doone" is completed, Mr. Tourneur is planning to release it in not more than eight reels.

Last Scene of "Penrod" Taken; Prelude Dedicated It to Boys

For the final scene for Marshall Neilan's picturization of "Penrod," Booth Tarkington story and play on the screen, Mr. Neilan has conceived a special prelude in which historic American youths are portrayed. In keeping with the entire spirit of the story, George Washington and Abraham Lincoln as youths, in historic boyhood incidents appear as part of the "Penrod" productions which Mr. Neilan has dedicated to every boy in America.

In dedicating this production to an institution that has direct appeal to the heart of every American motion picture patron, young and old, Mr. Neilan said: "To know the heart of a boy—your boy—any boy, is to enjoy the golden pages of life. What riches, what power, what achievement is greater than the reality of having been just a boy?

"Never are the colors of love, humor and drama more appealing than when blended into a paint of boyhood. The American boy—the youngster we all know so well, is the most fortunate of all—for some day he may be President of our great United States.

"This film then, is dedicated to the greatest institution of its kind in generations, past, present and to come—The American boy."

"My Old Kentucky Home" Fulfills Promises Made, Pyramid Declares

Headed by executives who have made an enviable reputation for themselves, Pyramid Pictures, Inc., was organized during the current year. At the time of its organization, Walter E. Greene, who was one of the organizers of Famous Players-Lasky, and who at present is president of Pyramid Pictures, Inc., openly declared that Pyramid's inception in the motion picture field would be a guarantee for a bigger and better product.

That Pyramid has kept its promise with the field is best proven by the class and calibre of its first production "My Old Kentucky Home," which was personally produced for Pyramid by Ray C. Smallwood from an original story by Anthony Paul Kelly, one of whose most recent successes has been his adaptation of "Way Down East."

"My Old Kentucky Home" is almost complete. At the present time, Mr. Smallwood, his technical staff and his all-star players are in New Orleans completing the exteriors. Monte Blue, Sigrid Holmquist, Lucy Fox, Julia Swayne Gordon, Frank Currier, Matthew Betz, Arthur Carew, Billy Quirk, Pat Hardigan and Francis Grant are the players making up Pyramid's all-star cast. Pyramid boasts that this is one of the most evenly balanced casts given to the motion picture world and appearing in the super-production this year. Mr. Greene announces that the picture will be ready about February 1.

Now that "My Old Kentucky Home" is almost complete, Pyramid executives are working day and night preparing for the second story. Paul M. Potter's Broadway success, "The Queen of the Moulin Rouge," has been purchased for Pyramid's second all-star vehicle. Monte Blue yesterday affixed his signature to a Pyramid contract. A cast in keeping with Mr. Blue will be engaged to work hand in hand with him in making "The Queen of the Moulin Rouge" one of the biggest productions of the coming year. Ben Carre, the technical and art director, will assist in the making of this picture.

"Pyramid Pictures has a definite plan and nothing will force us to eliminate any part of that definite plan in the making of our bigger and better product," said Mr. Greene. "This so-called motion picture slump is over. Exhibitors today want a product that will bring dollars and cents into their box offices. In Ray C. Smallwood we have a director whose past achievements have been synonymous to commercial and artistic successes. Our all-star cast in the first picture, our direction and the story from the pen of Anthony Paul Kelly assures us of a picture that is bound to be a big money-maker.

"What is true of the first picture is true of the second picture. Pyramid will expend money only when that money is reflected on the screen. In the making of Pyramid's product we have eliminated motion picture fiction and have substituted commercial facts."

Veiller Production for Metro Will Have Bert Lytell as Star

Bayard Veiller, stage producer and playwright, is about to produce one of his own original stories for Metro. Bert Lytell, star of the Metro producing unit of which Mr. Veiller is director, will appear in the stellar role.

Incidentally, two of the players who enacted important roles in Mr. Veiller's greatest stage successes, "The Thirteenth Chair" and "Within Law," have been cast for his screen drama. De Witt Jennings, the iron-jawed police inspector of both of the stage productions mentioned, will be seen in a similar role in the Lytell picture. Sylvia Breamer, star of numerous screen successes, and who played the leading feminine role in Mr. Veiller's "Within the Law" when it was produced in Australia, will also have a prominent part.

Moving Picture World Reviews Are the Best in the Field

Chicago and the Middle West

By PAUL C. HINZ

The story of the motion picture show business in Chicago dates from Christmas Eve, 1905. A tiny playhouse, the first in Chicago and in the state, was opened that night on the site now occupied by Browning-King & Co. Jones, Linick & Schaeffer were the builders. In 1895, when Aaron Jones was selling popcorn and peanuts at the Ferris Wheel Park up on the North Side, he joined hands with George K. Spoor, then selling newspapers at a stand at the Northwestern depot, afterward head of the Essanay Film Company, and on October 19, in Waukegan, Illinois, the world was given the first motion picture exhibition by a machine known as Amet's Magniscope. It was not very successful, but it established Aaron Jones and George Spoor as the first exhibitors of motion pictures.

With the arrest of William Pearson, one of the owners of the Washington Light Company, 186 West Lake street, the police believe they have uncovered the "brains" of a gang of international film thieves, with headquarters in Chicago. Film valued at more than $5,000,000 have been stolen from this country, shipped, sold and exhibited in the principal cities of the world. Although Pearson denied any knowledge of the film thefts, the police say he has been named by Morris Taitus in a complete confession made at Buffalo last week.

Taitus confessed he was hired by Pearson in Chicago to obtain employment in film exchanges, say the police. He would gain access to the vaults where new films were kept, stealing the films and shipping them to Chicago, where they would be reshipped to New York for consignment to South American countries and to San Francisco for sale in the Orient, he is reported to have said. The band had agents in Japan, China, all the capitals of Europe and South America, who always undersold producers by half. The World Film Corporation, Famous Players-Lasky, First National, and other leading producers suffered huge losses.

"Kid pictures" are the plays that get the crowds nowadays, is the assertion of Sam Katz, of the Balaban & Katz Enterprises.

"The simple home life pictures, those with 'kids' as stars or supporting players, are the ones that 'mop up' business wherever they are shown," says Mr. Katz. "The picture craze goes in drifts, anyway. The vamp pictures had their day, then the crook pictures, and now it is the 'back home' stuff that goes the strongest."

Mr. Katz is known among the trade as a keen observer of public likes and dislikes, a philosopher who finds pleasure as well as profit in analyzing public sentiment. His theory of the craze for "kid stuff" is being carried out by the forthcoming programs at the Chicago Theatre, which include "Hail the Woman," with two child players; "Penrod," with Wesley Barry and Baby Peggy Montgomery; "My Boy," with Jackie Coogan, and the as yet unnamed John M. Stahl production featuring Buddy Hedrick.

Two Milwaukee motion picture critics, Mary MacDonald of the Milwaukee Journal and Henrietta Luscher of the Milwaukee Sentinel, were entertained last Saturday and Sunday by the Balaban & Katz Enterprises. They were guests at the Chicago and other theatres of the Balaban & Katz circuit in Chicago. The two critics are en route home from a trip to New York as guests of the William Fox Company.

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Victor M. Shapiro, the keen and inventive head of the Pathe exploitation forces, gave a talk on "Exploitation" at a Pathe trade showing in Chicago during the week. Mr. Shapiro advanced some real and late advertising ideas to the exhibitors present.

This Pathe exhibition was a departure from the usual time-worn method of presenting a trade show. It was first-class and a truly original exhibitors' showing of the first six episodes of "White Eagle" and Harold Lloyd's latest comedies, "Never Weaken" and the "Sailor Made Man," at the Aryan Grotto Theatre. In response to invitations sent out by local manager, H. O. Martin, about 250 exhibitors were present.

All the accessories to be used as aids to put both the serial and the comedies where they belong as booking attractions, were displayed and explained instructively. A symphony orchestra furnished the musical accompaniment to the presentation of the pictures.

* * *

A holiday matinee for the benefit of the Girl Scouts was given at the Chicago Theatre, Wednesday, December 28, the entire box office receipts being turned over to that organization. A special showing of "My Boy," featuring Jackie Coogan, was given. The entire balcony was filled by Girl Scouts in uniform, and the lower floor and boxes were taken up by theatre parties of young folks home for the holidays. The admission price was $1.50 with the boxes at $15. The benefit performance was arranged by Mrs. Benjamin Carpenter, commissioner of the Girl Scouts.

* * *

A very effective lobby display, produced in Chicago under the direction of the local Universal Exchange, which is a miniature replica of a log-jam and water-fall scene—the climax of the Universal feature, "Conflict," starring Priscilla Dean—is on display in the Orpheum Theatre during the showing of the picture this week. It is attracting thousands of people each day. The set is illuminated and worked by motor, being of the animated variety.

The opening day of "Conflict" at the Orpheum broke all records of this theatre for Saturdays since the theatre was originally opened. The theatre management makes the statement that their gross revenue on the opening day (December 10) exceeded that of the Randolph Theatre, where "Way Down East" is being shown at a considerably higher rate of admission, by about $400.

A considerable difference in box office receipts has continued every day. The picture will be continued for an extended period after the initial week, or until such time as subsequent bookings contracted for will necessitate transferring the picture to other houses.

The success of the run may be partly due to the generous use of 24-sheet bill posting boards of the city, and the use of considerable space in the Motion Picture Directory columns of the Chicago daily papers.

* * *

Watterson R. Rothacker spent eleven hours in his Chicago headquarters one day last week, on his way from the West Coast, dispensing a reel of gossip before hurrying on to New York. He predicts great success for Marshall Neilan's feature, "Penrod," which is virtually finished. He declares it will be the screen sensation of the year.

Mr. Rothacker predicts that the quiet production period in Los Angeles will soon be a thing of the past, and while it is true there are rumors of Metro, Goldwyn and Fox inactivity for a short period, there is a steadily increasing production on other lots.

* * *

The Benson Victory Orchestra, a jazz orchestra which makes records for the Victor Company, is being successfully used as a feature act in the Balaban & Katz houses in Chicago. They play dance music between pictures, being used as a special number of the program rather than an accompaniment to the pictures.

"The shopping spirit" is as noticeable in the theatres nowadays as it is on the streets. The patrons want a lot for their money—in other words, as one noted exhibitor says, they want everything possible on the program. They want classical music, they want jazz music, they want a feature, a comedy, singers, dancers; in fact, they demand a show lasting several hours in which they are given a great variety of entertainment.

"It is the echo of 'hard times'," declared the exhibitor, "they are accustomed to 'shopping' for necessities, and they 'shop' for their entertainment. The house with the greatest variety in its programs is the house that gets the crowds."

The Sunday noon Symphony Concerts at the Chicago Theatre are proving immensely popular. The audience numbers between three and four thousand each Sunday. The usual Sunday admission price prevails, with no extra charge for the concert.

* * *

Dan Roche, the publicity premier of Famous-Players Lasky Corporation, is hoping Santa Claus' yearly visit will retrieve the loss of his watch suffered several days ago. Having finished his Christmas shopping at Field's last Saturday, he plunged into the maelstrom of Christmas shoppers in the block intervening between Field's and the Chicago Theatre. Arriving at the theatre, he sought his watch to again note the hour and behold—it was not! He is trusting Santa Claus himself did not steal it to secure measurements of the Roche pocket for a flask.

Manager William Cadoret of the Bijou Theatre, Kankakee, Ill., was a Chicago visitor last Tuesday en route home from a trip down to New York.

Keeping in Personal Touch

By FRITZ TIDDEN

Here's a little moving picture called:
"My Christmas Wish for Thee!"
Author: *Just an old time friend,*
Actors: *You and me;*
Photographed by: *Memories bright,*
Produced by: *Friendship true;*
Released: *December Twenty-fifth,*
Especially for: *You.*
MERRY CHRISTMAS

* * *

The December issue of the A. M. P. A. Bulletin has reached the members of the organization. It is called the "Kris Kringle" number, and the editor for the month is Glendon Alvine. One of the best things in the issue is a poem, "Christmas Cheer from an Exploiteer," which is too long to publish. However, two of the pertinent short paragraphs are:

"Zona Gale says the Paramount picture improves upon her novel and prize drama. William DeMille, in other words, did Miss Lulu better."

"It's a Goldwyn year, all right, so far as the New York censors are concerned."

* * *

There is all the earmarks of a dirty crack in the news item that proceeds from the coast to the effect that Herbert Rawlinson is under the doctor's care, suffering from painters' colic, which developed after he played some intense love scenes for his latest Universal picture.

* * *

Edwin Carewe arrived in town from the coast last week.

* * *

Two Clevelandites, Phil Selznick and Harry Charnas, are New York visitors.

* * *

John D. Tippet sailed for London December 15.

Pauline Garon, leading woman for Owen Moore in his new comedy, is playing on the stage in "Lillies of the Field."

* * *

Joe Friedman, of Celebrated Players, Chicago, spent a few days in New York this week and then went to Boston. He will return to Chicago without coming again to this city.

* * *

Two Philadelphians, Bill Magerts and Dave Segal, also made a short visit to New York this week.

* * *

Harry Mitchell, of Atlanta, was in town last week and returned home December 20.

* * *

H. G. Ballance, of Famous-Lasky, returned Monday from a sales tour.

* * *

One of the most tiresome things one confronts in this business is the manner in which some reviewers treat certain pictures. This group is afraid to commit itself especially when a picture is unusually good—it has a terrible fear of not being considered *blasé*. These people are not afraid to condemn a production in ringing terms when it is bad, but let a feature be extraordinarily fine and they immediately become non-committal. They cannot forsake the pose of unresponsiveness. They must always convey that their puny thoughts are so much better than anything they might see and hear.

Witness the reviews in some places of "Playing With Fire."

We wait with curiosity the treatment of Paramount's production of "The Little Minister."

The people under consideration in this sweet, yuletide spirited little thing also include daily paper "critics." Seventy-five per cent. of them do not know a good picture when they see one, nor know entertainment value when it bumps them on the nose.

It will be realized this is not merely a personal opinion. It is held by scores of readers of many publications, daily or otherwise.

* * *

A remarkable aggregation of motion picture and stage stars were the guests of Ruth White of "Good Morning Dearie" and Belle McEwan, formerly of Lew Field's "Snapshots" at their home on Seventy-fourth street, Sunday afternoon, December 18. The party was a sort of reunion of stars who had attended the opening of Marcus Loew's State Theatre, Newark, last Monday, and the motion pictures of that event were shown. In the party were Will Rogers, Lew Cody, Nina and Frances Whitmore, Peggy Eleanore, Loretta McDermott, Betty Browne, William Kent, Irving Irwin, Yvonne Shelton, Rose Mints, Helen Shipmen, Seena Owen, Anetha Getwell, Sophie Tucker, Zena Keefe, Lillian Walker, Lillian White, Niles Welch, Dave Stamper, Mrs. Crane Wilbur, Dorothy Mackaill, Singers Midgets and the three well-known directors, Robert Vignola, Frank Borzage and William Christy Cabanne.

Several newspaper and trade paper people were standing around, first on one foot and then on the other.

* * *

Harold Lloyd heard prohibition bitterly assailed the other day by two colored extras.

"It ain't constitutional this takin' away a hones' man's drink," one of them was saying as the comedian drew near.

"I ain't disagreein' with you theah, brothah," said the other, "but I'se troubled about findin' a reli'ble boot leggah. You know they all put so much ill-natuahed alcohol in a drink."

* * *

Whew! The rumors!
The Astor, Claridge and Algonquin lobbies and restaurants sound as though there was steam escaping in them, what with the whispering.

BABY PEGGY AND BROWNIE
The two-year-old star of Century Comedies and the Century wonder dog stage a real Christmas

Mistletoe or holly? Whichever it is Gloria Swanson, the Paramount star, is ready for a Merry Christmas

Dorothy Devore, featured player in Christie Comedies, says it with holly

Every Yuletide Lois Wilson, leading woman in Paramount pictures, burns a bayberry candle in keeping with the old English custom

Bebe Daniels gave the Coasters a decided start recently when she announced she was going to speed through parts of California at eighty miles an hour.

"How do you expect to get by with it?" she was asked.

"I'm going to San Diego by airplane."

* * *

Wheeler Oakmen is stopping at Mrs. Claridge's boarding house. He brought with him from the coast a print of "Slippy McGee."

* * *

Last Monday evening Al Jolson interpolated into "Bombo" some priceless propaganda for the Pola Negri showing in "Vendetta" at the Strand Theatre. Jolson has been using a gag concerning the picturesque Continental actress in "Passion." This week he changed the material to include "Vendetta" and strung it out.

Wesley Barry, star of Marshall Neilan's "Penrod," tries to portray the spirit of Christmas

Emmett J. Flynn arrived in New York this week.

* * *

Is there any truth to the rumor persistently floating around the Algonquin that Charlie Burr is negotiating with Theodore Dreiser for the screen rights to "The Hand of the Potter"? It is said that the firm of Bennie & Bernie are advising him to do it, regardless.

* * *

"I bet that Santa Claus will find that rolled down stockings are out of style when he comes down the chimney on Christmas," says Larry Semon.

* * *

Fables in a few words are creeping into the editorial columns right along the line of leading newspapers since Paul Terry started making those popular "Aesop's Film Fables." They hit the nail, or the people, on the head just as do the tales of Aesop.

* * *

Fable: Once upon a time there was a woman who didn't mind being called an old hen instead of a young chicken.

—CRANFORD CHRONICLE.

Fable: Once there was a man who did another a favor and later reminded him of it only 3,764 times.

—N. Y. EVENING TELEGRAM.

Fable: Once upon a time there was a man who told his boss that he was being paid too much money for the work he was doing.

—WINNIPEG FREE PRESS.

Fable: Once there was a man who dug out his rubbers from the closet after the first snow in the fall and found a pair without a hole in them.

—PORTLAND, ME., EXPRESS.

Fable: Once there was a man who didn't think his beard unusually tough—and brag about it to the barber.

—AKRON BEACON JOURNAL.

* * *

Anatol Zeidman spent the week-end in Philadelphia, for no good reason.

* * *

Every time, no matter how often, we see a news weekly we experience a distinct and new thrill. We cannot help but think what a wonderful thing it is to have the world brought to your and our eyes, vividly. There is a thrill in the fact that by this medium one portion of the world may see what all the rest of the world is doing.

We do not thing that we are going too far in saying that the news weekly should be ranked among the greatest benefits to mankind in our age.

* * *

Since Robert Brunton sold his studio holdings in this country it is learned that he contemplates establishing a studio in or about London.

MARY MILES MINTER

The Realart star illustrates that she still believes in the real Christmas spirit

Jacqueline Logan, in Goldwyn pictures, will make some child supremely happy with a full set of toys

Another "Old Ironsides," the U. S. S. Alert, is about to be relegated to the scrap heap, according to an order from the Navy Department. But if an offer, made to Washington, is accepted, this warship, the oldest naval vessel on the Pacific Coast, may be saved from the ravages of target fire or the death-bombs of naval aviators, for Max Linder, the French film star, now producing a burlesque on "The Three Musketeers" for Goldwyn, learning that the Alert was to be scrapped before January first, promptly wrote the department offering to purchase the vessel for converting into a floating motion picture studio.

Navy men deplore the fact that the old ships should be discarded. They are not in sympathy with Oliver Wendell Holmes' poem, "Old Ironsides," which says:

O better that her shattered hulk
Should sink beneath the wave.

May McAvoy, Realart star, costumed herself as a Christmas doll

If Linder gets the craft, he will fit her out for a five-year around-the-world cruise, making pictures, using peoples of all races, and backgrounds of all countries, for his films.

The Alert was built at Chester, Pa., in 1873, and is now in Pacific waters, under the command of Lieut. C. M. Cassidy. She has cruised all over the world.

It's a good story, anyway.

* * *

Walter Law's personal representative says the American Legion has asked Walter to sing one of the roles in their all star revival of "Pinafore" when it is presented in Los Angeles. One of the reasons he was chosen was because before starting picture work he was a prominent member of the Jackson Opera Company.

If they had heard Walter sing when a certain young gent held four deuces over his ace full some time ago in the Green Room Club they would have asked him to sing the whole opera.

* * *

Ed Moriarity, formerly known as the handsomest newspaperman in Los Angeles, now known as the handsomest press agent, besought professional aid to describe the costume worn by Larry Semon's leading woman in one of the theatrical scenes of a new comedy. "Mory" is known to newspaper readers as a sporting — not fashion — editor. Therefore he wisely consulted Lucille Carlisle herself before writing up her spiffy dancing dress.

"It's entirely of sequins—half jet, half opalescent," she informed him lifting one arm and turning slowly around in the best mannequin manner.

"Oh!" said Mory, fishing for a pencil. "What sequence did you say this was in?"

"Not sequence, silly! This has nothing to do with the script. S-E-Q-U-I-N-S."

"Oh! Well, what are those sparkling things all over the, ah—well, dress?"

Lucille sighs patiently. "Those are the sequins—jet and opalescent. Don't they make it pretty? They're awfully heavy, though, and if they start to run . . .!"

"This side's black and the other white, isn't it?"

"Jet and opalescent! Do you like it?"

"Fine! But what color——"

"And see this aigrette plume, secured by a cluster of brilliants?"

"Uh-huhhh. . . . Oh! you mean those white feathers in your hair!"

Mory goes back to his typewriter, smokes two or three cigarettes, tears up two or three sheets of paper, and grinds out the following:

"In a resplendent new costume, Lucille Carlisle is stepping the boards in the current Larry Semon comedy."

* * *

Viola Dana is to start on a personal appearance tour of theatres upon the completion of her latest picture.

* * *

The New York studios of Fox Film Corporation were the scene of an impromptu reunion of Fox stars and directors this week, when a number of these from the West Coast studios dropped into the big Manhattan production plant.

Shirley Mason, who had reached Chicago en route back to California after personal appearances in the South and a two week's visit to New York, was there met by Bernard Durning, Fox director on the West Coast, Sol Wurtzel, studio manager for William Fox in California, and William Russell, whose latest picture, "The Roof Tree," will be released Christmas Day. With them she returned to New York.

Emmett J. Flynn, the director, had arrived in the metropolis a few days before, and soon after him came Charles Jones—this Fox star paying his first visit to the nation's largest city. It was William Russell's first trip to New York in years; he was born in the Bronx.

The stars will visit most of the theatres and a big Christmas party is planned for their entertainment; but they will all be back at the coast plant ready to begin work on new productions by the first of the year. Their trip to New York came as a surprise, because it was necessary for Fox officials to rearrange production plans to enable the group to spend the holidays in Gotham.

* * *

The Rivoli Theatre will hold special Christmas week morning matinees for children, comprised of suitable short reels and musical and dancing features.

* * *

W. N. Hurlburt, manager of the Favorite Film Company, Detroit, is in town.

* * *

A few weeks ago we stated that we had not heard socially from Pete Smith since the great loquat mystery. This week we received a letter explaining that he was not in hiding, as we had guessed, and gave expert reasons as to why the customary words had not come from him. Also Pete said that his social style was badly cramped because two of his side kicks, Bennie Zeidman and Bernie Fineman were away from California at present, probably doing business in New York, if any.

The latter part of his letter contains some news in Pete's inimitable style, so here goes:

"Charlie Fuhr, close friend of Walt Hill, Horace Judge and Ben Grimm, has just arrived after an extended sojourn in Europe. I understand his trip was extended thirty days by a Paris judge, for trying to tell Tom Geraghty one of his own jokes. Charlie says there's a rumor going the rounds to the effect that Douglas Fairbanks is visiting places of interest in Europe. I don't believe this, however, for if Doug were abroad the papers would surely have printed something about it.

"Charlie has bought himself a bungalow for his typewriter, no—we refer to a machine, and is busy on a new scenario which has for its temporary title, 'From Boot-black to Boot-leg.' His reason for writing this story for the screen is that it offers a great opportunity for tie-ups with shoe stores and stores selling bottle tops, malt and parlor stills. One of his exploitation schemes for the picture will be to have street parades consisting of drunken prohibition agents and bilious boot-blacks. As a special lobby display he plans to furnish small stills to every exhibitor to deal out home-brew to every dissatisfied customer so that they will forget about the picture.

"Well, Toucher, I don't want this to appear as a business communication, so I wont mention Micky Neilan, 'Penrod,' or Wesley Barry.

"So long,

"Pete."

* * *

Harold Lloyd is now an uncle. His brother, Gaylord Lloyd, the other comedian in the family, recently became the father of a son.

* * *

Raymonde says he has discovered where Universal gets the titles for its features, which often sound pretty but have little connection with the subject. He says, first someone names a parlor car. Then a slight but flossy change is made and the name is given to a cigar. Finally another revamping is performed and it is put on a film. Raymonde is cruel.

* * *

Number 7 in Harry Reichenbach's amusing series, "Foolish Wives of History," is:

"KATHERINE THE SHREW"

Katherine the Shrew, who, one day called her secretary and dictated her complaints on husbandly treatment for Bill Shakespeare, a young playwright, was the forerunner of present day wild women—except that she was never actually tamed.

Katherine caused her folks all manner of trouble. From stealing jam to setting fire to her father's whiskers, were all in a day's work. The folks were trying to marry her off and offered all kinds of inducements.

No one would have Katherine. She was offered to the local butcher who feared her, the local baker who despised her, and the local plumber who said life with her would be no pipe and passed her up. Finally along came a stranger. A manufacturer of jardinieres who fancied Katherine and approached her father on the subject. He was greeted like a long lost banknote—and after various consultations, won Katherine. After which Katherine's troubles started.

Once home Katherine's new found beast of burden began asserting his authority. Backing her under a balcony, he playfully dropped a flower pot fully occupied on her bare head. Later in a spirit of jest he broke a bamboo rod over her bare back, then followed an hour's tongue lashing closely followed by an hour's actual lashing and Katherine went to bed sort of weary. A restless morning was broken by her being suddenly and playfully jerked out of the hay, her face dipped into a pail of plaster of Paris, after which hubby kicked her up and down a narrow alley that led to the local baseball ground.

Later Katherine sat down on a soft cushion and wrote home.

"Dear folks: My hour of triumph is complete, I am happy, I know he loves me and can prove it by the bruises."

Katherine was docile but untamed and waited many years till her husband grew too weak to treat her rough—when she pined away and died of neglect.

Number 8: "Mrs. Ben Franklin."

* * *

Max Linder is suffering from a serious case of eye burn, and work on his picture has had to be temporarily suspended.

* * *

Ernst Lubitsch arrives on December 22.

* * *

MERRY CHRISTMAS.

Selznick Studios Active on Production for Coming Year

Owen Moore, who is just finishing the biggest picture the Selznick Company has ever made, is scheduled to begin another big production almost immediately. Elaine Hammerstein, whose "Why Announce Your Marriage?" has not yet been released from the film editor's hands, will be back on the job at the Selznick studio before another week has passed.

The new Owen Moore picture will be directed by Victor Heerman, who has worked with Mr. Moore before, having been responsible for both story and direction of "The Poor Simp" and "The Chicken in the Case." Director Henry Lehrman, who is finishing the shots on the present Moore picture, will have a great deal of work to do with this production before it is released some time in February.

No Title Yet

The title of the forthcoming Elaine Hammerstein picture has not been announced. Ralph Ince will direct it, with only a few days of elapsed time between his finishing with Eugene O'Brien in "Channing of the Northwest" and his taking up the next Hammerstein release.

Pathe to Start "White Eagle" During First Week of January

The same successful formula used in producing "Hands Up" and "Ruth of the Rockies" has been adhered to in Ruth Roland's latest Pathe serial, "White Eagle," which it is said, even surpasses the two chapter plays which brought the serial star to the front in fast action and elements of mystery. Miss Roland's new starring vehicle is also absolutely censor-proof, it is reported, proving that a chapter play full of thrills, adventure and suspense, can be produced without the use of firearms.

The first episode of "White Eagle," "The Sign of the Trident," has been scheduled by Pathe for release the week of January 1. Five hundred Indians take an active part throughout the entire fifteen episodes, and a small army of cowboys was also employed. A massive setting was built for the production, representing the Stone Indian Wigwam, an exact replica of a huge Indian pueblo dwelling now existing in Arizona.

A Paper Within a Trade Paper Is Our Enlarged State Right Department.

In the Independent Field

Edited by ROGER FERRI

The Passing Week in Review

THE new year is at hand. What it will bring to the independent market time will decide. One thing is certain. The next twelve months will constitute a period of reconstruction in which only the fittest will survive. Much will depend on the co-operation between producer and national distributor, national distributor and local exchange, and local exchange and independent exhibitor. All hands must, of necessity, labor in harmony, not only 100 per cent., but fair and square. There must be no tug-o'-war; there must be an end to exaggeration—we must all put our shoulders to the wheel and honestly and energetically do our share to stablize a market, the real value of which few financially interested in it fully appreciate. This will be—and must be—a year of hard work, co-operative action and confidence. The fighters cannot help but survive the ordeal that faces us; the "slacker" only will succumb.

JUST what has the past year contributed to the independent market? That is a question that has been hurled at us time and again during the past three weeks. Financially, the year has been anything but a lucrative one to the trade in general. But while money has been tight, the fact remains that there has been progress in other directions. We have seen many firms that two years ago promised to blossom forth into big establishments succumb because of the lack of ready cash. But the fault has been with the firm in question. Many forgot that the tricks of days long gone by no longer brought that respect and confidence that is so essential to any enterprise dedicated to permanency. Others invested in one picture, sold it and dropped out of sight, giving the exchange and exhibitor no service. Still others lost out before they even started. And this latter class of operatives has only itself to blame.

BUT as a whole, there has been a marked progress—and this under most discouraging conditions. Take such enterprises as Arrow Film Corporation, Warner Brothers, Natonal Exchanges, Affiliated Distributors, Producers' Security Corporation, C. B. C. Film Sales Corporation, Equity, Jans Pictures, Export and Import, Aywon Film Corporation, Alexander Films Corporation and many others realized that in just such times as confront us now they must work the hardest. The result has been that the year was literally crowded with box office attractions. What has this done? Considerable. It has attracted to our market the attention of many who in the past stayed clear of independent exchanges. These productions were placed on the market at a reasonable figure, reasonable enough to keep many houses open. And it is not exaggeration when the statement is made that independent pictures have kept open many a theatre that otherwise would have had to close its doors.

PICTURES like "Why Girls Leave Home," "School Days," "When Dawn Came," "God's Country and the Law," "The Girl from Porcupine," "Judgment," "Ten Nights in a Barroom," "The Heart of the North," "Vendetta," "Out of the Dust," "Man and Woman," "Oh, Mabel, Behave!" with its four-star combination, "Adventures of Tarzan," "Burn 'Em Up, Barnes," "The Black Panther's Cub," the Clara Kimball Young productions, and others of a like calibre, have and will make money and keep the wolf away from the door of many a theatre. And these features have been contributed during the year that inspired nothing but "tightwadness;" This attitude establishes several essential points: That the independents believe in the market in which they are so vitally interested, that they believe in the independent exhibitor, that they believe in their pictures—and, what is more, that they are not afraid of spending money on real box office pictures when the chance of getting back their investment is seemingly discouraging. It is convincing proof of the determination of the independents to cater absolutely to the needs of the box office. And with this spirit the independent cannot help but ultimately come into its own.

BUT the fight is far from won; there must be more hard fighting. We must continue working as industriously as we have in the past year. We must convince those skeptical exhibitors that we will offer nothing but what we honestly and conscientiously believe will make money for them. We must at all times be considerate of conditions that confront us. We must not produce pictures so prohibitive in price that the exchangeman and exhibitor dare not touch them. We must turn out pictures that are within the reach of the local buyer, for, after all, he cannot be expected to invest all his capital on one feature, because quantity as well as quality in pictures enable the exchange to cater to the wants of exhibitors in his territory. It's going to be a hard road to travel, but the journey is worth while and chockful of a more promising and lucrative a future. How great this future will be depends entirely upon the individual. But, as we have already said, if all hands join in pulling together and co-operate in every way possible there can be no doubt as to the status of the morrow.

HOW can we convince the exhibitor and exchangemen that we believe in pictures that we offer? Simple. Merely sell service as well as film. Give the exchange that service which makes for a better understanding of what he has to sell. Get back of your picture and don't allow yourself to lose interest in it after you have once sold the country one hundred per cent. Remember that permanency comes not from neglect Don't neglect your pictures, Follow the career of each picture through the very last run. Serve the exchangeman so that he can serve the exhibitor, and by so doing you will serve yourself. Think of the morrow and not only of today. And remember that you are in business for twelve months in the year and not one month. Establish yourself. You can do it—you've got to do it. You owe it to yourself.

AND finally, we want to wish you all a most happy and prosperous New Year.

In the Independent Field

Many Features Slated For Arrow Distribution During Coming Year

With "Ten Nights In A Barroom" successfully launched as a proven box office attraction, its first week's engagement at B. F. Keith's Victory Theatre in Providence, R. I., being such a record breaker and the public demand for a return engagement so persistent that a second week's run was made necessary, Dr. W. E. Ehallenberger, president of Arrow Film Corporation, and his able associates this week conclude plans for what promise to be a particularly busy year.

Reports poured into the Arrow home offices from numerous buyers who sought quotations on territorial rights to "Ten Nights In A Barroom." Several Boston exchanges already have submitted offers for this picture, but owing to the many requests from New England exhibitors for bookings, nothing as yet has been done concerning the distribution of that feature in that district.

Tony Luchese of De Luxe Exchange of Philadelphia also is besieged with requests from his territory for first runs. Negotiations already are said to have been closed whereby that feature will be shown over the Stanley circuit in eastern Pennsylvania, southern New Jersey and Delaware. "Ten Nights In A Barroom" will play in Reading, Pa., on Jan. 9 and Exploitation Manager Bill Magerts of De Luxe Exchange is busy exploiting the picture, having already arranged a newspaper tieup and a number of other stunts that should attract large crowds to the theatre.

While the Arrow organization is laboring overtime answering the many inquiries concerning "Ten Nights In A Barroom" starring John Lowell, no time is being wasted in paving the way for the many new releases that that firm will announce within the next few weeks. The personal appearance tour of Jack Hoxie, which testified to the popularity of this cowboy star, is demonstrating its effectiveness, for the demand for Westerns in which he is starred is usually heavy. Ben Wilson already has purchased a number of scripts that will be used for pictures starring Hoxie.

The Ann Little pictures also have become popular and a number of surprises are promised in the future release of this series. The comedy contingent also will be elaborated.

Résumé of Week's Business

Territorial Sales

ARROW FILM CORPORATION

Entire program to Exhibitors Direct Service, St. Louis, for Missouri.
"Nan of the North" to Standard Film Service, Pittsburgh, for Western Pennsylvania.
Eddie Lyons Comedies to Independent Film Company, Boston, for New England.

EAST COAST PRODUCTIONS, INC.
Franchises.

Pioneer Exchange, Boston, for New England.
Warner's Exchange, New York City, for New York City and northern New Jersey.
Grand-Warner Exchange, Buffalo, for New York State.
Skirboll Brothers, Cleveland, for Ohio and Michigan.
Reelcraft Film Corporation, Chicago, for northern Illinois and Indiana.

PHOTOPLAYS SERIALS CORPORATION
"The Mysterious Rider"

Warner Brothers, New York City, for New York City and northern New Jersey.
Grand-Warner Exchange, Buffalo, for New York State.
Metro Exchange, Philadelphia, for eastern Pennsylvania and southern New Jersey.
Confederated Film Exchange, Boston, for New England.

GRAPHIC FILM CORPORATION
"Mother Eternal"

Commonwealth Film Corporation, Baltimore, for Maryland, District of Columbia, Virginia.

WEISS BROTHERS
"Adventures of Tarzan" serial.

Strand Film Exchange, Detroit, for Michigan.

RUSSELL CLARK SYNDICATE, INC.
"The Love Slave"

First National Exchange, New York, for New York State and New York City.

Foreign Sales

ARROW FILM CORPORATION
"The Blue Fox"

Inter-Ocean Film Corporation for United Kingdom.

SACRED FILMS, INC.
Bible Series.

Regal Films, Ltd., Toronto, for Canada.
Frazer & Frazer, New York City, for Japan.

WEISS BROTHERS
"Adventures of Tarzan" serial.

Jury Imperial Pictures, Ltd., London, for United Kingdom
Mundus Film Co., Paris, for France.

EXPORT & IMPORT FILM CORP.
"The Jungle Goddess"

Australasia Film Company, Melbourne, for Australia, New Zealand, Philippines, India, Ceylon, Buramh, Japan, China, Dutch East Indies, Straits Settlements and Siam.

Lucy Doraine Is Starred in Russell Clark's "The Love Slave"

The release by the Russell Clark Syndicate, Inc., of "The Love Slave," presented by the Herz Film Corporation, marks the second appearance on American screens of Lucy Doraine, the European emotional star who first appeared here in "Good and Evil."

In "The Love Slave," Mlle. Doraine appears first as Kora, a young Arabian girl, captured when a child by a band of roving Kurds, and later made the personal chattel of one in particular who varies the monotony of their companionship by abusing her whenever the mood takes him. From one of these numerous chastisements Kora is rescued by George, a young Parisian traveler, who happens upon the scene while exploring the byways of Damascus. In the struggle George is wounded by her giant master, thus earning Kora's undying devotion. How George takes the beautiful slave with him to Paris; how her Eastern temperament reacts towards the ways of civilization and the West, are said to be a treat.

C. B. McDONALD
Exploitation manager for Keith-Proctor-Moss houses, who put over "The Right Way" at Broadway Theatre

New Film for Export and Import

The Export & Import Film Company, Inc., has just announced the closing of a contract with the Amalgamated Products Company which provides for the foreign distribution for the latter company's product.

The Amalgamated Products Company, of which Mr. G. M. Anderson, the world famous "Broncho Billy" is president, has an extensive producing campaign mapped out for the 1922 season. It is contemplated releasing one feature monthly. "Broncho Billy" appears in only one of the series.

America's Pal Disarms Self

Neal Hart, America's pal and Western star, in his initial release for William Steiner Productions, "Tangled Hearts,' never once pulls a gun. Marvelous? Nay, nay, for Neal's an up-to-date cowpuncher, for what he does not do with a gun he does with his fists. He is a Royal Mounted officer, who gets his man and when he gets through getting him in the last reel, the criminal gets "it" good and aplenty.

In "Tangled Hearts" Neal Hart proves to movie fans that the fist is mightier than the gun, and so he has listened to the call of civilized nations by disarming.

In the Independent Field

Charley Conklin to Head Firm

Charles Conklin, former Mack Sennett star and one of the most popular fun-makers on the screen, will soon be starred at the head of his own company acording to announcements made by Harry S. Haven, prominent film man who holds the office of president and general manager of the newly formed and incorporated Charles Conklin Company.

The pictures will be two-reel farces based on original themes, and will have every advantage in the way of extravagant sets, beautiful photography and other production assets that go with the making of six and seven reel features. Mr. Haven is now completing negotiations for a director of national reputation and hopes to have the filming of the first pictures started early next month. Included in the plans of the concern is the launching of one, and possibly two, additional star companies as soon as the Charles Conklin unit gets well under way.

Federated Men Hold Meeting

Members of the board of directors of the Federated Film Exchanges of America, Inc., held a session at Hotel Astor in New York City this week. Joe Friedman, of Celebrated Players, Chicago, and president of Federated Exchanges, presided, and after Monday's session he went to Boston to visit Sam Grand, of the New England Federated office, who is confined to his bed with illness.

Other Federated directors in New York were M. Mitchell, of Atlanta; Ben Amsterdam and Harry Charnas, of Cleveland.

Spectacle Nears Production End

Rialto Productions, Inc., which is distributing the productions of Hamilton Fyfe, the English author, announced this week that Elmer McGovern and George Kelson have already conmpleted editing the first release. Camillo Innocenti directed the initial production which is now in the hands of Capt. Mims and Warren A. Newcomb.

The picture has been entitled "Power of the Borgias," and every effort is being made to give it a Broadway premier.

Hoxie's Latest Finally Ready

Arrow Film Corporation announced this week the title of the next Ben Wilson-Arrow western feature starring Jack Hoxie. The title finally decided upon is "Two Fisted Jefferson." The direction and story are by Roy Clements. Besides Jack Hoxie the cast includes Evelyn Nelson, Claude Payton and E. La Neice.

Gossip Of The Trade

Nothing has come from negotiations among twelve State rights distributors for the establishment of their own exchanges in territories where they claim they are not getting the proper representation. Three such exchanges, operated on a co-operative basis, were planned, but thus far nothing has materialized.

Harry Charnas, of Standard Service Exchange, and Phil Selznick of Selznick Exchange, both of Cleveland, while in New York last week looked over many features. They agreed that the past year was not up to expectations, but they believe that the new season will see many changes for the better.

Johnny Kent of Aywon and Photocraft is planning a trip about the country in the interest of "Oh Mabel Behave" and other pictures those two firms are handling.

Charles P. Saunders is now managing the Albany, N. Y., office of Screen Attractions Distributing Company.

P. and D. Adler are now comfortably situated in their new offices in Buffalo. Messrs. Adler recently took over the Lande Film Distributing Company in that city.

David Segal of Royal Pictures, Inc., Philadelphia, was a New York visitor last week. David reported "Burn 'Em Up Barnes" as going over with a bang in his territory. This is Charley Burr's feature in which Johnny Hines is starred.

The Chariot Film Corporation has been incorporated at San Francisco with a capital stock of $12,500 by A. C. Crichter, V. L. Beeler, B. F. Robinson, M. W. McMillin and E. M. Underhill. The firm will deal in State rights pictures.

The Standard Film Service of Pittsburgh has been appointed the local representative of Second National Pictures Corporation of New York.

The Imperial Film Exchange of Pittsburgh have been appointed the local repersentative of Second National Pictures of New York.

Photocraft Film Corporation's latest feature comedy, "Oh Mabel Behave," starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, opens at the Plainfield Theatre, Plainfield, N. J., next week. Melvin Hirsh made the booking.

J. Charles Davis, 2nd. publicity director for Arrow, returned to New York from Providence where "Ten Nights in a Barroom" broke all records at the Victory there, only to go back to the Rhode Island metropolis on Monday to supervise the second week's run of that feature.

W. Magerty of De Luxe Film Corporation, Philadelphia, is authority for the statement that that exchange has contracted for a supply of films that will assure it good bookings at the big houses in that territory.

Joe Brandt of C. B. C. Film Sales Corporation is on the road in the interests of his latest pictures, "Life's Greatest Question" and the Charles Ray re-issues. He will return to New York for the holidays.

Lester Scott, Jr., who is on the road for Bert Lubin, has been made special representative for the East Coast Productions, Inc., of which Franklyn Backer is the head.

Fred Murphy of the Boston Photoplay Company of Boston, Mass., has taken over the Dempsey-Carpenter fight pictures and is encountering no trouble in booking them in New England theatres.

Baron Hirsch has severed all connections with Lightning Photoplays, Inc., of Boston and this week visited New York. 'Tis rumored that the "Baron" will establish his own exchange in Beantown late next month.

A. H. Fischer, producer of "Man And Woman" which Jans Pictures, Inc., State righted, visited New York this week and announced that he will soon have another feature ready. Jans, of course will handle its distribution.

Sam Zierler, President of Commonwealth Film Corporation of New York, was indeed a happy man, for to him fell the honor of furnishing the Christmas week attractions at the New York Strand Theatre where his Pola Negri special, "Vendetta," held the boards and played to big audiences. Last year this distinction went to another State righter, Joe Brandt, for his James Oliver Curwood feature, "Isobel, or the Trail's End," established a Christmas week record for that house.

Jesse Levinson, who is State righting "The Polish Dancer," a Pola Negri special, returned to New York from a successful trip through the eastern territory. He closed many deals.

David Mundstuk of Strand Features, Inc., of Detroit, is looking around for good two-reel subjects.

Nat Leftkowitz, of Standard Film Service, of Cincinnati, has signed Percy C. Strauss as a member of the sales force of that organization. Mr. Strauss is a newcomer in the industry, but is well-known in Southern Ohio.

First Tru-Art Feature Ready

The end of the current week saw the final scenes photographed of the first feature drama to be produced by the Becker and Tullar Tru-Art Productions. This concern's schedule calls for six features and the second production, for which Manager Harry Tullar is now considering a story, will be started as soon as the preliminary editing of the initial picture has been completed.

Fred Becker is directing, while Sherwood MacDonald is in charge of scenarios. The maiden effort of the Becker and Tullar concern is "The Power," starring Ora Rarew, who is supported by an all-artistic cast.

E. L. Klein Agent for Foreign Firm

Edward L. Klein of A. N. DuMahaut-Edward L. Klein was this week appointed representative of Artistic Films, Ltd., by George E. Rodman, managing director of that company. The Klein-Mahaut Organization have purchased two pictures from the Artistic Films, Ltd. One is a screen version of Jerome K. Jerome's story, "Three Men In A Boat," while the other is "Monty Works The Wires," starring Montmorency, a clever canine.

Notice

EQUITY PICTURES CORPORATION, 33 West 42nd St., New City, has now in process of production a multiple reel feature picture carrying the title of—

"What's Wrong With the Women"

Watch for further advertisements on this production and keep your eye open for release date. We promise something brand new, original and sensational.

EQUITY
Pictures Corporation
33 W. 42nd St., New York City

In the Independent Field

Joan Acquires "Nine Points of the Law" with All-Star Cast

Joan Film Sales Co. this week completed negotiations for the six-reel special Western feature production, "Nine Points of the Law," starring Helen Gibson, Edward Coxen and Lee Maloney and a picked cast. This is the picture that was directed by Wayne Mack from an original story by L. V. Jefferson. It will be distributed beginning immediately on the State Rights market, with some territory already sold even before the negotiations were completed.

It is said to be a pulsating western melodrama with splendid suspense, and punch throughout with a genuine 'he-man' fight that compares with anything seen on the screen in a long time. Of this picture the MOVING PICTURE WORLD said: "Well acted, well directed, tells story in a manner that grips interest" several slight inconsistencies are easily overlooked by the general excellence of the production."

Of it The Motion Picture News said: "Good State Rights bet—a money maker—type of picture which is ever in demand—story cleverly worked out . . . the suspense is admirable." The Exhibitors Herald described this picture as "Picture with plenty of action . . . picture that will excite children to shouts and cheers . . . good States Right picture. . . . Exhibitors Trade Review said: "Acting throughout is praiseworthy. . . . Helen Gibson makes heroine that one cannot help but admire . . . difficult role portrayed with realistic vividness. . . action is rapid . . . fistic combat between McLeod and Cullum a humdinger. The story is that type which never fails to delight every class of patron."

One exhibitor who was present when a private showing was being given, said: "This type of picture will live as long as the movies exist and still be popular with all classes, first because it is clean, fine, and gets right down to first principles of playing square with your fellowmen. There is no ranting nor outbursts of uncalled for melodrama. . . It is done in a way that gets under the skin of the average person and after all if a picture can do that, it has every element of success. It held my interest from the opening panel to the last fade out and when a picture can grip you for six full reels it's got to have something in it and this one has."

The deal for Rainbow was handled by Fred T. Robert, who assisted in the supervision of the production in the process of filming.

Elaborate advertising campaign books are now being prepared to back up this picture, also a wide variety of exploitation and advertising accessories by the Joan Film Sales Co., Inc.

One of the most striking of the exploitation ideas is the placing of police standards on prominent street intersections with a uniformed officer to watch the standard and to see that all observe the "Nine Points of the Law." The child player in the picture is said to do some splendid acting for a "kid" of its tender years. An extended trade paper campaign will be begun on "Nine Points of the Law" at once.

Big Demand for Two-Reel Films

In response to post-card inquiries sent out by Alexander Film Corporation to theatres throughout the country requesting information as to whether audiences preferred any particular kind of two-reel subjects, romance, costume, comedy, western or drama, it is announced that 8,767 replies have been received, of which 5,789 report a demand for two-reel subjects, however, with no lessening of the popularity of the five-reel features and that drama proper is in the greatest demand.

While the cards made no mention of the new "Sherlock Holmes" series, the Alexander Company desired information in connection with the marketing of this group of pictures and are pleased with the outcome.

Bert Adler With Art Brand; C. B. C., Will Handle Entire Distribution

Bert Adler, well known as producers' representative, this week announced his association with the Art Brand Productions, of which Joe Brand is president. Announcement also was made of a program of expansion of activities for the coming year. Mr. Adler will be treasurer of the firm which is handling the Charley Ray two-reelers. The firm, however, is negotiating for other acquisitions, which will be announced when the pending deals are completed.

Will Distribute Product

C. B. C. Film Sales Corporation will distribute all the product of Art Brand Productions, Inc., according to Mr. Brand. The firm announced, too, that a complete program for exploitation of features turned out by that company had been arranged. The concern will lay out all exploitation and advertising campaigns, prepare all accessories and will take care of all the details of release save the actual State Rights distribution. Messrs. Adler and Brand have worked out this plan in detail.

Commenting on his association with Mr. Brand, Mr. Adler said:

"These pictures are particularly fine for present-day release, by reason of the fact that they have never and will never go out of style. Every one of these two reelers is an outdoors picture. Not one of them is a 'costume picture'—they were all made in the great outdoors where styles and customs do not change and for that reason it would have been impossible to make a better selection than the twenty pictures we have chosen for release.

"The answers to a query sent out to exhibitors all over the country by a certain film company only last week tell the story — more than seventy-five per cent. of them declaring the great need for two-reelers—especially for pictures coming under the head two-reel 'dramas.'"

Peters to Photograph Burr Feature Productions in 1922

George W. Peters, one of the best known cameramen in the business, was this week engaged by Charles C. Burr, president of Affiliated Distributors, Inc., to turn the crank for Johnny "Torchy" Hines productions. Coincident with this announcement came the statement that "Torchy's Luck" was finished in record time, but one day being consumed in finally titling and editing the latest "Torchy" comedy.

Mr. Peters is reputed to have photographed more famous men than any one in the business, according to Mr. Burr. He has been turning the crank for ten years, having started his career with the old Selig company of Chicago. He photographed Katherine Williams, who was then the premier woman star; Thomas Ince, and others. He has also been with World Film Corporation, Metro, Selznick, Bison Co., Goldwyn and others. His last picture was "The Power Within."

In going with Affiliated Distributors Mr. Peters will film all the feature productions that Mr. Burr will make with Johnny Hines starred. Mr. Burr's production plans for 1922 are elaborate and will soon be announced in detail. The success that at- in detail.

Jimmie Adams in Hallroom Comedy

The first of the Hallroom Boys' Comedies, in which Jimmie Adams appears as Ferdie in support of Sid Smith, who is featured as Percy in this series, distributed by Federated Film Exchanges of America, Inc., is almost completed. It is the first of a series of special comedy stories prepared by Lex Neal, with the help of Harry Cohn, Herman C. Raymaker and Noel Smith, the directors of these comedies, to make the fullest possible advantage of the comedy talents of both Sid Smith and Jimmie Adams.

State Rights Reviews in Review Section

"15-Episode-Serial" Advertising Pays 15 to 1

NEW BOX-OFFICE PATRONS

PHOTOPLAY SERIALS CORP.
E. S. MANHEIMER, Gen. Mgr.
130 WEST 46TH STREET, NEW YORK

NEW EXCHANGE BUSINESS

Joan Film Sales Co., Inc.
ANNOUNCES

—to State Right Buyers,—Independent Exchanges and Exhibitors throughout America and Canada, the early release of a new melodrama, a type of picture that never fails to draw crowds and get money for exhibitors. Using the words of the MOTION PICTURE NEWS—"A type of picture which is ever in demand." This picture is six reels in length, made in California, and stars Helen Gibson, Edward Coxen and splendid cast of players. The title—"NINE POINTS OF THE LAW" is dramatic in the extreme and a high powered Press Book is now being prepared to show exhibitors how to get big profits on this picture. Part of the territory was sold before the contract was even signed. Other territory already spoken for. If you are interested, write or wire Joan Film Sales Co., Inc., 33 W. 42nd St., New York, for complete details, territory and price, and keep in your mind this smashing Box Office title—

"Nine Points of the Law"

In the Independent Field

Ivan Abramson Prepares for Season of Unusual Activity

Ivan Abramson of Graphic Film Corporation in a statement issued this week detailed his plans for the coming year Speaking of his plans the veteran State righter said: "I intend sparing no effort to make the new year the best in the history of my business. It will mean a lot of hard work, but if the wants of the market are filled I can see nothing but good results."

Following closely upon this announcement of broadened policy, comes the statement that Weshner-Davidson Agency has prepared a special advertising and exploitation campaign on the three latest Graphic releases, "Mother Eternal," "A Bride's Confession" and "The Fountain of Youth." Elaborate press books containing many new angles on exploitation have been completed on each of these pictures.

Abramson is having little difficulty in State-righting "Mother Eternal," which had a run at the Casino Theatre recently. Exhibitors' reports on this picture have all been highly gratifying, says Mr. Abramson. There are a few territories unsold on this production, but it is expected in the next two weeks all pending negotiations on these territories will be closed. In conjunction with this feature Abramson is offering a six-reel allegory based on the operatic score of "Faust," which is being distributed under the name of "The Fountain of Youth." This production is said to have been made on a lavish scale in order to interpret the true idea of "Faust." Private showings on "The Fountain of Youth" are said to have elicited the commendation of those who were present. Abramson is pleased with "The Fountain of Youth" and has made arrangements with the Weshner-Davidson Agency for a special exhibitors' exploitation campaign on it.

Hirsh Outlines Plans for 1922

Nathan Hirsh, president of Aywon Film Corporation and Photocraft Film Corporation, when interviewed by a representative of The Moving Picture World this week, detailed his plans for the coming year. Mr. Hirsh, who is one of the leading figures in the State rights distribution field, is devoting all his efforts at present to exploiting his four-star comedy, "Oh, Mabel Behave," in which appear Mabel Normand, Owen Moore, Ford Sterling, and Mack Sennett.

Mr. Hirsh stated this week that his firm already has received numerous requests from exhibitors in the metropolitan district who seek dates on the Mack Sennett comedy. The premier will be staged at the Plainfield Theatre in Plainfield, N. J., showing on a day and date basis with the Strand Theatre in Perth Amboy, N. J. Negotiations are also pending for a showing in Providence, R. I., probably at the Rialto Theatre, over which William A. Mahoney presides.

Cruelyweds On Arrow Program

The Cruelywed Comedies under the general direction of S. M. Herzig are figuring prominently just now on Arrow's comedy franchise. The two stars, Paul Wiegel, who plays Mr. Cruelywed and Miss Lily Leslie, who plays Mrs. Cruelywed, are most prominent throughout.

Miss Leslie is well known on Broadway. So too is Mr. Wiegel both having played in big metropolitan successes like "The Boomerang," "Up Stairs and Down" and "Are You a Mason?"

Many Thanks

We are happy to acknowledge receipt of the kind expressions of good wishes from the following on the occasion of our joining the happy Moving Picture World family: Dr. W. E. Shallenberger, Ray Johnston, J. Charles Davis, 2nd, Arrow Film Corporations, Joe Schnitzer, Nat Rothstein, Equity, Joan Film Sales Company, Joe Brandt, Jack and Harry Cohn, Herman Jans, Foster Moore, Alexander Film Corporation, Graphic Film Corporation, Nathan Hirsh of Aywon and Photocraft, John A. Kent, Jesse A. Levinson, Matt Radin, Weiss Brothers, Bert Ennis, Harry and Abe Warner, Eddie Bonns, Louis Marangella, Al Thompson, Lon Young, Bert Adler, Esther Linder, Sam Zierler, Lieut. Richard Gamble, amusement inspector of Providence, R. I.; John Lowell, L. Case Russell, William A. Mahoney of Rialto Theatre, Providence, R. I.; Dave Mundstuk of Strand Exchange, Detroit; Phil Selznick; George Fecke, Herman Rifkin, Motion Picture Journal; Dave Segal, Tony Luchese, Bill Magerts, Larry Weingarten, Tom Bedding, Ivan Abramson, Weshner-Paglin Producers' Security Corporation, A. H. Fischer, Mr. Van Pelt, Lester Scott, Bert Lubin, Matt Riley of Victory Theatre, Providence, R. I.; A. D. V. Storey, Julius Singer, Franklyn Backer, George H. Davis, Lew Rogers, Jesse J. Goldburg, Harry Wilson, Sol Lesser, Irving Lesser, Ray Rockett, Fred Baer, Arthur Lee, and our other friends in the legitimate show business.

We'll do our best, and with your co-operation we are confident that we will give you a section that will be chockful of trade news and other helpful information. Again we thank you, and wish you all a Happy New Year.

ROGER FERRI.

McGovern Makes Correction

Charles F. McGovern, of McGovern & Egler, who are distributing the new "Shorty" Hamilton series on the State right market, wishes to correct an impression that is prevalent throughout the trade that Elmer J. McGovern is the "Mac" who is connected with the above mentioned combination.

"Charles F." is a brother of "Elmer J." and has been connected with him for the past two years as an assistant editor and also special sales representative for "The Woman Untamed," which "Elmer J." controls.

Recently "Charles F." and Charles J. Egler formed a partnership for the distribution of a new series of Shorty Hamilton two-reel Westerns, and "Elmer J." is not connected in any way with that organization

"Smiles" a New Primex Comedy

"Smiles" have made their screen appearance and Primex Pictures Corporation of 1540 Broadway will state right this new series of comedies, the first of which was released this week. The series will consist of 26 subjects and will be released every other week. Brewster - Kemble Productions is producing the series, which John Kemble is directing.

Cosmopolitan Film Company purchased the New England territorial rights to the series this week.

Coast State Rights News

Howard Higgin has been engaged by Harry Garson to co-direct Clara Kimball Young in future releases that Equity will state right.

Al McClain will photograph the new series of Westerns which Bob Horner is directing at the Balshofer studios and which will be state righted.

Dick Talmadge is slated to start production on a series of features intended for state rights distribution.

Work on Warner Brothers' "Shadows of the Jungle" is well under way. Derelys Perdue has been added to the cast.

Production work on the latest Ben Wilson feature, "The Price of Youth," starring Neva Gerber, has been completed. Arrow Film Corporation will distribute.

"Sleeping Acres" is the next Selig-Rork picture, starring "Snowy" Baker, and work on this release was begun last week. Brayton Norton is responsible for the scenario. Aywon Film Corporation will distribute.

Charles Gay has quit the Century Film Corporation and it is understood in film circles on the Coast that he will go into business for himself, producing pictures for the independent market.

Reginald E. Lyons has returned to Los Angeles from Tulsa, Okla., where he directed a Western feature for the W. M. Smith Productions, starring Franklyn Farnum. The picture is now being cut and titled. A title will be selected within the next few weeks.

News of the West Coast

By A.H.GIEBLER

J. D. Williams, general manager of Associated First National, who has been in the West for the past few weeks, and has returned from a flying trip to San Francisco, has completed the round of the studios where First National attractions are in process of making, and with Mrs. Williams, is leaving for the East this week.

Among the new pictures that are about ready for the public which Mr. Williams has looked over, or partly looked over, are: The Marshall Neilan production, "Penrod;" R. A. Walsh's "Kindred of the Dust;" the Anita Stewart picture, "The Woman He Married," and John M. Stahl's "One Clear Call," at the Louis B. Mayer studio; an almost completed J. L. Frothingham production, "The Man Who Smiled;" "The Hottentot," and "Pawned," Ince features; Katherine MacDonald's "Domestic Relations," "Divorcee," with Constance Talmadge; Buster Keaton's "Cops," and the current Charlie Chaplin comedy.

* * *

Allen Holubar and Dorothy Phillips, who have been vacationing for several weeks, have made all arrangements for space and office room at the United studios, and will begin production on "The Soul Seeker," a Harvey Gates novel, within a very short time. Mr. Holubar is now engaged in assembling his studio staff, prior to engaging players to support Miss Phillips in the new play. Harold S. Bucquet, who was associated with Mr. Holubar in former productions, has again been chosen as chief assistant to the producer.

* * *

Maurice Tourneur, after having planned for the past year to produce "Lorna Doone," from the novel by R. D. Blackmore, announces this week that he has made definite arrangements to begin shooting on the picture within a few days. Associated First National will release the production when it is finished. Only a few members of the cast have been engaged as yet. Frank Keenan will undertake the role of Sir Ensor Doone; John Bowers will appear as John Ridd, and Madge Ballamy as the heroine.

* * *

George Melford, in company with Mrs. Melford, left last week for New York, where they will remain over the holidays.

* * *

Spottiswoode Aitken, film character actor, saved the lives of his three children last Monday when his house caught fire and almost burned to the ground before the flames could be got under control. Frances, aged 8, discovered the blaze, and ran to her father crying that the house was on fire. Mr. Aitken got the children out safely through a window, and when the mother, Mrs. Aitken, who had been down town on a shopping expedition, returned, she found her home in ashes, but her family safe and sound at a neighbor's. The other two Aitken children are Spottiswoode, Jr., aged 6, and Shirley, 3.

* * *

Mme. Elinor Glyn returned to Los Angeles last Sunday, after having spent several months in England and France. Mme. Glyn will immediately begin work on a new story for the screen. Her story, "Beyond the Rocks," now in the filming at the Lasky studio, under the direction of Sam Wood, is progressing rapidly. Gloria Swanson and Rudolph Valentino play the leading roles.

* * *

All the Western managers of Loew's Theatres, to the number of about 150, are meeting in San Francisco this week to discuss the ways and means of bettering Loew service to the theatre-going public. Nat Holt, resident manager of Loew's New State Theatre, at Seventh and Broadway, is attending the conference.

* * *

M. Mukaeda, head of the Orient Pictures' Corporation, and owner of a string of the principal moving picture theatres in the Orient, who has been in Los Angeles for the past few weeks, has just left for Japan, with the expectation of returning here in about six months. While here Mr. Mukaeda spent a portion of his time with Sessue Hayakawa at the Robertson-Cole studios, studying the technical side of picture making, and with the aid of his cameraman, obtained some special scenes for use in exploiting American pictures in his country.

* * *

Harry "Snub" Pollard's hundredth comedy for Hal E. Roach was completed this week, and in honor of the event a dinner-dance was given the star by the producer and his wife, Mr. and Mrs. Roach, at the Green Mill. The guests included Marie Mosquini, Pollard's leading lady, and the principal members of the Pollard comedy company.

* * *

A son arrived at the home of Mr. and Mrs. Gaylord Lloyd last Monday. Gaylord Lloyd is a brother of Harold Lloyd, and is starring in one-reel comedies produced by Hal E. Roach.

Ohio Exhibitor Enthusiastic About First National Picture

It isn't often that an exhibitor goes into rhapsodies over a picture which he has not played or even booked, says Associated First National, but it happened recently, the picture being "Hail The Woman," Thomas H. Ince's masterpiece, and the exhibitor Lemotto Smith of Alliance, Ohio. Mr. Smith saw the picture in the projection room of the Cleveland exchange of Associated First National Pictures, Inc., and waxed highly enthusiastic about it.

Will Coin Money

"I know of no picture that can be compared to it from an entertainment standpoint," he declared. "It has every quality that is necessary to make it a tremendous box office attraction, and any exhibitor who cannot make money on 'Hail The Woman' would do well to get out business."

The exchange force likewise was unanimously of the opinion that "Hail The Woman" is the best picture they have seen in many months. They are required to look at all the First National attractions released, and submit written criticisms. The feminine viewpoint is given in this report, written by Miss May Sweetis:

Homey Picture

"It was a big surprise to me, as I had been expecting to see something spectacular, with gorgeous sets and stupendous mob scenes and to tell the truth I expected to be bored. I didn't see the mob scenes—and I wasn't bored. When the picture was finished I was sorry. Because in place of what I expected to see was just a homey, heart-touching, and above all, human story of honest-to-goodness people. It was more effective than a thousand stupendous sets and mob scenes could ever be."

SCENES FROM "PLAYING WITH FIRE," UNIVER SAL PRODUCTION, STARRING GLADYS WALTON

News in Brief from Everywhere

Buffalo

The past week was an eventful one at the Buffalo Paramount office. It was Buxbaum Week and the local exchange sales staff turned in some big business in honor of the state supervisor, who with S. R. Kent and F. V. Chamberlain of the home office executive staff, journeyed to Buffalo on Thursday to preside at the dinner given by the New York headquarters for Allan S. Moritz and his force. The "feed" was held at Stein's in Orchard Park and was a huge success.

* * *

Buffalo audiences will have some fine pictures for the holidays. At the Mark-Strand, Manager E. O. Weinberg is putting on a two-week run of Mary Pickford in "Little Lord Fauntleroy," the Criterion is showing "Over the Hill" under the direction of the Shea Amusement Company, and the Hippodrome's Christmas bill is headed by "Way Down East" at popular prices. Some excellent exploitation has been put over on all these attractions.

* * *

Manager Harry E. Lotz, Assistant Manager Ray Powers, the office and sales force, will bid adieu to Realart January 1 and seek new fields of endeavor, for on that date the company will be merged with Paramount. Manager Allan S. Moritz announces that the Buffalo Paramount office will occupy the entire building on Franklin street. Mr. Lotz may go west to accept a position and has some bargains for sale in the form of such things as an automobile, police dog, home equipment, etc. Mr. Powers would also like to dispose of a police dog. It is very likely that Mr. Powers will remain in Buffalo. Other members of the office force are finding positions along Film Row.

* * *

There have been more changes in film exchange circles. Old Bill Allen, than whom there is no better known gentleman, has resigned from Robertson-Cole to accept a position with Manager M. A. Chase at Universal. Bill is now associated with Phil Smith in covering the Syracuse territory. W. C. Bissell, who resigned from Realart a few weeks ago, has been engaged by Manager John Kimberly as a Vitagraph salesman. Howard Boyle, former sales manager at Hodkinson, has left Buffalo to accept a position at the home office. Mr. Boyle was recently succeeded by Tom Brady. Byron A. Interbitzen, formerly with Pioneer, has been added to the Grand & Warner sales staff, covering the western part of the state.

* * *

Business was capacity all last week during the personal appearance of Doraldina at the new Loew State. In addition to her apearances at the theatre, the star was the guest at several club functions, attended a Hula-Hula dance staged in Lancaster by Bobby Albert of the Albert Theatre in that town and aided the local chapter of the Disabled War Veterans by selling flowers on Forget-Me-Not Day. Doraldina also appeared at several stores in advertising tie-ups. Mildred Harris was at Shea's Hippodrome in person, this also dancing in addition to her talk.

* * *

Henry W. Kahn of Metro announced that C. T. Nickum of the Palace Theatre, Olean, N. Y., put on "The Four Horsemen" last week and broke all attendance records. Walter Price, who is handling this big feature, was downstate last week. He wrote in that he would probably be able to get back to Buffalo by next July if the snow melted by that time. Mr. Price is covering the territory on snow-shoes. Mr. Kahn left for New York last Saturday for conferences with home office officials.

* * *

William Pearson is under arrest in connection with the thefts of films from the Buffalo exchanges of United Artists, Educational and Nu-Art. He was arrested in Chicago by Burns' detectives. T. Shima, alleged shipping agent, has been arrested in Seattle. R. Kubley is being held in Honolulu and Morris Taitus is now in the Erie county jail. All are alleged to have been members of an international gang of film thieves. Taitus was caught in Texas. He formerly worked in the shipping department of the Buffalo exchanges.

* * *

E. A. Cooper, who has been touring the state with Bob Murphy of Pioneer, has returned to New York.

* * *

Wilfred H. Robson, of Holley, N. Y., a former Albion liveryman, has purchased the Family and Temple Theatres in Albion from Henry W. Russell for $17,000.

* * *

Moe Mark, head of the Mark-Strand interests, was in Buffalo last week. It is understood that he has become interested with Walter Hays and Eugene Falk in the Criterion property, recently acquired by Mr. Hays and which has been leased to I. H. Herk and Max Spiegel for burlesque purposes, following the six-week season of Fox pictures under Shea Amusement Company auspices.

* * *

A. E. Badgeley, contractor, with a force of workmen, is making improvements in the Symphony Theatre Building on Chenango street, Binghamton. The property was recently acquired by the Kodeco Company of Binghamton and Scranton. The changes include altering the interior and decorating the exterior. A matter soon to be discussed will be the joining of the Kodeco Company with M. E. Comerford of the Comerford Amusement Company of Wilkes-Barre, Scranton and Carbondale, co-partner with the Kodeco Company in Wyoming Valley movie enterprises, in building a new $250,000 theatre in Carbondale.

* * *

Herman Lorence, formerly an officer in General Theatres Corporation of Buffalo, has been engaged as manager of the International Theatre in Niagara Falls, N. Y., succeeding Howard Carroll, who is now devoting all his time to the Cataract in that city. Mr. Lorence, while in Buffalo, was manager of the Allendale and in charge of short subject bookings for the General chain.

* * *

Richard C. Fox journeyed to Gotham last week for a visit to the home office of Select.

* * *

E. M. Porter of the Precision Machine Company visited Frank Davidson at the new Independent Movie Supply office in North Pearl street last week.

NO, IT ISN'T A FILM CONVENTION AT ALL!

But a gathering of the employes and friends of the Bijou Theatre, Springfield, Mass., which has been conducted by Manager Shoch—seated in the center—since its inception

Indiana

The New Grand Theatre at Evansville has announced a change in policy. A combined program of vaudeville and moving pictures is now offered instead of only vaudeville, as in the past. Matinees begin at 1:30 and run till 5:15 and the evening shows now begin at 7:15 and run until 11.

* * *

James Cavanaugh of Los Angeles, a member of the advertising staff of the Paramount Pictures Corporation, addressed the Indianapolis Advertising Club at its noon luncheon Thursday on "Advertising Photoplays." Mr. Cavanaugh, who has originated several unusual advertising features for "The Sheik," made his address garbed in the replica of the costume of the principal character in the motion picture.

* * *

Fire, the origin of which was not determined, destroyed part of a reel of the film, "The Conquest of Canaan," which was shown last week at the Orpheum Theatre at Elkhart. The fire started in the projection booth at a time when the theatre was crowded, but was extinguished before many of the patrons knew what had happened. Only a few persons left their seats.

* * *

An effort is being made by the Parent-Teachers' Association of Kokomo to get picture theatres there to present Saturday morning programs for children. The movement started a few days ago following the reading of a paper at a meeting which the effects and suitability of the average motion picture for children were discussed.

On invitation from a committee of the association, Frank Heller, proprietor of one of the Kokomo theatres, addressed a meeting of the association this week on motion pictures and their relation to school children. Mr. Heller, who formerly was president of the Parent-Teacher Association at Anderson, expressed his interest in the movement and said he was sure the other theatre men of the city would be glad to join him in putting on the Saturday morning shows if they were assured of the co-operation of the parents. The matter will be taken up with the other theatre men shortly.

* * *

The Luna Theatre at Logansport was opened last Sunday night under new management with "The Sign On the Door" as the feature. The Luna is now operated by E. L. McDermott, who for a number of years managed the Ark and Grand Theatres in Logansport.

* * *

J. B. Stine, who recently bought the Wonderland Theatre at Clinton, took active charge this week, succeeding William Shaw and his son Paul, who have operated it for seven years. Stine has a chain of seven picture theatres in Paris, Ill., Clinton, Terre Haute and Jasonville.

* * *

Colored residents of Evansville will soon have a theatre of their own. It will be located in the heart of the colored section and be known as the Lincoln. It will face Lincoln avenue and will have a frontage of about 125 feet. The cost will be about $100,000. The project is being backed by a committee of negro residents. There are about 15,000 negroes in Evansville.

Through a contract signed this week, the Palace Theatre, now in course of construction at South Bend, passed to the Orpheum circuit for a period of ten years. The consideration mentioned in the contract is $40,000 a year and 50 per cent. of the annual net profits. When the Palace is opened the present Orpheum Theatre will be devoted entirely to moving pictures. Work on the Palace is rapidly being rushed to completion.

* * *

The Indianapolis Lodge of Elks and the management of the Circle Theatre are busy preparing for their annual joint Christmas party for the city's orphans and poor children. The committee in charge of the affair estimates that about 3,000 children will be entertained at the theatre. The program arranged by Ralph Lieber, manager of the theatre, includes "My Boy," Buster Keaton's "The Boat," a lavish spectacle, "Toyland," presented by Mlle. Theo Hewes' ballet dancers, and the Circle ensemble of voices. Money contributed by the Elks from a concert and by subscription of members will provide toys, clothing and candy for each child.

* * *

The high cost of music will probably result in the elimination of orchestras from the picture theatres of South Bend, according to word received in Indianapolis this week. A decision on the part of the exhibitors is expected within the next several days. The demands of the musicians' union, both as to the scale of wages and as to the number of men who must play in a theatre, are said to have led to the proposal for the elimination of orchestras. South Bend orchestras employ from eight to seventeen players with an average weekly wage of about $75 each. If the proposal of the exhibitors is carried out, organ music will be used.

St. Louis

William Goldman, manager of the Missouri Theatre, Grand and Lucas avenues, has adopted the following method of celebrating Christmas: In addition to putting on an extra good show, headed by "Miss Lulu Bett," he has decided to turn over all the receipts of the daily matinees to the Post-Dispatch Christmas Festival Fund. Every year the newspaper gives a big celebration in St. Louis Coliseum for the poor of the city. This year more money than ever will be required. Needless to say Goldman's splendid spirit will spread Christmas Joy to many homes that otherwise would not know Santa Claus this year.

* * *

G. B. Howe, traveling auditor for Universal, was a visitor.

* * *

Floyd Lewis of Realart has gone to New York to consult with national officials of that organization, which recently dispensed with its sales organizations.

* * *

J. G. Burbank has disposed of his theatre at St. James, Mo., and taken over the management of the Rolla Theatre, Rolla, Mo. He was in Thursday and signed a contract for the 1921 program of Universal. He has arranged a special showing of "Winners of the West" for the benefit of the faculty and student body of the Missouri School of Mines and other educational institutions of Rolla.

* * *

Col. Bill Yoder, district manager for Pathe, passed through the city on his swing around the circuit. He departed Friday for Cincinnati.

* * *

A. Goettler, formerly with First National, has joined the Robertson-Cole sales organization. His first week on the road for R. C. was very successful.

* * *

Mrs. Rodgers, of Popular Bluff, came to town to do her Christmas shopping early and to arrange details of the coming program of the many theatres in which she is interested. She returned recently from a trip to Florida.

* * *

Leo Kieler, of Paducah, Ky., who owns a string of theatres throughout Kentucky, was a visitor.

* * *

Eddie Dustin, because of ill health, has been forced to give up the management of the local Hodkinson office. He has been succeeded by Guy Bradford, formerly of Pathe at Atlanta, Ga. Dustin suffered a nervous breakdown a year ago. Feeling that he had fully recovered he accepted the local management when Hodkinson opened its own exchanges..

* * *

Barney Rosenthal of Universal gave his annual Christmas Eve get-together party for the local Universal office force and sales organization at the American Annex. This event has become an institution with the U boys and girls. Remembrances are exchanged and it has a wholesome effect on the entire year's work.

Pittsburgh

According to Samuel Sivitz, publicity director for the Rowland and Clark Theatres, the big, new house which is being erected by these interests in the Squirrel Hill section will be known as the Manor. Construction progress is going ahead steadily and it is expected that the house will be ready for dedication about March 1.

* * *

Samuel and I. H. Fleishman have disposed of their Superior Theatre on the Northside, Pittsburgh, to Mrs. Rose B. Kelly. The Superior is a fine house, and Mrs. Kelly has the best wishes of her many friends for her success in this venture. I. H. Fleishman will hereafter confine his efforts to the Brighton Theatre, of which he is the owner, and Samuel expects to go back to his old home in New York.

* * *

L. Ferro's picture house at Bentleyville, Pa., was destroyed by fire recently. The loss is estimated at between $15,000 and $20,000. The fire was discovered early in the morning and is believed to have been of incendiary origin. Mr. and Mrs. Ferro, who were sleeping above the theatre, narrowly escaped with their lives.

* * *

Rapid headway is being made on Rowland and Clark's new State Theatre and office building on Fifth avenue in downtown Pittsburgh. Present plans indicate the opening about February 1. When the building is completed, Rowland and Clark's executive offices, which are now located in the Jenkins Arcade Building, will be moved to the State Theatre Building.

* * *

Joe Simons, formerly superintendent of the Nemo Theatre, Johnstown, is now managing the new National Theatre in the same town. Joe has just gotten over a severe attack of stomach trouble.

* * *

M. Schoff, of the Wonderland Theatre, Madera, Pa., has bought out the interest of his partner and is now in full charge of this cozy little theatre.

* * *

Dan McCann, who formerly conducted a confectionery store and bowling alley at Osceola Mills, Pa., has taken over the Whalen Theatre in that town.

* * *

At a recent meeting of the Motion Picture Salesmen's Association, of Pittsburgh, the following officers were elected for the following year: President, E. J. McGurty, Pathe; vice president, Jack R. Levy, First National; secretary, Irving S. Frankel, Hodkinson; treasurer, George W. Collins, Metro.

* * *

Work on T. B. Barnes' new 1,200 seat house in Ellwood City, Pa., will be discontinued during the winter, and again resumed when warmer weather sets in. This house will be one of the finest in the state and will be devoted to the showing of photoplays exclusively.

* * *

M. J. Chernoff, formerly on the road for Metro here, has resigned and accepted a similar position with Hodkinson. Irving S. Frankel is also a new addition to the Hodkinson roster.

* * *

Manager Forrey, of the Superior Pictures' Exchange, is recovering from a severe attack of lumbago.

* * *

John Ward, formerly assistant city editor of the Chronicle-Telegraph, is now assisting Samuel Sivitz in compiling publicity for the Rowland and Clark Theatres.

Canada

National Non-Theatrical Motion Pictures; Inc., New York, has made an arrangement by which its productions will be distributed throughout Canada by Pathescope of Canada, Ltd., King street west, Toronto.

* * *

The Feature Film Company of Canada, with headquarters at Winnipeg, has been granted a charter by the Manitoba Provincial Government to operate as a moving picture exchange.Leon Goodman is the proprietor.

* * *

A provincial charter has been granted by the Quebec Government to the Alcazar Theatre to operate as a picture house. Sam Landau, Moses Gelman and Leon Singerman are the directors.

* * *

Miss Ethlyn Murray of Hamilton, Ontario, 19 years old, won the beauty contest conducted throughout Canada as a feature of the "Maple Leaf Week," staged by the Famous-Lasky Film Service, Ltd., distributor of Paramount pictures in the Dominion. She was chosen from among 5,000 entries.

San Francisco

M. E. Cory, manager of the comedy film department of Associated First National, left recently on a tour of the San Joaquin Valley territory.

* * *

Nick Turner has been made manager of the T. & D. Theatre at Stockton, Cal., succeeding Phil Brubeck.

* * *

H. F. Reed, director of publicity of the Turner & Dahnken Circuit, returned recently from a visit to all the houses operated under the T. & D. banner.

* * *

H. H. Bru, an official of the Turner & Dahnken Circuit, has left for New York to confer with Associated First National.

* * *

W. R. Wilkerson, representing Wid Gunning, Inc., arrived here recently to confer with Manager W. A. Crank on the publicity campaign on "What Do Men Want?," booked for presentation at the Tivoli. During his visit the local office was moved to the new quarters at 284 Turk street.

* * *

C. C. Thompson, formerly with Associated Producers and well known in this territory, has joined the force of Wid Gunning, Inc., and is now traveling out of the local branch.

* * *

The W. W. Hodkinson Corporation which had arranged to remain at 985 Market street, pending the erection of its exchange buiding at Turk and Leavenworth streets, has changed its plans and has secured space with Wid Gunning, Inc., 284 Turk street, for the next few months.

* * *

J. D. Williams, general manager of Associated First National, and John E. McCormick, western representative, were here during the second week of December conferring with officials of the Turner & Dahnken Circuit, which controls the franchise in this territory.

* * *

Harry Balance, general sales manager for Paramount, was a recent visitor and has since left for the Northwest.

* * *

E. O. Child, personal representative of Mack Sennett, is here from Los Angeles in the interest of "Molly 'O" which opens shortly at the Imperial.

* * *

Sol Lesser of the Claremont Theatre, Oakland, Cal., has purchased the interests of George Mann in the Lyceum Theatre, San Francisco.

* * *

Al Oxtoby and C. E. Scott, Metro salesmen, participated in the prize money distributed through the Metro Week sales contest, making an even showing, while Phil Weinstein won the booker's prize for the western offices. Some class to these San Francisco lads!

* * *

The Theatrical Federation of San Francisco, which comprises five unions, is holding daily meetings to consider propositions advanced by the Allied Amusement Industries. Theatre owners demand the removal of many of the restrictions imposed by the Theatrical Federation and insist that the rules setting the number of stagehands for certain work be done away with. The latter declines to make any changes in these rules but offers to accept a reduction of 7½ per cent. in wages, such as workers in other lines have accepted.

* * *

F. E. Adams, managing director of the Provincial Cinematograph Theatres, Ltd., the Associated Provincial Picture Houses, Ltd., the London Film Company, Ltd., and the Ferrestone Press, Ltd., with headquarters at 199 Piccadilly, London, W. I., was a recent visitor here and was the guest of Turner & Dahnken officials during his stay. He was accompanied by his architect, Robert Atkinson; his builder, W. Turtle, and his booking manager, Stanley Ball. A careful inspection was made of local theatres to secure western ideas.

* * *

Rapid progress is being made on the erection of the T. & D. Theatre at Richmond, Cal., and it is expected that this will be ready for opening in March. It will seat 1,600.

* * *

The new California Theatre at Coalinga, Cal., will be ready for occupancy about February, according to present plans.

* * *

Eddie Sellen is making a great hit with the Robert-Morton organ at the Strand Theatre, Salinas, Cal., this being the first time that an instrument of this character has been used there.

* * *

W. F. Richardson has taken over the Strand Theatre at Reedley, Cal.

* * *

Loew's San Franciscco State Theatre Company has been incorporated with a capital stock of $100,000 by Irving C. Ackerman, Sam Harris, John W. Slater, M. J. Cagney and E. P. Levy. Loew's Los Angeles State Theatre has also been incorporated here with a similar capital stock.

* * *

E. A. Schiller and Terry Turner of the publicity staff of Loew's, Inc., are here from New York and a Pacific Coast publicity department for the circuit is being organized. This department will be managed by Tom W. Bailey, who has been handling the publicity work for the houses in the Greater San Francisco. Colin Spangler is to be placed in charge of the publicity department of the Century Theatre, while Emil O. Bondeson will handle the work for the Casino and Hippodrome.

* * *

The Star Theatre at Fellows, Cal., has been taken over by Al Sather and Barney Fenneback.

Detroit

Announcement is made that the opening of the New Capitol Theatre here will be approximately January 12. Occupying virtually three-quarters of a city block, the New Capitol will seat 4,250 persons and thus become one of the five largest photoplay theatres in the United States. A $50,000 organ is now being installed. The orchestra will comprise forty-five uniformed men and there will be a corps of forty trained ushers. The New Capitol will be equipped with a battery of four Motiograph DeLuxe projectors. It is the biggest unit in the John H. Kunsky Theatrical enterprises,

Jess Fishman, manager of the Standard Film Service, recently purchased a chimpanzee in Detroit for $2,500 which he shipped to the Warner Brothers in Hollywood, for training for comedies and serials. The ape was with a circus act wintering here, and when Mr. Fishman learned of it he immediately wired Warner Brothers, who instructed him to purchase the ape at any reasonable price. Mr. Fishman then arranged for a specially built cage and a special freight car over the Michigan Central and Sante Fe railroads direct to Hollywood. A man accompanied the ape on the entire trip.

* * *

F. C. Sharp, formerly with the city sales department of the Pathe Exchange in Cleveland, has been appointed manager of the Pathe Exchange in Detroit, succeeding George W. Sampson, who has joined the Wid Gunning organization.

* * *

Another important change in Detroit is at the Metro Exchange, where Fred Nugent, also of Cleveland, has been placed in full charge. He succeeds Clair Townsend. Mr. Nugent was formerly associated with the Metro office in Cleveland as salesman.

* * *

Plans are practically completed for a joint social banquet and dance to be given at the Hotel Statler the second week in January. Both the exhibitors' and exchangemen's organizations have appointed committees. It will be the first time that both associations have held a joint social affair. It is to be given on quite an elaborate scale and every exhibitor in Michigan is to be invited.

* * *

The Grande Theatre, 8024 West Jefferson avenue, re-opened on December 11 after being closed five months for repairs. It is now one of the largest houses on the west side, having 2,100 seats. The owners are Tom Lancaster and Fred Williams. A new heating and ventilating system has been installed and a big organ. Messrs. Williams and Lancaster are also building a new house in Ferndale, Mich.

* * *

John H. Kunsky announces that forthcoming pictures to play his Adams Theatre for indefinite runs, starting January 1, are "The Four Horsemen," "Theodora," "Conquering Power" and "Molly O."

* * *

W. N. Hurlburt, Detroit manager for the Favorite Film Company, was in New York, December 19 and 20 to attend a meeting of the franchise holders for the Triangle productions.

* * *

Ralph Holmes, former dramatic and photoplay editor of the Detroit Journal, has switched over to the Detroit Times, in a similar capacity.

* * *

The general contract for the new Martha Theatre to be erected at Trowbridge and Joseph Campau avenues, Hamtranck, Mich., has been let for Max and Martha Manteuffel, the owners. The architect is P. R. Rosello. The building will be of Roman style of architecture and will seat 1,169 people. Construction will be of brick and steel, with exterior of terra cotta and granite, trimmed with enamel brick and marble.

Seattle

The Northwest Theatres Company of Missoula, Montana, has sold all its Idaho theatres to W. A. Simons, formerly president of the company. This deal gives Mr. Simons sole control of the theatres in Mullen, Wallace, Kellogg, and Coeur-d'Alene. The Liberty and Empress in Missoula are left to the Northwest Theatres Company, of which E. K. Taylor is manager.

* * *

The new Blue Mouse Theatre of Portland was opened on November 28 with "The Queen of Sheba." The lobby was filled with flowers from John Hamrick's friends and well wishers, and a number of film men went down from Seattle for the opening. Harry Sigmond, formerly counsel for the Northwest Film Board of Trade, is the manager of this addition to the Hamrick chain of theatres.

* * *

J. A. Hughes is resigning as manager of the Seattle office of Supreme Photoplays Company to accept the position of short subject manager for Universal in Spokane. Mr. Hughes was transferred from the Denver office of Supreme a year-and-a-half ago.

* * *

R. E. McDonald, manager of the Harmonie Theatre in Anchorage, Alaska, visited Seattle's film row last week and lined up a complete service for Anchorage. Mr. McDonald plans to acquire theatres in other towns of Alaska in the near future. Seattle film men consider him a real showman.

* * *

Mr. and Mrs. John Spicket stopped off in Seattle on their way home to Juneau, Alaska, from a two months' vacation in California. Mr. and Mrs. Spicket operate the Dream Theatre in Juneau.

* * *

James P. Shea is now managing the Salt Lake office of Greater Features. Mr. Shea was formerly salesman in the Salt Lake territory, having been connected with the company ever since the opening of the Salt Lake office. According to General Manager Sheffield good results are already noticeable as a result of Shea's management, and Greater Features products are now substantially placed through the Salt Lake territory.

* * *

J. J. Sullivan, formerly in charge of the Fox office in Butte, has been transferred to the post of salesman out of the Seattle office.

* * *

P. B. Dana, manager of the Seattle Arrow office, has just returned from a trip to Spokane. He will leave next week for Los Angeles to spend Christmas with Mrs. Dana.

* * *

Wilson and Zabel of the Ray Theatre, Olympia, have purchased a Hope-Jones Wurlitzer organ to be installed in the theatre in January. Mrs. A. M. Allen will preside at the console.

* * *

Jimmie Carrier, exploitation representative from the St. Louis office of Robertson-Cole, is spending a month in the Seattle office, helping to exploit the service.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman Suggests Some Musical Novelties Appropriate for the New Year Prologue

EDWARD L. HYMAN, of the Mark-Strand, Brooklyn, suggests a list of music which can be used for a New Year musical production. This list will not only be of value to the manager who regularly makes productions, but it will perhaps give the non-producer the courage to make a small presentation to mark the holiday season.

Mr. Hyman suggests that the simplest setting would be a plain black cyclorama with brass candelabra on either side. It would be effective to run a railing across the front of the stage with a curtain, the top perhaps eighteen inches above the stage, to suggest the front of the choir loft. From this simple start the setting can be made as elaborate as desired, with stained glass windows, spotlight effects, etc.

If the stage is too narrow to permit this, use a church front, and keep the music off stage or to one side of the screen. In its last analysis you can get a lantern slide of a church and keep that on the screen in default of scenery.

These selections are all standard and may be ordered from any music house.

OVERTURE

"Unfold Ye Portals" from "The Redemption" ..... Gounod
"Omnipotence" ..... Schubert

SACRED MARCHES FOR SMALLER ORCHESTRAS

"March Religioso" introducing "Onward Christian Soldiers"
"Adestes Fideles"

NOVELTY NUMBERS

"Largo" ..... Handel
Strings in unison
"Ave Maria" ..... Gounod
Solo for violin; but violin harp and soprano is better
"The Lost Chord"..... Sullivan
Solo for bass, cornet or trombone

DUETS

"The Good Shepherd"..... Danks
Soprano and Contralto
"Eventide" ..... Nevin
Soprano and Baritone
"The Lord Is Our Leader"..... Brackett
Mezzo-soprano and Baritone
"Peace of God"..... Gounod
Soprano and Alto
"O Lovely Peace"..... Handel
Soprano and Contralto
"Evening Twilight Gathers"..... Liston
Tenor and Soprano

INDIVIDUAL SOLOS FOR VOICE

"Abide With Me"..... Ambrose
"On Wings of Living Light"..... (with violin and harp)
"The Lord Is My Light"..... Alleston
"Stars of Bethlehem"..... Adams
"O Holy Night"..... Busch
"Adoration" ..... Gaines
"Let All the World Rejoice"..... Greeley

ENSEMBLES, CHORUSES, ETC.

"Hallelujah Chorus" from "The Messiah"
"Holy Night, Silent Night"
"Come Ye Disconsolate"..... Deitton
"Thy Will Be Done"..... Gottschalk
"Lord With Glowing Heart I Praise Ye"... ..... Schnecker

One Taylor Idea Worked Four Times

C. M. Watson, of the Grand Theatre, Columbus, Ga., made up the columned lobby display devised by O. T. Taylor and reproduced in this department last summer. The other day he used it for the *fourth* time and it is still good for a number of repeats. Of course the design is changed each time.

This encore he used for "Morals," making a cutout of the three-sheet group and setting this four inches in front of the background, which was repainted with a Turkish scene with a mosque for local color. Frosted lights were set into the panels, and the whole was enclosed in a shadow box of purple fabric.

If you are overlooking those Taylor designs you are missing one of the most valuable aids to lobby decoration we know of.

Student Tickets Gave Advertising Concession

Although it is against the policy of the Board of Education, of Johnstown, Pa., to permit advertising in the school paper which circulates in about 85 per cent. of the Johnstown homes, the Parkview Theatre not only got an advertisement in, but it got it for nothing.

The attraction was "A Connecticut Yankee" and by arguing the educational angle and offering to give a reduced rate ticket to the students, the management obtained the free announcement and also authority for the ticket distribution.

One of the papers ran a Mark Twain essay contest, a department store gave Mark Twain book markers, and windows were generally employed. A motorcycle agency loaned two machines for riders in armor, and alleged old armor was used for the window displays as exhibits.

Jazzing Cincinnati with a Fake "Molly O"

Cincinnati has been having "Molly O," with a vengeance. The First National Exchange tied up all sorts of places and things to the new Sennett production and then kept a clever girl busy helping out the hook-ups.

She didn't look a lot like Mabel Normand, but she was very much in earnest and a fast worker. She had to be to cover all the ground.

She would stick around a song shop while a plugger would megaphone the special song to the crowd she had gathered, then she would slip away to stand before a bakery window advertising "Molly O" rolls, "sugar topped glory filled. As sweet and pure as the bright, winsome character in Mabel Normand's greatest play" and they cost only a quarter a dozen.

Next she would hop over and treat herself to a "Molly O" sundae, look up the show window with the "Molly O" hats, buy some "Molly O" crackers from the chain stores and when she could find nothing else to do she just plain ballyhooed.

Her only advertising was her eccentric get-up and a tin lunch pail on which was painted the title of the play, but all Cincinnati knew about it before the end of the second day.

HERE'S A PICTURE OF THE BUSIEST LITTLE GIRL IN CINCINNATI AND VICINITY

She was hired by the First National exchange to put over the many "Molly O'" hook-ups they had effected with all sorts of stores on the various "Molly O'" wares, and she went from one to the other, helping to put over each of the displays. Throwing in a ballyhoo with window and store hook-ups is something brand new, but it aided in telling all of Cincinnati about the coming of Mabel Normand in her successor to "Mickey" with an even greater number of hook-ups

Selling the Picture to the Public

Best Birthday Stunt Comes as a Surprise

Fred V. Greene, Jr., the New York Paramounteer, has been stirring up the gray matter with the result that he has planned a new birthday stunt for Paramount exhibitors, which the exploitation department is passing along to the others.

Most birthday stunts lack the element of surprise. It depends upon the patron sending in his birthdate, but the new stunt, which is now being worked by Proctor's Theatre, Plainfield, comes entirely as a surprise.

Richard B. Sheridan obtained from the Elks, the name, address and birth date of each member, and on the morning of his anniversary the celebrant gets a nice letter from the theatre telling him to hand the card in at the box office and get two seats.

Naturally the man is pleased, and most generally he goes and takes his whole crowd with him. It's not only splendid advertising, but it is good business, as well.

Many lodges and societies have a rule against the giving out of addresses, but in this case a greeting can be sent through the secretary, very often, when the addresses will not be given out.

This is the best birthday stunt yet. Try it out. You'll be as pleased with it as is Mr. Sheridan, and you'll be grateful to Paramount, as well.

The Silver Lining

An optimist can find something in anything. W. K. Richards was another First National franchise holder to clean up on the recent smallpox scare in the Middle West.

When Norma Talmadge came to his Royal Theatre, Findlay, Ohio, a blind advertisement in the newspapers urged "Watch for the Sign on the Door." A lot of people thought it was some new stunt of the Board of Health, and they watched. Then came the full advertising and they went. Simple but satisfying.

Two Important Displays for "What Do Men Want?"

It is not only in the small towns that the window hook-ups work. One of the best exploitation stunts was tying two "joblot joints" to a display for "What Do Men Want?" when the Wid Gunning picture was playing at the Broadway Theatre, New York.

These were on East Forty-second street, only a block from Grand Central Station, which daily brings in to New York a half million commuters. In addition, the crowds headed for the East Side roads all pass one of the two stores, and it is safe to say that these two together showed to more than half a million people a day.

A "joblot joint" is a temporary store where mill ends and stickers are worked off on the public. There are scores of such places handling a fair line of goods at astonishing prices; prices which attract the attention of the crowds, and the windows probably helped the sale materially.

In one window every sign was lettered "What Do Men Want?" and suggested the article to which it was attached as one of the things men wanted. The other store split about even with the theatre on the signs.

These price cards may be had from the Wid Gunning exchanges. Get some. Get a lot.

Hyman's Novelties at the Mark Strand

Christmas Week is the big week in the picture theatres with the children all out of school and clamoring for some place to go, so Edward L. Hyman, of the Mark-Strand, Brooklyn, has framed his program to appeal to the children and at the same time please their elders. He has done this by selecting music which will appeal to the child and yet be sufficiently important to meet the approval of the older folks.

EDW. L. HYMAN

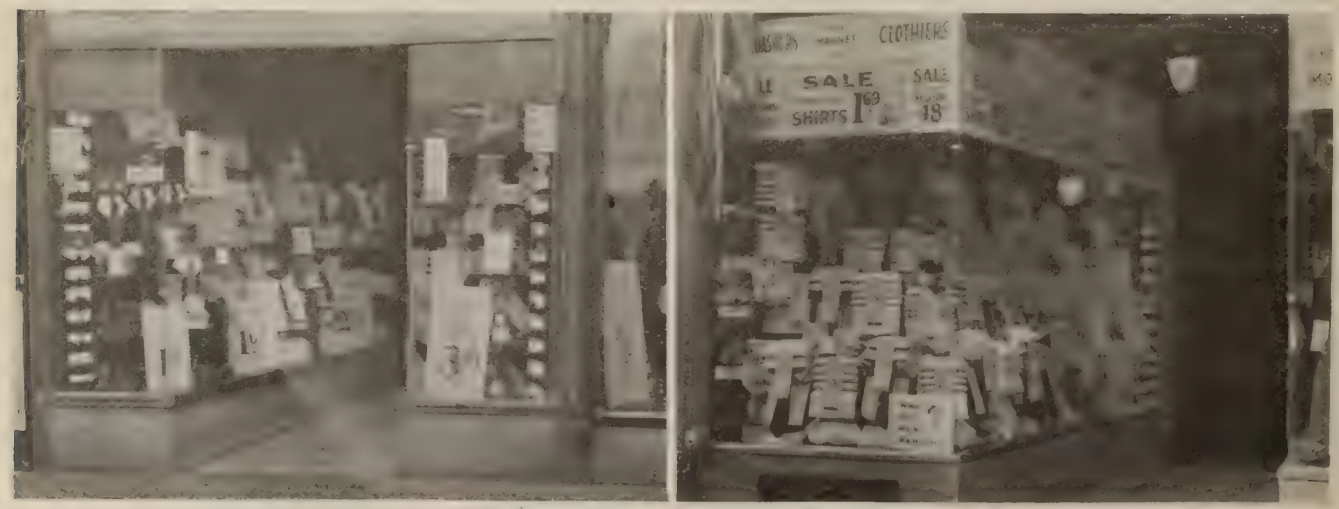
His opening selection is a combined orchestral, vocal and scenic number, with a film interpolation. As the orchestra starts the opening number, the "Hallelujah Chorus" from "The Messiah," the curtains will part to disclose the screen on which is running a Christmas greeting prepared by Lyman Howe. As this ends, the curtains close in and the basso, who with the others in the ensemble, is seated at the rear of the orchestra, will sing Gounod's "Nazareth." There follow "There Dwelt in Old Judea," "The Little Town of Bethlehem" and "Silent Night." As the choral numbers begin, the curtains of the production stage again part to disclose a church interior with a transparent window, centre, through which shines an illuminated cross. Eight girls, dressed as angels, perform a slow pantomimic dance as the numbers are sung, the choreographic figures being in harmony with the selections: a dance only in the technical sense of the word.

In place of the usual news events, the Topical Review will be "Christmas the World Over," and this is followed by a dance of the toys with twelve dancers dressed as toys. The setting shows a toy shop, with well stocked shelves and a Christmas tree in the rear through which the dancers make their entrance.

Linking to this comes a Fleischer cartoon, "Invisible Ink," in which the chief cartoon character is a clown. A coloratura soprano sings Strauss' "Spring Waltzes" as a concert number, and gives way to a production.

This is called "An Indian Idyl" and employs Herbert's "Indian Summer," Cavaness' "The Waters of Minnetonka" and "In the Land of Sky Blue Waters." A forest setting is used for this, with set trees and an electric waterfall and moon. The Herbert number is played as the prelude, with an empty stage, the lights coming up toward the close as the singers enter. They exit as they near the close, apparently ascending the mountain, and the last notes are heard off stage, the curtains closing in on the bare scene.

Jackie Coogan in "My Boy" is the feature with Larry Semon in "The Bell Hop" for the comedy. The postlude is Widor's "Marche Pontificale."



HERE IS EXPLOITATION FOR "WHAT DO MEN WANT" PUT WHERE IT SHOWS UP BIG

These two stores are "job-lot joints" on Forty-second street, in New York, and they made daily appeal to close to half a million people, for they are in the next block to Grand Central Station with its thousands of commuters. The stunt was run when the Wid Gunning special was playing at the Broadway. Every card in the window repeats the title, and one window carried nearly fifty cards

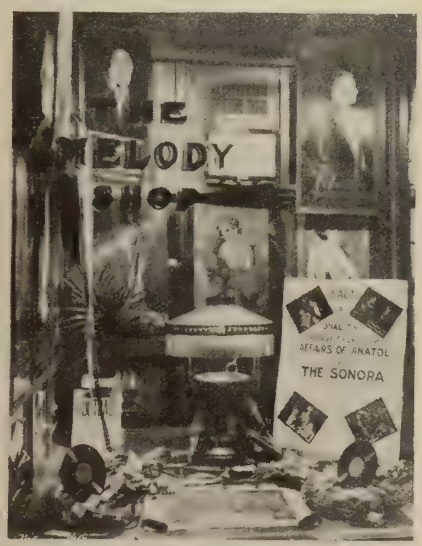
Selling the Picture to the Public

Let Trade Novelty Put Over a Picture

Combining the appeal of "The Affairs of Anatol" with the introduction of a new style phonograph put over the Paramount production and the phonograph alike.

W. W. Walker, of the Bell theatre, Paso Robles, Calif., had "Anatol" and he wanted to give it all possible publicity. The Melody Shop had a novelty in a combined lamp and phonograph. They wanted to put it over. By letting Walker decorate the window, they got all the fan publicity, the general appeal of the Clive posters and the novelty punch of loose film.

Walker took a reel of old film, hung it up near the top of the window and pulled down the film to stream about the window floor in seemingly careless manner, though in reality it framed an insert card. He paralleled the film with several hundred of the novelty heralds also pasted into the continuous strip. The phonograph was placed in the centre of the window with a split card to one side. In back were the Clive posters.



THE PHONOGRAPH HOOK-UP

They even let a local footgall game into the window on the theory that football at the moment is a public institution and it was better to favor the game than to vainly seek to oppose it.

It all made a fine hook-up and both the store and the theatre made a substantial clean-up on the combination.

Whistler Portrait Sold a Photoplay

Most of the exploitation for Ince's "Mother O' Mine" seems to have been tied up to the Kipling poem, but the Crystal Palace, Sydney, Australia, made the chief lobby display a reproduction of Whistler's portrait of his mother, and hung a huge painting in the arch of the lobby.

While it is not to be presumed that this stunt sold all the extra business, it certainly aided not a little in putting over the Associated Producers' story to the best business the house has recorded in twelve weeks. It should be remembered that they are in the summer slump in Australia now, and are not shoveling snow.

Timeliness Told

Freemont, Ohio, has been through the throes of a smallpox scare, with quarantined homes and the theatres and churches closed. Just as the period of isolation was closing, the newspapers carried the single line, "The Sign on the Door" and everyone wondered what new quarantine move this foreshadowed. The next day the story was continued with the announcement that the Strand would reopen with the Norma Talmadge play of that title, and everyone knew just when the house would open and the title of the opening attraction.

It got the house off to a flying start with the First National, and did much to offset the last traces of the scare. Many persons might have held off a few weeks, in order to make doubly sure they would not be infected, but the appeal of the stunt sold them on the opening show and the ice was broken.

Adapted Rural List

The La Crosse (Wis.), Theatre used an adaptation of the rural list idea to help put over "Over the Hill" when it recently played that Fox attraction.

There are between fifty and sixty small towns near La Crosse which will contribute patronage on a big attraction. To advertise in all the papers covering these smaller places did not seem feasible, but a half column story was prepared and sent in typewritten form to the editor of each paper with the offer to admit him and his family free on presentation of the letter and the printed story.

As many of the editors had extraordinarily large families, it was not exactly free exploitation, but it was cheaper than the advertising would have been, and it brought in the country trade.

Other exploitation stunts were the advance showing, car cards, window dresses and 600 tack cards.

New Book Displays Worked for "Sheik"

Here is a new idea in book displays which comes from Ascher's Roosevelt theatre, Chicago. The illustrative matter is the 8x10 stills from the Paramount accessories.

THE BOOK DISPLAY

This is a new idea in displays and one we like above the usual method of sticking the books and stills into the window without particular designs. The rest of the window is used for the general sale, yet the easel dominates every inch of the display. We believe that it would pay to have one or more of these racks made up and kept for permanent use.

The man who goes around telling that business is bad is going to convince his patrons that he is speaking the truth, and presently they will feel too poor to come to the theatre no matter how much money they will have. Don't be a pessimist! Boost, and make business good!

MAKES A FAMOUS PAINTING THE CENTER OF DISPLAY

The Crystal Palace, Sydney, Australia, is the first on record to use Whistler's "My Mother" for a ballyhoo on Ince's Associated Producers' "Mother O' Mine," and it brought the best business the house has had in three months

Selling the Picture to the Public

Mabel Normand Hats Sold "Molly O" Seats

Jim Dunlevy, of the Strand Theatre, Akron, Ohio, got busy when he booked the Mack Sennett production of "Molly O," and persuaded one of the leading stores to give a full window to the "Molly O" hats, loaning pictures of Mabel Normand in the hat to let window shoppers see just how it would look—if they had faces like Miss Normand. This display ran for a week in advance of the showing and during the stay of the picture at the Strand.

Gave Song Away

He also bought a lot of copies of the song and gave them to the music stores in return for the plugging the donations received. He figured that was a better way than trying to talk them into buying the copies for themselves.

His wisdom was shown by the fact that he had the only standout in town that week and made a nice cleanup over the exploitation costs.

HERE IS ANOTHER EXAMPLE OF THE "MOLLY O'" HOOK-UPS

This is from Akron, where Jim Dunlevey tied up a leading store to the "Molly O'" hats for a week before and during the engagement of the Mack Sennett-First National special release

Manager and Musician Combine on Lobby Work

Musicians who "double in brass" are common enough, but the Rialto Theatre, Columbus, Ga., has a musician who doubles in lobby decoration, for he helps manager William C. Johnson with all his displays.

This lobby for Constance Talmadge in First National's "Wedding Bells" was made from an old frame and a six sheet. The figures were cut out and pasted to suggest a clutch, the poodle Connie carried being eliminated. Real flowers were placed in her hand, and others were draped around the frame, with potted palms to back them up. The scroll and bells at the top were new. The background was purple satin, which gave a richer effect than painting will yield, and the entire display was prominent and yet not garish, suggestive of the atmosphere of the story without making too much noise. An illuminated sign was used at the top and ones on either side.

Metzger's Scrap Iron Was Turned Into Gold

E. Metzger, the economical exploiter, of the Strand Theatre, Creston, Ia., did such good work for Charles Ray in "Scrap Iron" that he was surprised at the result of his own stunts.

When he started in to put over the First National, he announced that he would stage a fight, "regardless of the State law." Then he hired a husky from the ranks of the unemployed and sent him around town in a taxi with signs stating that "Battling Burke," who would meet "Fighting Steel" at the theatre that night was inside, and that, after the scheduled bout he would meet all comers, winner to take all and pay the hospital or funeral expenses of the loser.

Then he put a punching bag in the lobby and the husky turned out to be a good ex-mixed-ale fighter from Chicago, who could do some tricks with the bag, and he virtually punched them into the house.

During the fight scenes the pug socked the bag at the proper moments to synchronize with the blows on the screen, a real gong was used to time the rounds and a dozen kids were admitted free to root for the two fighters, each being told in advance who their man was.

The first night showing was so satisfactory to the patrons that the second day business was larger than the first.

Getting Reckless

But something must have happened to Mr. Metzger. First he gives away shetland ponies and now he not only hires a taxi for his perambulator, but he gave the ballyhoo an extra five because he did so much more than was expected of him. He is getting to be a reckless spendthrift.

THIS DISPLAY WAS MOSTLY MADE FROM OLD MATERIAL

It cost the Rialto Theatre, Columbus, Ga., only six dollars because Manager William C. Johnson and one of his musicians build all their own displays. The basis of this is a reconstructed First National six sheet

Sold the Wallingford to Big Business Men

Taking an entirely new tack, the Strand Theatre, Birmingham, Alabama, sought by means of a circular letter to sell the idea of "Get Rich Quick Wallingford" to the business men.

The letter points out that Wallingford made a lot of money selling carpet tacks; insignificant carpet tacks, and suggests that the merchant can put a good example of selling pep before his salesmen force by sending them to see the play.

Should Have Been Signed

It is a corking good idea, but a letter to business men should have been signed with a name and not merely "The Strand Manager." The idea is so good that it would have paid to use regular letter heads, multigraphing and filling in a direct address instead of using a mimeograph and plain paper.

You can't sell a merchant on the selling idea unless you sell him on your own proposition by observing all the points.

Selling the Picture to the Public

If you don't need this letter now, hold it. You will later

What is good enough for the Marshall Field Company ought to be good enough for your local merchants. Keep this until you need a window then flash it on your local Merchant Prince, and convince him that you are trying to help him as well as yourself. The letter is worth a page and more of home-made talk, for it means something.

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH AND WABASH

CHICAGO WHOLESALE, ADAMS QUINCY, FRANKLIN, WELLS
CHICAGO RETAIL, STATE, WASHINGTON, RANDOLPH AND WABASH
NEW YORK, BROADWAY AT TWENTY FOURTH STREET
LONDON, 133-135 REGENT STREET, LONDON W
NOTTINGHAM, 20 A FLETCHER GATE
BELFAST, 2 WELLINGTON PLACE
PARIS, 22-24 RUE ST GEORGES.
CALAIS, 4 RUE AUBER
LYONS, 15 RUE D'ALSACE LORRAINE
ST GALL, 30 OBERER GRABEN
HONG KONG, 2 PEDDER STREET
YOKOHAMA, 74 MAIN STREET
KOBE, HACHIMAN DORI, ONO
MANILA, 72 GASTAMBIDE

CHICAGO

November 30, 1921.

Mr. Dan Roche,
Exploitation Representative,
Famous Players-Lasky Corporation,
Chicago.

My dear Mr. Roche:

You have asked our opinion as to results obtained from displaying books in connection with motion pictures.

We may say to you that we enjoyed good returns in cooperating with you in an advertising display of Mark Twain's "Huckleberry Finn", and other plays, based upon books, that you produced, have also helped to stimulate the sale of the books.

We have found your advertising display material to be most attractive, and can assure you that we shall be glad to continue to cooperate with you.

Yours very truly,
Marcella Burns Halmer

MANAGER OF BOOK SECTION

MARSHALL FIELD & COMPANY

MBH K

One of the Most Important Exhibitor Helps We Have Ever Seen

Made a Big Feature Retrieve a Failure

Because he was stung on the screen put into the Broadway Theatre, Newburgh, N. Y., after it has been enlarged from 800 to 1,350 seats, Louis F. Hanmore got a black eye. He put in a good screen at once, but the damage had been done, and something was needed to get over the idea more quickly than the gradual process of passing the word along.

Hanmore decided to fight for it, so he booked in "The Sheik" and made the most intensive exploitation campaign the town had ever seen. He started with 4,000 heralds, used the split card scheme of Paramounteer Fred V. Greene, Jr., with thirty of the second half of the card, of which 27 came to the box office, hooked in six windows and went after the street railway company.

Walden, a 5,000 town some twenty miles away, had a car service which stopped at 8.15 p. m. Hanmore offered to guarantee $12 a trip if the car people would put on extras, but they saw the big idea and took the risk, even putting in a newspaper advertisement to announce that "Sheik Specials" would leave Walden at 7.15 and return at 11. It brought more than the offered guarantee in fares and it gave the impression that there was a really big show if they had to run excursions, and this hit the home town as well as the feeder.

The net result was a 500 matinee and two big night houses which not only showed a cash profit, but put the theatre back on the amusement map as no educational campaign could possibly have done.

Clocked the Crowd

Making use of a familiar reaction, R. J. Perrin, of the I. O. O. F. Theatre, Rhans, N. D., made clocks his ballyhoo. He sent out folders with a clock on the face with a legend reading: "Let all clocks remind you of 'The Witching Hour.'"

The Herald went on to tell all about the Paramount production, but the clinch was made right there, for after that every clock was a silent reminder of the attraction.

This stunt is so simple that it sounds absurd, but it has been working, off and on, for the past fifteen years and more, and it has never failed to get over.

It was invented by George W. Day, a vaudeville actor, and he hooked it to the trade-mark of the American Baking Company.

Selling the Picture to the Public

Electric Death Chair of Uncertain Value

While it may be argued that anything which gains attention to the lobby is good exploitation, we do not think that this death chair, used in connection with "Mother o' Mine" by the Rex Theatre, Sumter, S. C., helped the run of the attraction.

For a smashing melodrama in which the death chair figures largely and which will appeal to the morbidly minded, such a ballyhoo might conceivably be of some value, but the Ince attraction is not gruesome. It does not center about the chair, and we believe that such an object will create an erroneous impression in the minds of those persons who would be best pleased with the play itself.

In other words, it keeps from the theatre those who would like the production and brings into the house those who are disappointed, not in the play, but by the lack of the horrible which the lobby display suggests. It pleases neither those who come nor those who stay away.

Mr. White reports that it drew large crowds, but the crowd attracted is not the test of value. It is the persons brought inside, and we believe that this reacted.

It was skilfully done, with a spluttering arc lamp above the box office apparently connected with the electrodes, and it would thrill even the hardened, but it did not make for the right sort of business and therefore is not to be regarded as good work. The place for that sort of thing is the chamber of horrors in the wax works show, not out on the sidewalk where it can shock women and children. We do not think Mr. White gets the right angle on exploitation.

THIS ELECTRIC CHAIR IS HARDLY CLASSED AS AN ATTRACTOR
Oscar White installed it in the lobby of the Rex Theatre, Sumter, S. C., for Ince's "Mother O' Mine." It brought attention, but whether it brought business for this Associated Producers-First National is questionable

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Start the new year right. Begin with a midnight matinee, then jazz right through the season. Don't merely sell film. Run a place of entertainment. Be on the lookout for new ideas and work them as fast as they come out. Give your patrons pictures plus, and make it worth their while to come.

Personal Publicity Idea Is Spreading

New ideas developed by Paramount exploiteers are spread all over the country through the interchange of stunts worked through the main office, but nothing seems to have taken hold as quickly and as widely as the personal appeal idea, which is a variation of the open letter.

The latest to use it is the Century Theatre, Baltimore, which used a set of eight teasers. One was addressed to the mayor, of course, and others to the head of a department store, a prominent physician, a banker, the auto commissioner, the fire chief, the prohibition enforcement officer and an undertaker. The latter reads:

MR. COOK

Your's is a sad trade, but there is a bright spot awaiting you next week if you see

Ladies Must Live
with Betty Compson
at the Century

The others were along similar lines, the enforcement officer being told that the making of home brew would stop while everyone went to see the play and the fire chief being appealed to discard his boots and walk into the Century.

Ralph (Buster) Thayer, worked the scheme. You can, too, and make a cleanup, but save it for a big production. Don't waste it on the first show to come along.

ANOTHER NICELY DESIGNED DISPLAY FOR "THE SHEIK"
It was done by "The Fair," Chicago. The central stack is composed wholly of copies of "The Sheik," with other books on the side displays. The cutout from the six sheet dominates the whole without advertising any particular theatre

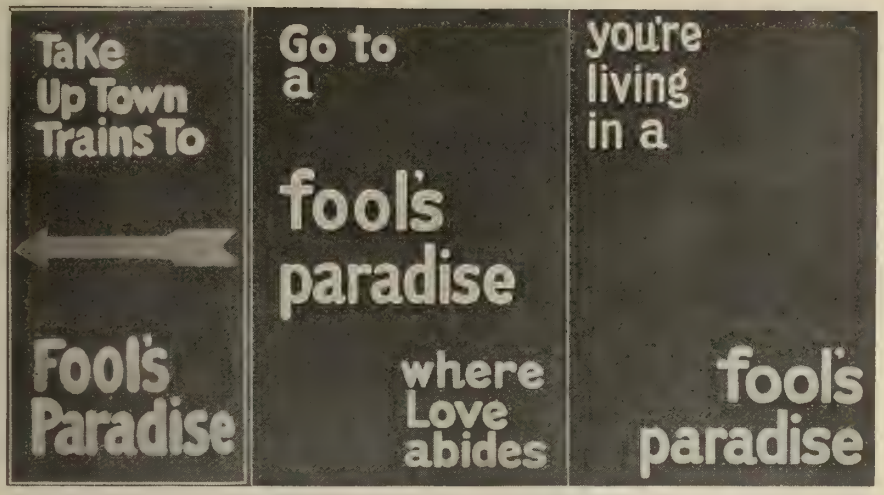
Card Writer Posed as Jim the Penman

Thomas G. Coleman's novelty on "Jim the Penman" at the Strand Theatre, Memphis, was an old-time card writer who sat in the lobby writing cards on which were the title of the play and "Strand, today."

The old-time card writer is virtually a thing of the past and the old man excited no end of interest. The lobby was thronged for the three days of the run, in which time the penman wrote 1,200 cards, with all the spencerian flourishes which were once considered the last word in elegance in calling cards.

Another stunt was a succession of blind advertisements taken from the First National press book and offering a reward for the capture of the forger. These were signed by a fictitious detective agency and were not even run on the dramatic page. When the proper time came, these were hooked-up with a great "Captured" over the initial advertisement for the house. With rain two out of the three days the picture played to more than the average business.

Selling the Picture to the Public



THREE TEASER POSTERS FOR "A FOOL'S PARADISE"
A three and two one sheets devised by Walter Lindlar for the new Paramount production. On the right is the subway card. The other two are one sheets for general use. There is also a 24-sheet posted along the railroads leading into New York

One More Twist

On its opening day the new State Theatre, Scranton, had "Over the Hill" for its attraction and Mrs. Carr made a personal appearance. A few days later a Grandmothers' Day was announced, at which all women over sixty would be admitted free and later would be photographed with Mrs. Carr and her daughter in front of the theatre.

The blowoff came when it was announced that all who desired might purchase prints of the picture, and most of the guests invested in a print. That might not have been important had not the name of the theatre been so prominently displayed in the print that it will serve as a perpetual advertisement. That's why they took the picture in front of the house instead of some place where they could step the crowd. Nice idea, isn't it? The house got the newspaper comment on the matinee and then sold the advertisement.

To prevent confusion, tickets for the special had to be obtained at the box office before the performance and in non-showing hours. This scheme is to be recommended on all free admission stunts.

Gave Negri a Tent Over in Brooklyn

"Gypsy Blood" suggests tents to the average man and woman and it makes no difference that the story is that of Carmen and the cigarette maker lived in a house. She is a gypsy and lives in a tent so far as convention goes, and by the time the spectators at the Parkville Theatre, Brooklyn, found out to the contrary, they had been sold on the picture and were on their way home.

Tent Alone Pulled

The tent was simply arranged, with a cutout placed in front and a card on each side. It was the only lobby exploitation, but it sufficed to get in the crowd because it was something different.

Working on these lines, a very elaborate display can be made with a fire, a tripod with kettle or even the back of a gypsy van. The main point is to get something that will call attention to the title and make it sound interesting.

Universal Devises a Useful Tack Card

The Universal publicity department has devised for "Conflict" a tack card along new lines; one which should prove very generally useful. It is designed to be put upon the trees along the streets, and in heavy type reads, "Don't Mutilate This Tree." Below is a smaller legend, "If you are a lover of trees and the forests, don't miss seeing 'Conflict,' the most thrilling story of the logging country ever filmed, starring Priscilla Dean at the——" A space is left for the house signature.

Cards Are Cheap

These cards are cheap and very effective, and will make an appeal to those most apt to be interested in the story of "Conflict." It is excellent exploitation.

Big Teaser Campaign for "A Fool's Paradise"

Realizing that a play is best sold before the run commences, the Paramount exploitation department prepared an extensive campaign for "A Fool's Paradise" before its opening at the Criterion. Walter Lindlar, Claud Saunders' assistant, designed the posters.

The first of the series is intended for the subway stations, and the red arrow on a blue ground with white lettering, is supposed to point uptown. These direction posters are all right if they are properly used, but if Lindlar will go around the corner from the office, he will find one on the annex to the National City Bank, on Forty-third street, which points in the general direction of Harlem.

Point Them Right

The posters, without the "take uptown trains," are duplicated for general use and employ the same color scheme. They are dotted all over the city, being thickest in the theatre district, and are strong and effective. The use of capitals has been avoided and the title is not quoted on the general argument that any man intelligent enough to be possessed of the price of a theatre ticket knows a play title without the use of the identifying quotes.

Cut Out the Quotes

This is a reform that should be spread. The average manager will spend from four to six hours each year putting in these unnecessary quotes and it's an infernal nuisance. The absence of capitals is merely to get attention, but the elimination of quotation marks is sound sense.

There is also a 24-sheet poster, not shown in the cut, which is posted along all the railroads leading into New York, and two one-sheets with a "blood maroon" backing, scarlet title and white general text.

These carry text as shown in the cut and are used as freely as snipes. "Blood maroon" is a brown and red mixture.

The paper will probably be available for general use when the picture is released.

THIS TENT IS TO WARM POLA NEGRI'S GYPSY BLOOD
This was used in Parkville, Brooklyn, for the engagement of the Polish actress in First National's "Gypsy Blood." The figure is a cutout and the tent is very simply built of cloth. A camp fire might help the illusion

Selling the Picture to the Public

"Hurricane Hutch" Won Motorcyclists' Glances

Stores handling motorcycles are glad to give window space to displays for "Hurricane Hutch," for Charles Hutchinson has made a special place in serials for the motorcycle.

When the Pathe serial opened in Oakland, Calif., at Pantages, one of the headquarters made a very striking cutout from the 24-sheet and used this inside the window with a banner outside. The rider was suspended by invisible wires and seemed actually to be making the jump, the wires permitting a certain amount of vibration which gave a slight motion to the figure.

The picture is obviously posed, but it does not exaggerate the interest taken by the cycle men in the display, though they did not all crowd around at once.

The treatment of the cyclist suggests a similar handling for other paper and attractions.

HOW "HURRICANE HUTCH" HIT THE MOTORCYCLISTS

Just a little gathering of speed fans in front of an automobile accessories store to look over one of Hutchinson's stunts in the Pathe serial. The 24-sheet was cut out and the figure of the riser suspended in the air by invisible wires

Two Striking Lobbies from Noble Hearne

Every little while someone shows a lobby from the Folly Theatre, San Francisco, the work of Noble Hearne, the manager, but Hearne sends in two lobbies for Universal attractions which put him in the class with Lacey, of Portland; O. T. Taylor, and a very few others.

His Record Display

The best display he ever made, in that it brought him the most extra money, was for Herbert Rawlinson in "The Millionaire." The box office was enclosed in a safe, with a real combination knob, hinges and a pair of handles. It was so realistic in its shiny newness that people touched it to see if it really was steel, and found it to be painted cloth. And the cost was $0. In other words, the safe company, a local concern, built up the safe and supplied the hardware in return for the advertising it received from the lettered front, and that lettering served to add realism to the display, at that. In back a grill was built, safe deposit fashion, with 1,100 money bags stacked up. These were borrowed from about every bank in town, fifty here, a hundred there, according to what they could spare. Gold lights were used for a subtle suggestion.

The other lobby, for Hoot Gibson, in "Sure Fire." Felt paper was soaked and crumpled up. Then it was moulded on the walls and box office and before it dried old pieces of scenery were wet in glue water and pressed over. When it dried a little brush work and a powder of sand gave rocks and not flat scenery. A sky cloth was used with a rolling cloud effect from a lantern, and blue lighting was employed.

This lobby cost $100 for there was less to be borrowed. "The Millionaire" cost only $50 for lumber and paint. We'll say that Mr. Hearne belongs in Class AA.

This One Worked

C. M. Watson, of the Belvedere Theatre, Tuscaloosa, Ala., had a new angle on Douglas Fairbanks in "The Three Musketeers." He opened a contest for yellow horses of the sort described by Dumas as that on which the hero entered Paris, and by rounding up a few in advance, he had quite a showing of nags when the judging came off in front of the theatre just before the night show the opening day. Slides were used in the lobby to explain the idea and the winner was used as a lobby display for that evening.

For New Year's P. T. A.

YOU'VE GOT TO HAND IT TO NOBLE HEARNE, OF THE FOLLY, SAN FRANCISCO

He is among those present when it comes to building lobby displays. The one on the left—for Herbert Rawlinson in "The Millionaire"—uses 1,100 money sacks, borrowed from practically every bank in town. It cost about $50. For Hoot Gibson's "Sure Fire" he spent a hundred on a built-up display, and he had a sky cloth with a cloud effect that was the last touch of realism. Both are Universal attractions

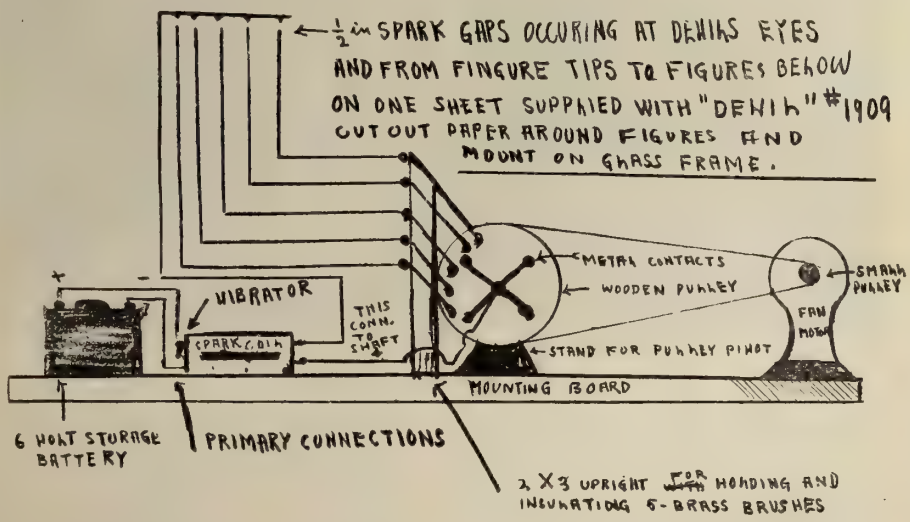
Selling the Picture to the Public

Nova Scotia Manager Has Clever Idea for a One-Sheet on Pathe's "The Devil"

GENERALLY the best exploitation comes from the smallest towns, and Amherst, Nova Scotia, is small enough to produce big work. A. A. Fielding, of the Empress and Gem Theatres, sends in a one sheet effect he used on "The Devil," which offers something new and distinctly good. It not only will make business for "The Devil," but similar pictures.

If you have no play booked on which you can use this effect, hold the description. You will need it some time, and it is more simple than it reads.

Don't work too far in advance. Don't come down to the playing date all cold. Save up.


½ in SPARK GAPS OCCURING AT DEVILS EYES
AND FROM FINGURE TIPS TO FIGURES BELOW
ON ONE SHEET SUPPLIED WITH "DEVIL" #1909
CUT OUT PAPER AROUND FIGURES AND
MOUNT ON GLASS FRAME.
METAL CONTACTS
WOODEN PULLEY
SMALL PULLEY
VIBRATOR
SPARK COIL
THIS CONN. TO SHAFT
FAN MOTOR
STAND FOR PULLEY PIVOT
MOUNTING BOARD
6 VOLT STORAGE BATTERY
PRIMARY CONNECTIONS
2 X 3 UPRIGHT FOR HOLDING AND INSULATING 5 BRASS BRUSHES

THE DETAILS OF THE SIMPLE MECHANISM FOR DEVIL POSTER

The foundation of the display is the Pathe poser, 1909, showing "The Devil" with his puppets on a mimic stage. This was cut out and mounted to the glass of a one sheet frame. If you use a thin starch paste, have the glass perfectly clean, and are careful not to permit air bubbles to form under the pasted parts, you do not destroy the brilliancy of the printing in the process. Paste too thick will dry down white, and greasy glass will not take the paste at all.

Wiring It Up

The five wires are attached to a 6-volt storage battery with an induction or spark coil strong enough to produce a half inch spark. In other words the spark will jump a half inch gap in the wires.

Two of these gaps are formed in the cutout eyes of the figure of the Devil. The other three are led from his finger tips to the heads of the women in the three groups on the stage, the gap occurring just above the heads. A little study of the two photographs will give you the idea.

The Mechanism

The mechanism is shown in the diagram. Current from the battery passes through the induction coil and on to the shaft of the wheel, which is rotated by a fan motor. The motion is geared down by the use of a small pulley on the fan and the large wheel on the contact.

Five brush contacts are provided, one for each circuit, and as the four-point contact on the wheel slowly revolves, the current is shunted in rotation to the five gaps in the wire on the poster, giving twenty sparks with each complete revolution of the wheel.

The effect is that of a flashing-eyed Devil throwing thunderbolts upon the heads of his victims. It is used for window work and in the daytime a shadow box of black cloth will very materially enhance the effect.

Caught the School Ma'ms

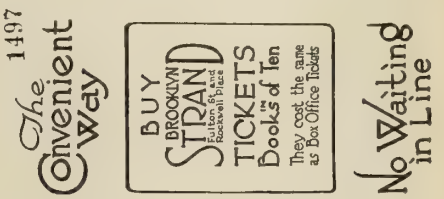
The James Theatre, Columbus, Ohio, gave a special showing of the Lois Weber-Wid Gunning production, "The Blot," to the school teachers, because this deals with educators. It not only brought in some strong letters, but each teacher went out to advertise the play as widely as she could because she approved.

Hyman Makes a Drive on Christmas Tickets

Although he sells books of tickets the year around, Edward L. Hyman, of the Mark-Strand, Brooklyn, makes a drive each year the two weeks before the holidays, using both his screen and cards above the box office.

These books contain ten tickets and are sold at the full face value. No reduction is offered, because Hyman has found a line to offset that necessity. He prints on the face of each book and advertises on cards and screen, "No waiting in line."

That is what sells them. The Strand does a large business and in spite of two box offices there is always a delay in getting to the window. And the waiting patrons have plenty of time in which to absorb the "No waiting" part



THE HYMAN FRONT

of the sign while they watch others entering the house without the delay at the box office.

And once the patron has a book, he is more apt to come with friends since it is one thing to put down sixty cents for each guest and quite another to merely tear off a coupon.

Each coupon states the admission and war tax, in conformity with the law, and is about the size of the usual strip ticket. The other three pages of the cover are used for house advertisement.

You are losing a real bet if you are overlooking the ticket books. For ten years they have been standard around Christmas time, but they are just as good around the Fourth of July or any other time of year, for the books will always find a sale if you exploit them. Tell your printer today!

FRONT AND BACK VIEWS OF FIELDING'S DEVIL EFFECT

The poster is the one-sheet No. 1909, supplied by Pathe, on George Arliss in "The Devil." The coil gives a half inch spark gap, which makes the Devil's eyes spark and apparently throw bolts on the figures below

Selling the Picture to the Public

Buried Treasure Chest Still in the Running

Some months ago the buried treasure chest was a weekly happening, but it has dropped away of late, and comes to light now for the run of "Dead Men Tell No Tales" at the Grand Theatre, Columbus, Ga. It worked very well, except that it held the darkies fascinated.

Negro Not Wanted

Down South the negro is not wanted around the "white" theatres. He has his own places of amusement and is supposed to stay there. This ballyhoo with its real skull and the title held him glued to the spot and they had to keep chasing the crowd away.

Only Cost $5.25

Outside of that it made a strong impression, for it was nicely done and matched in with the title. The skull, just to the right of the chest, was a real one, and was lighted from within by a small green lamp.

The only cost was the haulage of the sand and the paint for the top of the packing box and $5.25 covered everything. The increase in business was marked.

The display was very simple. They merely set the box on the lobby floor, heaped the sand around it, backed this with potted palms to heighten the tropical suggestion, and buried the electric wire to the skull in the sand.

THIS DISPLAY HAD JUST ONE DRAWBACK—NEGROES

They don't want the colored brother hanging around the front of "white" theatres down south, and the skull with the gleaming green eyes had an awful fascination for the colored population on Vitagraph's "Dead Men Tell No Tales"

Priscilla Dean Is First Into Germany

Following the American army across the Rhine, Priscilla Dean was first of American picture stars into Germany and "The Virgin of Stamboul" was the first American super-feature to play that country since the kaiser beat it over into Holland.

Remade the Poster

She opened at the Film Palast Puhlmann, and the pictures give an idea of the way the paper was handled, the interior lobby being much more pretentious than the entrance. Some of the American paper has been cut out to make art posters with the German title, but the six sheet remains unchanged, as does the three at the rear of the lobby.

Asks for Birthday Date but Not for Patron's Age

One way to get a birthday list is being worked by a Broadway Theatre, Yonkers. It has been publishing a coupon daily adorned with two letters of the alphabet.

On the E-F day, for example, all persons whose names are spelled with those two letters are entitled to free admission if they fill in a coupon giving their name, address and birth date. The exact wording of the date line is "I was born on the..... day of....." and just below is "Only day and month required—not the year," to ensure that the women patrons will not take offense.

When the list is completed, it will be used as a mailing list for complimentary passes and a greeting letter on each anniversary.

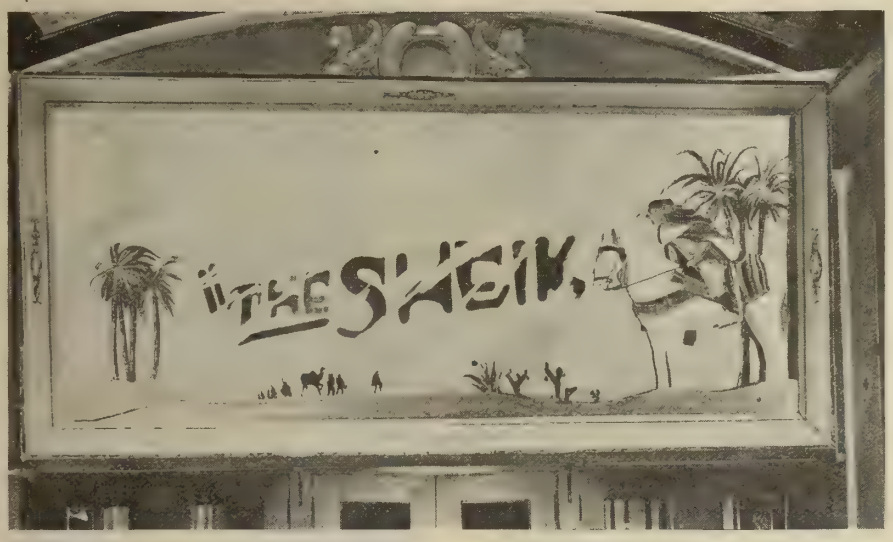
It will be considerable trouble to keep this list alive, but the effects of the stunt will be year-round and valuable. It is an extension of the scheme of noting the births in the daily papers and sending a greeting card each year.

Since the coupons are to be used for a double purpose the visitor is required to show identification.

HOW BERLIN PUT OVER "THE VIRGIN OF STAMBOUL," THE FIRST AMERICAN SUPER-PICTURE SINCE THE WAR

The Universal picture, with Priscilla Dean, was the first to be shown in Germany, and made its debut at the Film Palast Puhlman. American paper had to be used, but the banner translates the title into German and some of the lobby sheets are made over to read "Die Bettlerin neu Stambul" so that people would know what it was all about. The owners of the house are shown at the right of the left-hand picture

Selling the Picture to the Public



THIS BANNER IS MADE FROM CUT-UP POSTERS

The Ascher Merrill Theatre, Milwaukee, tied to the Paramount 24-sheets and yet achieved something different for its lobby front on "The Sheik" with this banner fabricated from other poster material

Makes a Banner from Fragments of Poster

Ascher's Merrill Theatre, Milwaukee, places considerable emphasis upon the banner displays above the entrance, striving to get something out of the ordinary.

For "The Sheik" a large number of the Paramount 24-sheets were posted around town and the management wanted to hook-up to this without actually pasting the full sheet.

To that end an old banner mounting was painted a dull grey with an undulating line of yellow sand below. On this line were pasted a cutout from "The Sheik" paper with cutouts from stock paper to achieve a desert scene with palm trees, cacti and, of course, a caravan. Then the title was lettered in and partly obscured with the paint splashes which suggested the sand storm.

It made an effective display with a minimum of painting, and looked far less woodeny than the photograph suggests. It ties up to the pasted posters and yet was different and more artistic for lobby work.

Double Lattice Lobby Is Easily Assembled

Putting up and taking down lobby decorations without damage to the walls is sometimes a problem. M. Bainaiver, of the Alhambra Theatre, Canton, Ohio, solved the problem of the latticed lobby very neatly.

The front of the house does not lend itself to decoration, but he wanted something striking when he played "Over the Hill" and he used a 20 foot banner flanked by American flags. The banner could be read at a distance of three blocks.

For his inner lobby he had a double lattice built which, when linked together, stands without bracing. Vines were trailed over the lattice work, and two white pedestals, supporting flower pots, complete the scheme.

The frames which shut off the entrance to the box office in the picture were carried down front at showing times, and only the wicker vase of chrysanthemums blocked the passageway.

Be willing to learn. No man ever knew it all, and no man ever will. The more you learn from the other fellow the greater your advantage over him because you know what you know and what he knows as well. The man who feels that he does not need all the help he can get is in a hopeless position. He'll never get ahead.

Some New Exploitation Done for "Over the Hill"

Des Moines has been Maxdoolittled so often that it was a comparatively easy matter for Lowell Cash to play extra innings when he dropped in there to help put over "Over the Hill" with Edward Helmts, of the Strand Theatre.

They got the Tribune interested in an "Over the Hill" contest, and then built on this with the pre-view, making the Tribune the host. This, of course, meant stories of the comments of the guests, and there were 175 prominent persons in the audience in response to the near-engraved invitation.

Cash persuaded a local police judge that a viewing of the picture was equal to a ten-day sentence in some classes of offenses. The judge sentenced a boy who had run away from home and had been picked up for a minor theft to see the picture. He saw it chaperoned by a uniformed cop, which did not interfere with the publicity in the least. The papers all carried stories of the odd sentence.

Pleased a Minister

One minister took his entire Christian Endeavor Society to see the picture at the Thanksgiving matinee. Cash does not say how much he gave the minister, but we all know that the Thanksgiving matinee is apt to be rotten and the seats could well be spared in return for the wonderful endorsement the stunt carried.

There were five phonograph windows and an exceptionally elaborate modeled scene in a vacant store next the theatre, with a hill and a stream and all sorts of novel effects.

It was one of the most varied campaigns recorded for this picture, and the receipts told of the success of the stunts.

THIS DOUBLE LATTICE LOBBY STANDS BY ITSELF

It not only helps the display, but it is possible to set up or take it down without driving or drawing nails which damage the walls. Used by the Alhambra Theatre, Canton, Ohio, on Fox's "Over the Hill"

Selling the Picture to the Public

Gets Over the Title Better Than the Idea

For the second week announcement of "The Sheik" at Grauman's Rialto, Los Angeles, the title is put over nicely in a reverse sash, but the idea of the play is hardly conveyed by the caption just above. This shows the girl and Gaston apparently shooting at the Sheik instead of standing off the robber tribe as the still really depicts, and the caption reads, "Don't shoot! His love is as warm as the desert sands—don't, don't shoot!" That is amusing

THE SHEIK'S SECOND WEEK

to anyone who has seen the play, but confusing to those who have read the book. Apparently the copy writer is a bit weak on opulent lines, for he often is banal where he tries to be appealingly thrilling. These lines should be snappy or should be omitted. There is no appeal to a line like that and it conveys in the minds of those who have read the book the suggestion that the story has been changed about, which is a poor impression to make. In these advertisements for "The Sheik" the artist seems to have done some of his best layout work while the copy writer has done his worst. None of his lines carry conviction. The story sells on the title alone and in spite of the copy used to back it up.

—*P. T. A.*—

Odd Scatter Singles Sold a Franklin Idea

Here is something radically different from the usual Shea daily ads. It is a set of six single 55 line ads scattered through the Saturday paper to put over the first half of the following week, with an unusual bill including Creatore. The bill included Nazimova in "Camille," Buster Keaton in "The Playhouse," Creatore, and Greek Evans, a soloist. Each of these is made one of the six reasons with Valentino, in support of Nazimova, and the prices as the other two. For once the orchestra tailpiece is thrown into the discard in favor of a new signature because the top is taken for the "six reasons" reverse cut. The use of the same design in all of the advertisements holds the set together and makes the pull cumulative. We believe that this is Mr. Franklin's first use of scatter advertisements, and he certainly put it over in admirable style.

—*P. T. A.*—

Sivitz Makes a Hummer for Opening of Perry

Sam Sivitz, of the Rowland and Clark Theatre, Pittsburgh, also does the work for the Erie houses, and he sends in a capital display for the opening of the Perry Theatre, Erie, Pa., with "The Three Musketeers." Like most

THE ERIE OPENER

others, the press book drawings are made the basis of the display, but the stuff is very neatly assembled and it makes both a sightly and a conspicuous advertisement. The reproduction is made from an engraver's proof and does not show the type matter in the panels, but it suggests the general effect and it shows the new style of Sivitz lettering. It is one of the prettiest adaptations of the press book we have seen yet, and there have been many capital ones sent in. Just how that black and cross hatching will look in the paper depends upon the press work the paper gives. It may not show up as well as this does, but we think that it will give a good result even with poor printing, though the cross hatching may mud up a little. Mr. Sivitz has made a wonderful improvement in the Rowland and Clark ads in Pittsburgh, but in Erie he can take larger spaces and get more pretentious effects. This put the Perry open with a bang.

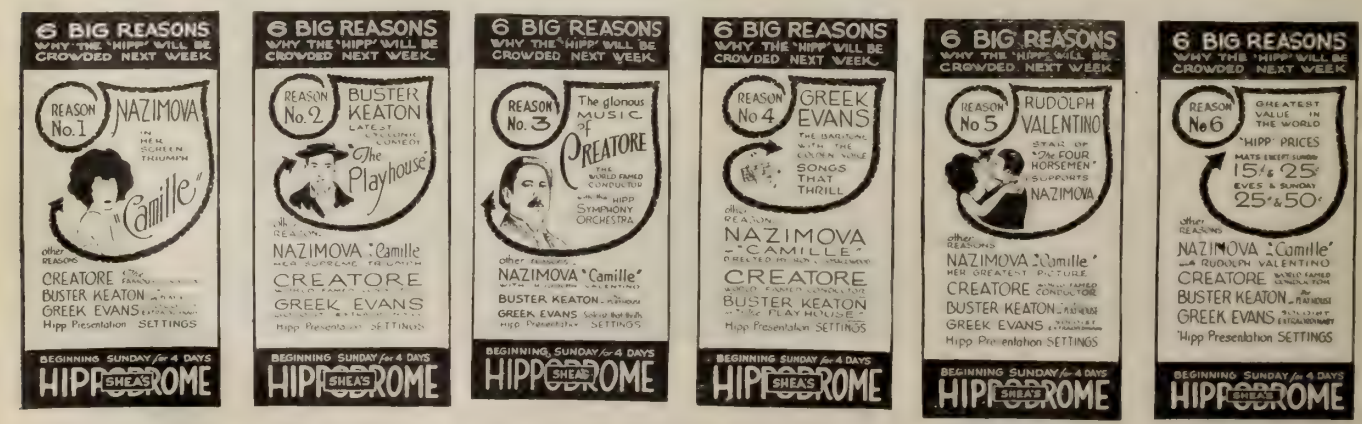
—*P. T. A.*—

Tell It in Type with a Good Cut Attractor

The Blue Mouse Theatre, Seattle, made an effective appeal for May McAvoy in Realart's "Everything for Sale" with a cut working into a rule-work panel which gives the effect of a larger cut at a smaller cost and still permits the use of all type instead of hand work. This

AN EFFECTIVE COMBINATION

cut was made and then notched, so that the rule could be brought close to the cut face. The title was paneled in, pierced by an arrow, and the remainder of the talk was set in straight display. The result is that the panel seems to be a part of the art design, since the background lines extend into the panel, and the effect is nicely gained without undue cost,



A SET OF SIX SCATTER ADVERTISEMENTS BY HAROLD B. FRANKLIN FOR SHEA'S HIPPODROME, BUFFALO

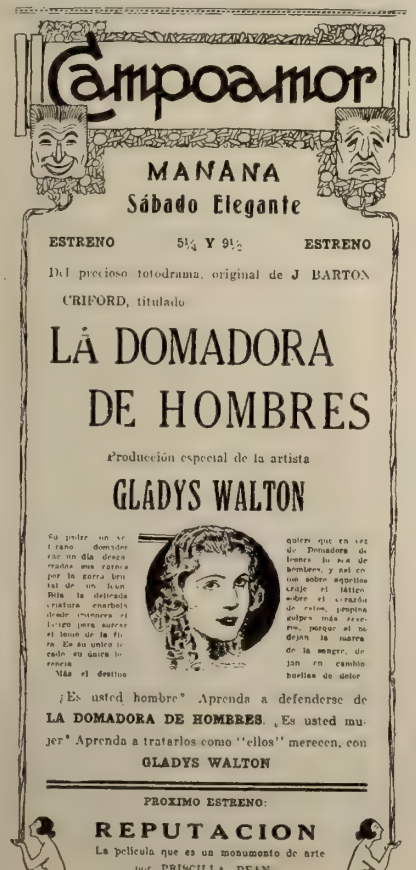
Selling the Picture to the Public

though setting up panel work is, of course, more expensive than straight display. There is very little copy employed, but it all bears strongly on the story and it all helps to sell. There is nothing startling or novel about the display, but it is a good standard model, departing somewhat from the conventional and yet within the reach of the average small exhibitor who has to count the pennies.

—P. T. A.—

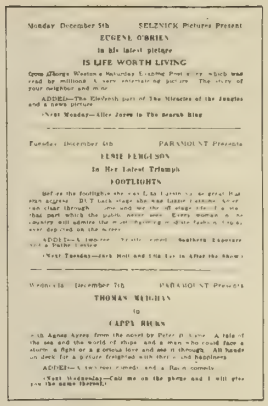
Calling Miss Walton "La Domadora" in Cuba

Picture stars have to get used to being called names when they see their pictures abroad. Here is a clipping from Havana in which Gladys Walton is called "Le Domadora de Hombres," but that is just the title of "The Man Tamer" in Spanish. It costs more to put that title into the electric lights than in the English, but otherwise it looks pretty much the same as an American advertisement of the less ambitious sort. No elaborate attempt is made at display, but it is clean and open in its layout and well displayed. More care is given the border than


Campoamor
MAÑANA
Sábado Elegante
ESTRENO 5½ Y 9½ ESTRENO
Del precioso fotodrama, original de J BARTON
CRIFORD, titulado
LA DOMADORA DE HOMBRES
Producción especial de la artista
GLADYS WALTON
¿Es usted hombre? Aprenda a defenderse de LA DOMADORA DE HOMBRES. ¿Es usted mujer? Aprenda a tratarlos como "ellos" merecen, con GLADYS WALTON
PROXIMO ESTRENO:
REPUTACION
La película que es un monumento de arte
por PRISCILLA DEAN

AN HAVANA TWO COLUMNS

to the display lines, yet there is a nice proportion between the title and star, which are put up above the rest of the space and it is much more attractive than the overloaded spaces the American printer often achieves. It is rather deep for its width, but it makes an inviting appearance, and probably put the story over. The lower part of the space is the underline for Priscilla Dean in "Reputation." The house seems to be strong on Universal subjects.



JAY EMANUEL'S NEW IDEA IN A DAILY CHANGE PROGRAM WITH AN UNDERLINE EACH DAY

Jay Emanuel Invents a New Style Program

Here is a new idea for a program layout sent in by Jay Jasper Emanuel, of Philadelphia generally. It gives three display pages, two program pages and a front on a six page folder. The other side of the sheet shows the remainder of the program on the middle page, gives another to one of the stronger features, and the other to the front. This gives three punches to a weekly program with a daily change, permitting the house to splurge on the best three of six. On the side shown the program gives Monday, Tuesday and Wednesday and the display pages the Friday and Saturday features. On the reverse are the program announcements for Thursday, Friday and Saturday and a display for the Tuesday picture, so that you are pretty well sold, no matter which side you are looking at. It is a new form, and a useful one to the advertiser with a daily change. It was used for the Ridge Avenue Theatre, but there is no patent on it, so you can use it too, if you desire. Most programs are laid out with the program on one side and the display pages on the other. Jasper broadens the appeal and sells more tickets. If you don't believe it, try this layout out. Another feature of this program is that the underline for each day is printed under the current day, that for Monday in the Monday space, and so on. Instead of the usual concentrated underline each day carries "Next ————" and gives the attraction for that day of the following week. This appeals to those who have certain days for theatregoing, and a lot of people go by days rather than by attractions.

—P. T. A.—

Did It in Style

J. W. Sayre, of the Seattle Jensen & Von Herberg houses, got something good for "The Three Musketeers." He won a page layout in the Sunday section of one of the papers, and got it in the color form, with brown, blue and yellow tint blocks on five cuts. It is one of the flashiest advertisements ever put over, but Sayre is right on the job and he puts more jazz into his weekly film issue than some of the professional fan papers. This is the sort of work you would naturally expect from him, but we'll say he rose to expectations and plus.

—P. T. A.—

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Put Over Hines Play With Speedy Jazz Talk

H. E. Jameyson, of the Liberty and Doric Theatres, Kansas City, put over Johnny Hines in "Burn 'Em Up Barnes" at the Liberty with jazz talk to match the play. He realizes that superlatives in advertising are a thing of the past. Copy writers have lied so persistently that "greatest," "most wonderful" and all that line of talk is no longer believed. He put over "Dream Street" by saying that "maybe" it was not the greatest picture Griffith had ever made, but it was different. People came in to see what it was like and thought it better than the press agent had said. But "Barnes" was made to be jazzed, and Jameyson went the distance. He matched his talk to the speed lines in the sketches. We do not like the change of color in the title of this 105 by four, but the talk puts it over. The design was copied

A JAZZY DISPLAY

from the State Theatre, Minneapolis, but the text is Jameyson's own. Some of the other examples are: "Even the moon shines when Barnes steps on the gas. He's always high and that's too low. When it comes to love making, he's three speeds ahead and no reverse." Another runs: "Garlic is strong, but that doesn't begin to describe its potent powers. This picture is funny, but when you say funny,

Selling the Picture to the Public

you haven't even started. If Webster had known it was coming he'd have made a lot of extra adjectives to describe it. As it is, pity the ad man. Words fail him." There are three others in the set and Jameyson writes that it took him all day to dope out the lines. Its slow at the start, but practise brings proficiency and he'll find he can run this stuff off as easily as regular copy after a while. It is like everything else, it has to be acquired through study, but once you get the trick it is as easy as straight writing. Only one of the displays differs from the set. This is an identification space which gives the leading characters, including Francis Jones, who was "so

JAMEYSON'S INTRODUCTION

tight he expected the Lincoln penny to give the Gettysburg address before he spent it." These advertisements brought in more than could have been won through describing the play in large sounding adjectives, and it left Jameyson clean for the next stunt. The overpraise has been done to death. Make a man read an argument with a grin on his face and you have him cinched. Try it once, do it right, and you'll use it for every appeal—save the most dignified plays—and you'll be tempted to kid even those.

—P. T. A.—

An Upstairs Art Gallery for "Affairs of Anatol"

L. G. Rosener, of the Colonial Theatre, Winona, Wis., picked up this idea for the decoration of his marquise for "The Affairs of Anatol," cutting out the Clive posters and mounting them on the awning. He got the suggestion from the trade papers, for the stunt has been worked very generally since it was first put into use by Paramounteer Leon J. Bamberger for the Rivoli Theatre, La Crosse. Rosener writes Bamberger that the stunt worked as well for him as it did for others. The idea can be used for any attraction which has a variety of three sheets, but "Anatol" has an exceptional number of threes because of the multiplicity of stars and it works better than the average, for the big effect comes from the number of figures rather than from their artistic excellence, for they are so high up that the art work does not show particularly. If you save your posters, you can often get cutouts that can be used for another attraction with the same star. The

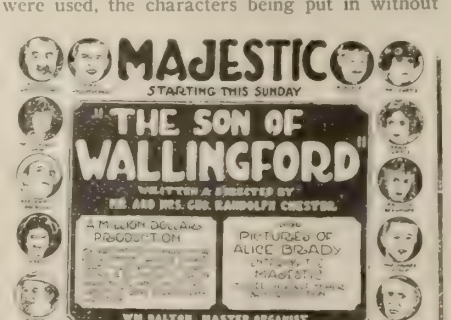
THE ART GALLERY ON TOP OF THE COLONIAL THEATRE, WINONA, WIS., FOR "THE AFFAIRS OF ANATOL"

drawback of this display is that it cannot be seen by the apporaching patrons, but the downstairs display takes care of this and the marquise art gallery makes a wonderful flash from across the street. If you use the stunt, try E. E. Collins refinement and give the cutouts a ride around town on a truck before you mount them on the marquise. It helps along. Or you can work the Jacksonville idea and use them in windows for advance work and then bring them down to the house.

—P. T. A.—

Vignette Display Was Chief Columbia Appeal

The Majestic Theatre, Columbus, Ohio, made the vignettes of the characters the chief appeal in selling the Vitagraph production of "The Son of Wallingford." Twenty one-inch circles were used, the characters being put in without



SPOILED WITH HAND LETTERING

particular reference to their relative importance, and the rest of the appeal was hand lettered in, though there was room for a couple of type mortises which would have done much better by the argument. The appeal is almost wholly lost through poor, crowded lettering, and the selling was all done on the title and author. Mortising for type in the panels would have put over the big features of this really important production to better advantage. Perhaps more selling was done in other displays, but with a score of strong talking points the few points picked up are huddled together so that they cannot make an appeal and it winds up with "One of the greatest love stories ever told." That's about the one thing this story isn't. It is a really big spectacle and it has a love interest, but this is made secondary to the fight between Wallingford and his son, and it is in no sense a great love production. On the other hand the burning lake, the magic city, the lowdown on fake oil wells and all the rest are ignored where they could be made to sell strongly. The Majestic is throwing away money on a space like this when it has so much it could advertise. There is plenty of space, for this house took four sevens, but it does not tell anything. It's a horrible mess to waste money on.

—P. T. A.—

Told It in French

The Family Theatre, Ottawa, took rather more than half a page in the French paper to put over "The Three Musketeers" and the pleased editor threw in the rest of the page for the Fairbanks story to testify his appreciation. More than that, it gave a very nice display to the announcement; better than some of the English language papers.

—P. T. A.—

Asked and Got It

Evert Cummings, of the Fort Armstrong Theatre, Rock Island, sends in nearly three-fourths of a column of editorial matter on "The Old Nest" with the caption "Elevating Amusements," and adds that he got it merely by asking the editor to see the picture. He did not ask for a write up, but merely for a personal opinion, but the production pleased the editor and he did the rest, giving publicity worth a couple of pages of paid advertising. Did you ever try it on your own editor. If he says, "No," it doesn't hurt, and if he does say, "Yes," it's something you cannot buy. It doesn't cost anything to ask in a tactful way.

Rubbernecking in Filmland

A retrospective rubbering reveals considerable that is interesting and worthy of note among the happenings of the past two weeks.

Of course everybody has been busy getting ready for Santa Claus. You'd think the old boy had an awful thirst from the preparations that are being made in some quarters. Home brewers have been especially active—what is the gladsome Yule Tide without some sort of a tide, even if it be no more than gas range wassail?

However, Pat Dowling says that a reading of old-time recipe books will convince any one that the stuff that surged in the wassail bowls of our ancestors was no better—and maybe not so good—as the cheerful juice that the modern kitchen chemist, armed with a few raisins, a high resolve and an ardent thirst, can produce.

But to get down to news.

Recent Arrivals and Departures

Sol Lesser, one of the most important of our local amusement magnates, has returned from New York; Irving Lesser, Sol's brother, moving spirit of the Western Pictures' Exploitation Company, has also come home from the same seaport, and Harry D. Wilson, publicity director for the Lesser enterprises, arrived about the same time wearing an iron hat and other distinguishing marks of the Effete East.

Jack Cohn, of Screen Snap Shots and Hall Room Boys' Comedies, who was on the coast for several weeks, conferring with his Western partner, Lewis Lewyn, and picking up some snappy Snap Shot stuff, said goodbye and has gone home.

J. D. Williams, who came out a few weeks ago, has gone back home. James Rennie, who came out to play a part in "The Dust Flower" at Goldwyn's, has gone back to spend Christmas with his wife, Dorothy Gish.

Bull Cert'nly Has Tough Luck

Signor Bull Montana, who is playing the part of Cardinal Richelieu in Max Linder's film version of "The Three Musketeers," is laid up with a busted leg. Last week Spike Robinson and Broken Nose Murphy called on him and absorbed a jar of peach preserves that an admiring lady fan had presented to the gentle Bull. Reprisals are looked for as soon as Signor Montana recovers the use of his limb.

George Melford has gone to New York and from there will proceed to Ottawa, his old home town, to spend Christmas. Mrs. Melford went along with George.

Elinor Glyn, who has returned to our midst after an extensive tour to foreign parts, has made herself solid with the Sons and Daughters of the Golden West and the press of our fair city, by issuing a statement to the effect that the dames of Our Fair City are more beautiful, more stylish, more chic and more everything, than the dames of Paris.

Yeggs busted into the prop room at Metro and pinched enough movie guns to arm every hold-up man in town. Ray Leek, publicity director at Metro, says he would advise citizens to keep on putting 'em up high when ordered to do so, because the yeggs did not take any of the movie cartridges along with the guns.

Chaplin Not Now Engaged

No Chaplin engagement denials have been issued recently. Maybe it's because Charlie has not been seen in public with any one but Max Linder for the past two weeks. Usually it's a dull week that does not see the front pages smudged up with a "Tain't so, we're just good friends" statement. O. C. Klutch says he thinks a lot o' dames denies being engaged to Charlie before they're accused of it.

Watterson Rothacker, who has been here looking over the big Rothacker-Aller Laboratory, has gone back to Chicago. William V. Mong, who played the featured part in J. L. Frothingham's new film, "The Man Who Smiled," started to Pennsylvania to spend Christmas with his mother, as soon as Director Ed. Sloman fired the last shot in the picture. Billy being the "champeen" hog raiser of these parts, we expect to see him leading a flock of Pa. porkers when he returns.

William Hepner, who is said to be the king of wig makers, has come to our fair city to ply his trade. Good news for a lot of our juveniles.

Gaston Glass and Marguerite De La Motte (Gosh, what a long name) carried off first honors at a dancing bee held in the cocoanut grove at the Ambassador last week. Herb Rawlinson, Colleen Moore, Lila Lee, Sylvia Bremer, Lee Moran and a lot of other actors, also danced, but none of them stepped pretty enough to cop a cup.

Wesley Barry has tonsilitis.

New York Corrupts Charles Ray.

News drifts back here that Charlie Ray is making speeches in New York. We always knew that Charlie would never be the same if he went to that wicked town.

Nazimova got her de luxe automobile busted in a wreck last week.

Frank Keenan is all puffed up over the fact that two of his grandchildren were kissed by Marshall Foch recently in New York. If you'd see Frank stepping along the boulevards you'd never believe he was old enough to have grandchildren.

Robert Edgar Long, Eastern publicity director for Nazimova, and author of the "Life of Dave Griffith," which starts off with the modest sentence, "Griffith, Griffith, we want Griffith," has gone back to New York after a short visit to the coast.

No More Rumors About Bill

Of course the most interesting topic of conversation in Filmland just now is the wedding of William S. Hart and Winifred Westover. Bill's marriage was not entirely unexpected; rumor has had him stepping off with a variety of ladies, ranging from Mary Garden of Grand Opera to every unattached dame of the movies for the past year. But with all the guessing, no one guessed Winifred Westover.

Every one wishes the couple great happiness. Miss Westover is well and favorably known in the profession. She is an artist of great ability; her personality is pleasing, her manner gracious, and her eyes are the color of corn flowers. Bill, the lucky stiff, ought to be proud of her, and show his appreciation by drying the dishes and making himself otherwise useful around the house.

I visited a few studios this week. Watched Tom Moore and Charles Gerrard put up a dandy fight for "Pawned," a Frank L. Packard story that Irvin V. Willat is making for J. Parker Read at the Ince studio. Tom and Charlie were mussing it up in fine shape just as I arrived on the set, and I got to see the whole thing.

Tom had a chunk of hide missing from one of his hands when the fight was over, but he said he didn't know whether he'd lost it on the furniture of the room or on Charlie's dome.

Ella Back, Chic as Ever

I also watched Emory Johnson directing a scene for "The Midnight Call," at the United studios, a film that will bring Ella Hall, Mrs. Emory Johnson, back to the screen. Little Miss Hall is just as lively and chic and pretty as she ever was, and you would never guess, to see her working before the camera, that at home she is a staid matron, the mother of two children.

Ralph Lewis and Johnny Walker of "Over the Hill" fame, are supporting Miss Hall in the picture, which tells a simple story of simple people and their simple lives, and judging from what I saw, with a whole lot of dramatic punch and heart interest mixed up in the plot.

I dropped over to Mack Sennett's studio one day and watched Dick Jones making a scene for a comedy entitled, "The Blockhead," with Mildred June, Billy Bevan and Monsieur Pompom, the owner of the only set of educated whiskers in the movies.

Sennett Aspires to Be Angler

I had a talk with Mack Sennett and discovered the great ambition of his life. Most people think that making comedies is Mr. Sennett's greatest ambition, but that is only a side line. His great soaring aim in life is to snag a broad-bill swordfish out of the bosom of the Pacific Ocean.

Catching a broad-bill is some ambition, if anyone should ask you. Common, ordinary swordfish are caught very often, but broad-bills are not. There have only been ten or fifteen caught in the last year, and these were hauled in by the most expert fishermen. Broad-bill fishing to fishermen is what tiger killing is to big game huntsmen.

East-Side Workers Pictured in "Just Around the Corner"

Cosmopolitan says that study in realism on the screen is afforded by "Just Around the Corner," Cosmopolitan Productions' newest release through Paramount. In this picture, based on a Fannie Hurst story, there is a scene in an artificial flower factory where the girl of the story, Essie Birdson, earns her living. The director, Frances Marion, was not content with a conventional factory scene; she wanted a factory from life so she scoured the lower East Side of New York in company with her assistant, Stewart Heisler.

Miss Marion and Mr. Heisler eventually discovered in a dingy, miserable and dirty basement the artificial flower factory that impressed the director as having the proper atmosphere. The place was completely photographed from several angles and the photographs were laid before Joseph Urban, the production manager, who designs all of the settings for Cosmopolitan Productions. In a short time Mr. Urban had the setting complete. It was Miss Marion's basement factory in every detail.

The foreman of the real factory was persuaded to bring his working force with him to the studio. The work tables and materials also were brought. The flower-makers, all women, were set to work and the scene photographed. The factory scenes on the screen are a silent but convincing testimonial to the value of Miss Marion's efforts, it is said.

In the cast are Margarey Seddon, Lewis Sargent, Sigrid Holmquist, Fred C. Thomson, Edward Phillips, Mme. Rose Rosonova and William Nally.

Selznick Issues a New One-Sheet

A new form of jazzy one-sheet is being issued for the Selznick News, which has been very favorably received and utilized by exhibitors as a lobby display and magnet.

The design on the new paper represents a newsboy "crying" the latest news, which is printed in large and glaring type on the newspaper which the boy is holding. It was especially designed for live wire showmen who have come to realize the attraction powers of news reels.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Jolt

(Johnnie Walker and Edna Murphy—Fox—5 Reels)

M. P. W.—The spirit of "Where Do We Go From Here, Boys!" has been put into the civil life of the returned "Yank" and the result is vastly entertaining.

N.—Fairly entertaining picture on a hackneyed theme.

E. H.—Should interest our A. E. F. boys. A dramatic climax lifts the story from the slough of slow moving action in the early part and saves the whole.

Tangled Trails

(Neal Hart—Steiner—4,902 Feet)

M. P. W.—Especially good snow scenes and excellent outdoor atmosphere of the Great Northwest marks this five reel Neal Hart feature.

T. R.—The romance and thrills generally attributed to all stories of the Royal Mounted Police are here.

N.—Northwest mounted formula is fairly satisfying.

The Sin of Martha Queed

(Featured Cast—Associated Exhibitors-Pathe—6 Reels)

M. P. W.—Technically, the production is well-nigh flawless with some of the most beautiful photography seen in many a day. The story is not so good—the situations employed have been used again and again until they are thoroughly familiar.

E. H.—Presents a forceful, impressive picture of a lover's faith, a mother's trust and a father's suspicion.

N.—Story of parental distrust and anger is fairly entertaining.

The Old Oaken Bucket

(Featured Cast—F. B. Warren—5 Reels)

M. P. W.—A charming and artistic visualization of the thoughts and sentiments in "The Old Oaken Bucket."

N.—A happy memory of youth; great audience picture.

W.—Picture suggested by familiar poem is delightful offering.

Oh, Mabel Behave

(All-Star Cast—Photocraft—5 Reels)

M. P. W.—Laughable burlesque starring Mabel Normand, Ford Sterling, Mack Sennett and Owen Moore. State righted by Photocraft Productions.

All For a Woman

(Foreign Production—First National)

T. R.—This latest German production can safely stand comparison with such Teutonic masterpieces of film art as Passion and Deception.

N.—Impressive achievement—well acted and staged.

Dead or Alive

(Jack Hoxie—Arrow—5 Reels)

M. P. W.—Hoxie is again the upright, red-blooded hero. The picture will be liked by those who enjoy his work.

E. H.—Jack Hoxie appears to advantage in the leading role and the story moves swiftly from one point to another.

N.—It is brimful of action and contains much good photography.

The Better Man.

(Snowy Baker—Aywon—5 Reels)

M. P. W.—Snowy Baker as a fighting parson has abundance of action in his latest Selig production.

W.—Star and director make good Western production.

N.—Here is Snowy Baker with another good one.

R. S. V. P.

(Charles Ray—First National—6 Reels)

M. P. W.—Charles Ray has capital role in amusing comedy.

T. R.—R. S. V. P. offers fair entertainment.

W.—Judging from the laughs accorded Ray's latest at its Strand showing, it would seem that they were well pleased with "R. S. V. P.," but Charlie can make much better pictures by just doing the acting himself and leaving the direction to someone else.

N.—Ray turns farceur in slender, but entertaining story.

Playing With Fire

(Gladys Walton—Universal—4,994 Feet)

M. P. W.—An exhilarating comedy. Its continuous humor has a sparkle and exuberance that is positively infectious.

T. R.—"Classy" is the right word to fit the description of this offering from Universal.

N.—Brilliant comedy-drama. Make no mistake, this picture will please a large majority.

W.—Gladys Walton's current release is one of the best farce comedy entertainments that has appeared on the screen of late and it is by far the best thing the star has done—or had to do—in some time.

At the Stage Door

(Billie Dove—Robertson-Cole—5,600 Feet)

M. P. W.—The scenes back stage and the dressing room interiors with their galaxy of typical chorus ladies, have enough novelty, as yet, for the average theatre-goer to be very intriguing.

W.—William Christy Cabanne's latest is sure to satisfy folks who delight in pictures with an atmosphere of the stage.

T. R.—A most interesting story of the stage and stage-folk.

N.—"At the Stage Door" has all the piquancy of theatrical life to fascinate the picture public.

E. H.—An exceptionally well cast and well acted picture that should go big.

Don't Tell Everything

(Wallace Reid-Gloria Swanson-Elliott Dexter—Paramount—5 Reels)

M. P. W.—Pleasantly interesting is this clever comedy with a three-star cast.

T. R.—"Don't Tell Everything" is a pleasing mixture of farce, straight comedy and a more or less sentimental struggle.

N.—A live little story built to suit three stars. "Don't Tell Everything" would have been a success even if the Reid-Swanson-Dexter combination were lacking.

E. H.—Brings out an interesting bit of philosophy through orderly and entertaining narration of a very modern story.

W.—Capable cast and effective direction make interesting picture.

A Fool's Paradise

(Dorothy Dalton—Paramount—8 Reels)

M. P. W.—Cecil DeMille production contains highly colored romance acted with skill.

T. R.—"Fool's Paradise" is a production of wide range of interest.

E. H.—In direction, lighting, settings and continuity this is probably the most magnificent production of Cecil DeMille.

W.—Anti-climax spoils what would have been fine picture.

N.—Appealing to the eye if not always impressive.

Whatever She Wants

(Eileen Percy—Fox—4,616 Feet)

M. P. W.—A Fox comedy-drama with Eileen Percy has many clever touches.

T. R.—Good entertainment, but the story suffers because of failure to reach a point.

W.—Suitable vehicle for star and an average entertainment.

N.—In "Whatever She Wants," the personable Fox star, has a story which, while conventional and familiar in its general outline, furnishes first rate entertainment when the film finally unwinds its spool.

The Golden Gift

(Alice Lake—Metro—6 Reels)

M. P. W.—Well-known stage play is translated to screen in picture of varying merit.

W.—Mother love angle, though slight, may put it over.

N.—Mother love theme serves for program offering.

T. R.—The "Golden Gift" registers as a mildly interesting attraction.

Shattered Dreams

(Miss du Pont—Universal—5 Reels)

M. P. W.—Both the artistic and the seamy side of Parisian life well pictured in Miss du Pont's newest.

W.—Nothing especially worth while in the story.

T. R.—This time Miss du Pont has a vehicle suitable to her attainments.

N.—Conventional story of Parisian underworld. There is some good atmosphere here—the outstanding feature of the offering.

Conceit

(Featured Cast—Selznick—4,700 Feet)

M. P. W.—Lewis J. Selznick production has superb scenic setting and contains much good drama.

N.—Exquisite backgrounds and likely story spell entertainment.

T. R.—If we were an exhibitor we would book "Conceit," give it first-class exploitation and then sit back confidently and watch its effect on our patrons.

E. H.—An intensely human story told in an unusually entertaining manner. Skillfully directed and with scenic effects second to none.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Arrow

SHERIFF OF HOPE ETERNAL. Jack Hoxie goes very good here, but I can't hand this picture much, not up to his standard. Advertising; newspaper, billboards. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

A MAN FROM NOWHERE. Good Western picture, featuring Jack Hoxie; patrons seemed to be satisfied, though photography is absolutely rotten. Advertising; two one-sheets and slide. Patronage; rural. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CUPID'S BRAND. Westerns always go well with the average patron: this one is a fair Western. Advertising; posters, program and newspaper. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Associated Producers

HOME TALENT. They have sure got nerve, and in unlimited quantities, to take an exhibitor's money for this as a feature attraction and at exorbitant rentals. About the silliest, most useless thing ever palmed off to an exhibitor to offer the public as entertainment. Oh! for the old Biograph days of split reel comedies, $2.50 per, and one-sheets gratis. Advertising; newspaper and lobby. Patronage; mixed. Attendance; very poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

First National

DINTY. A truly wonderful production, one that will satisfy the most critical clientele. Poor business on account of shutdown in local shops. Pleased those who attended 100 per cent. Patronage; mixed. Attendance; fair. A. C. Abrahamson, Gem Theatre, Hill City, Minnesota.

THE GOLDEN SNARE. Excellent. One of Curwood's best stories. Advertising; one sheet posters and program. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

IN SEARCH OF A SINNER. Connie is right there in this picture. Will appeal to all. Patronage; all classes. Attendance; good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

THE KID. A very good comedy, you can't get away from it either. When you get this, however, be sure that you will get a complete print. Patronage; all classes. Attendance; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wis.

LESSONS IN LOVE. Very good. Constance well liked. Advertising; usual. Patronage; neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

LOTUS EATER. Although I am a subfranchise holder there is nothing great about this but the price. Advertising; heavy. Patronage; small town. Attendance; poor. C. S. Bovee, Florance Theatre, Elk Point, S. D.

MY LADY FRIENDS. Best DeHaven picture we have shown. Good comedy. Our people liked this picture. Advertising; newsfolder, lobby display. Patronage; general. Smith & Cornell, Portland Theatre, Casselton, N. D.

OLE SWIMMIN' HOLE. A good kid picture. Advertising; newspaper and lobby. Patronage; young people. Attendance; fair. Forest E. Mills, Richmond Theatre, Richmond, Ind.

PASSION. A good picture of its kind, but the average exhibitor of a small town will find that it will not please the majority of the patrons. Advertising; extensive. Patronage; high class. Attendance; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

PECK'S BAD BOY. Jackie Coogan is a wonderful little actor. He is 100%. Advertising; window cards, heralds, paper. Attendance; good. D. D. Purcell, Amuse-U Theatre, Cortez, Colorado.

PECK'S BAD BOY. Wonderful little Coogan makes much out of a very ordinary picture. A wonderful drawing card which hits the bull's eye with any audience. Great for Saturday or school holidays. Advertise big and prepare for terrific box office attack. Advertising; every known method, with economy. Patronage; mixed. Attendance; great. J. J. Wood, Redding Theatre, Redding, California.

SCRAMBLED WIVES. Welcome back, Miss Clark. A come-back that is one. Picture pleased everybody. Many favorable comments. Advertising; newspapers, lobby and posters. Patronage; mixed. Attendance; good on rainy night. J. J. Wood, Redding Theatre, Redding, California.

SOWING THE WIND. Excellent picture, Anita Stewart is quite a favorite in our section. A good drawing card if properly advertised. Advertising; two one-sheets and slide. Patronage; better class. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, N. C.

THE SKY PILOT. Very good picture. Received more favorable comments on this picture than any shown in a long time. Will please any audience. Newspaper and lobby display. Patronage; general. Smith & Cornell, Portland Theatre, Casselton, N. D.

SOWING THE WIND. Unquestionably Anita Stewart's best. A wonderful story given a fine production with a perfect cast. Our patrons were loud in their praise. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

UNSEEN FORCES. Good in spite of its low price. Gave excellent satisfaction. Advertising; one sheet posters and program. Patronage; high-class. Attendance; poor. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

Fox

AFTER YOUR OWN HEART. Five reels. This is Mix's best picture and many said it was the best western I've ever had and I play many of them. Advertising; photos and sheets. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

AFTER YOUR OWN HEART. A fine Mix picture. One of the most popular stars. Anyone not running Mix pictures is missing a sure bet. Advertising; nothing extra; Patronage; mixed. Attendance; best of week. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

CYCLONE. Film in poor condition, considerable amount missing, weak points in picture due to acting, price too high for this class of play. Advertising; regular. Patronage; small town. Attendance, good. W. F. Pease, Centennial Theatre, Lowell, Wis.

OVER THE HILL. Remarkable picture. Prohibitive prices due to unreasonable greed of producer who takes all. House lost money, producer got his. Advertising; used every possible means to put it over for benefit of producers. Patronage; mixed. Attendance; very, very poor. Mrs. J. B. Franelle, Elite Theatre, Placerville, Calif.

OVER THE HILL. The greatest mother picture ever filmed. Even the balcony crowd cried then cheered. Advertising; extensively all kinds. Patronage; best. Attendance; fine. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

NIGHT HORSEMEN. A very good Mix film. Plenty of action. A story that pleased everyone. Advertising; newspapers and billboards. Patronage; young element. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Mass.

THE ROUGH DIAMOND. Somewhat different from the usual Mix production. It has some new stunts and goes over well. Advertising; posters, newspapers and house program. Patronage; will please 90% of any class. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, N. J.

Goldwyn

THE CABINET OF DR. CALIGARI. Diversified opinion. 50% thought it to be the most wonderful production they had ever seen, while the other 50% thought it to be terrible. But we packed the theatre at both performances at advanced prices. It surely gives your patrons something to talk about. Ran it during Summer season. Advertising; lobby, cards in hotels only extra. Patronage; high-class. Attendance; good. Morton Fry, Town Hall Theatre, York Village, Maine.

DANGEROUS CURVE AHEAD. This is a good picture and with the advertising it has had should get out a crowd. Our people liked it but did not think it as good as "The Old Nest." Advertising; special lobby,

Straight from the Shoulder Reports

slides, program, dodgers, traffic signs around town. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

DANGEROUS CURVE AHEAD. Not what expected. Just a good program picture. It pleased two-thirds of my attendance. Advertising; billboard, lobby display and newspapers. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

NORTH WIND'S MALICE. Good northern picture with several noted stars. Picture sure to please. Advertising; heralds and usual advertising. Patronage; mixed. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

OLD NEST. Very good, suitable for any audience. Advertising; usual. Patronage; all classes. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, N. J.

PRISONERS OF LOVE. Is a good picture. Didn't draw very well, but no fault of picture. Pleased 90%. Advertising; cards, one sheet, newspapers. Patronage; first-class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, N. Y.

Hodkinson

LAVENDER AND OLD LACE. A worthy presentation of a reliable old play, well staged and beautifully played. Everybody well pleased. Especially fitted for better class audience, but pleases all. Advertising; newspapers; also usual billing and lobby. Patronage; mixed. Attendance; satisfactory. J. J. Wood, Redding Theatre, Redding, California.

Metro

MADAME PEACOCK. Not a very good picture, pleased about 25% of my patrons. Advertising; usual and photo slide. Patronage; small town. Attendance; poor. M. Lesyczynski, Pastime Theatre, Depew, N. Y.

THE OFF SHORE PIRATE. Very good program picture. Patrons pleased. Advertising; usual. Patronage; neighborhood. Attendance; fair. T. E. Loomis, Cozy Theatre, Schenectady, New York.

Paramount

APPEARANCES. Unconvincing drama of English high-brows. Poor picture and was not liked. Advertising; usual. Patronage; neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

DECEPTION. While this is no doubt one of the big ones and a fine picture, the majority of our patrons did not enthuse over it. It did not get a crowd for us. Advertising; special slides and lobby, program and handbills. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

ENCHANTMENT. A dandy production. Rich settings and comedy in this one will sure make them talk. Grab it and advance your admissions. Advertising; newspaper and lobby display. Patronage; small town. Attendance; fair. F. M. Cutshaw, Princess Theatre, Greenville, Tenn.

EXPERIENCE. Not the least doubt of it, this is a great picture. Far better than "Everywoman," a similar production. We consider it positively the best picture we have ever shown, and I have shown as many different pictures as any exhibitor in the United States. "Enchantment" is a picture any manager should be proud of. Ned. Pedigo, Pollard Theatre, Guthrie, Okla.

HELIOTROPE. A picture that is appreciated by any audience. So well acted that you forget stars. Advertising; newspaper, program and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

INSIDE THE CUP. Wonderful, will do more good than most sermons. Will make "fans" out of people objecting to picture shows. Advertising; newspaper, program and posters. Patronage; all classes. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, S. C.

LADIES MUST LIVE. Personally, I think this is one of the finest and most perfect pictures of the year. It did not draw well, however, and our patrons were divided in their opinion, some liking it very much and others couldn't see what it was all about. Advertising; special lobby and slides, program and handbills. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PASSING THROUGH. Very good picture and star well liked by patrons who saw it. Power line down and could only show one day. Advertising; usual. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

SACRED AND PROFANE LOVE. A picture hard to class. Class a little too high for my town, I guess. Too much of the stars shown and not enough entertainment is the way I would put it. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

SAND. A picture that took exceedingly well. Have not played many Westerns, but this sure hit the spot. Will be enjoyed by any lover of Westerns. Advertising; good. Patronage; village and country. Attendance; poor. Lindrund & Smithinger, Cochrane Theatre, Cochrane, Wis.

WHAT EVERY WOMAN KNOWS. Another good picture spoiled by too much footage. A great picture for married women. Not romantic enough for flappers. Absolutely clean, thanks to Mr. DeMille. Advertising; special banner, ballyhoo. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

WITCHING HOUR. A very good picture but not the kind to pull in a small town. Many favorable comments from the better class, but did not go over with the others. Advertising; extra billboard. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

SICK ABED. Wallace Reid is a popular star and "Sick Abed" is one of his good pictures. Lots of clean fun. Good subtitles. it will please. Advertising; posters. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Pathe Exchange

HOUSE OF TOYS. (American.) Only fair. Too draggy. Advertising; regular. Patronage; middle class. Attendance; fair. M. Oppenheimer, Empire Theatre, New Orleans, La.

WOMEN WHO WAIT. (Associated Exhibitors.) Very good. Story well liked. Businss holding up. D. Buss, Star Theatre, Tonawanda, N. Y.

Realart

SWEET LAVENDER. Very sweet little picture, was well received. Miss Minter is well liked here. Advertising; newspaper and billboard. Patronage; small town. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

R-C

THE BARRICADE. Picture is very good but too inflated in price. Picture will not draw. Advertising; billboard and papers. Patronage; small town. Attendance; poor. J. Carbonell, Monroe Theatre, Key West, Fla.

SCENES FROM "THE VALLEY OF THE MISSING." PRODUCED BY THE WESTERN PICTURES EXPLOITATION COMPANY

Straight from the Shoulder Reports

BIG HAPPINESS. A good production suitable for any house. Pleased many. Advertising; usual. Patronage; small town. Attendance; fair. Michael Lescyczynski, Pastime Theatre, Depew, N. Y.

BLACK ROSES. Good mystery story. One of Hayakawa's best. Advertising; newspaper. Patronage; small town. Attendance; good. L. T. Caskaden, Music Hall Theatre, Keyser, W. Va.

THE LURE OF JADE. A splendid production, pleased 100 per cent. Pauline Frederick's greatest role since "Madame X." Advertising; regular. Patronage; high class. Attendance; fairly good. J. C. Rowton, Victory Theatre, Shawnee, Okla.

ONE MAN IN A MILLION. A good picture, pleased 100 per cent. Excellent acting by Beban. Advertising; mailing list, newspaper, lobby. Patronage; mixed. Attendance; good. J. A. Bailey, South Side Theatre, Greensburg, Ind.

SALVAGE. A very fine production, one that pleased. They stopped as they went out to tell us how good the picture was. Advertising; regular newspaper and billboard. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

Selznick

A MAN'S HOME. A good picture, but far from being a super; it pleases. Acting, photography and direction good. Advertising; newspapers, heralds and programs. Patronage; same as usual. Attendance; poor. Theo. P. Davis, Fourth Street Theatre, Moberly, Mo.

GIRL WHO DARED. Only fair Western, a few thrills, just an average picture. Advertising; billboard and newspaper. Patronage; all classes. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Ark.

JUST OUTSIDE THE DOOR. Not much to the story and less action. Advertising; posters, newspapers and screen. Patronage; neighborhood. Attendance; fair. Edward W. Weiner, Windsor Theatre, Canton, O.

SCANDAL. Fairly good picture, audience pleased. Advertising; lobby and newspapers. Patronage; best class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

SIN THAT WAS HIS. Excellent picture. Pleased from start to finish and commanded great attention. Advertising; sixes, threes, newspapers. Patronage; good. Attendance; good. A. V. Bothner, Majestic Theatre, Troy, New York.

UPSTAIRS AND DOWN. Good program picture. Advertising; usual small town advertising; Patronage; all classes. Attendance; good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wis.

VALLEY OF DOUBT. Well received, very good picture, not a knockout, but good program. Advertising; newspaper and billboards. Patronage; small town. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

United Artists

THROUGH THE BACK DOOR. The best Pickford with the exception of "Daddy Long Legs" and compares very favorably with that one. Advertising; special slides, program, lobby and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

POLLYANNA. Ran this for benefit of church and filled the house, despite rain. Picture was good, but nothing wonderful. Rental too high for us to tackle Pickford pictures often. Advertising; local papers and billboards. Patronage; neighborhood. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, N. Y.

WAY DOWN EAST. Wonderful picture, has greatest scene ever filmed in ice scenes. Good drawing power. Pleases, but producer wants too much money for it, which forces exhibitor to charge too much in small town. Advertising; billboards and newspapers. Patronage; better class at advanced prices. Attendance; good. Mr. O. O. Davis, Perry Theatre, Hazard, Ky.

CONFLICT. One of the greatest box office attractions I've ever played. S. R. O. business three days against extraordinary competition. Advertising; newspaper, special lobby and heralds. Patronage; general. J. C. Rowton, Victory Theatre, Shawnee, Okla.

THE FOX. We showed this first run ahead of Los Angeles, made a big noise about it and got out the maximum crowd under present conditions. It is all that Universal claims for it and that's a lot. Advertising; circus hand bills, special lobby, program and special slides. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

Universal

MOONLIGHT FOLLIES. Good. First appearance of star. Much favorable comment. Advertising; posters, photos and newspapers. Patronage; small town. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

NO WOMAN KNOWS. Good. Patrons well pleased with this production. Advertising; usual. Attendance; fair. I. J. Craite, Majestic Theatre, Rice Lake, Wis.

REPUTATION. Bad weather. Advertising; posters, newspaper and screen. Patronage; neighborhood. Attendance; poor. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

SOCIETY SECRETS. Eva Novak star. Very good. Everyone pleased. More truth than poetry in this picture. Advertising; usual. Patronage; all classes. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colo.

REPUTATION. Did not see this one but our patrons were very well pleased and we did a fine business. Universal gives a fine line of publicity to work with. Advertising; slides, trailer, program, special lobby and scandal sheet, heralds. Attendance; very good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

HIGH HEELS. A very good picture, well liked by this city. Gladys Walton seems to improve in every new picture. Advertising; local newspaper. Patronage; general (small town). Attendance; great. Harold Clouse, Hollywood Theatre, Highwood, Minn.

SURE FIRE. The newest Hoot Gibson, but my first booking. Fairly good but a poor scenario. Not one to build up patronage. Advertising; nothing special. Patronage; general. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

SCENES FROM "THE LITTLE MINISTER," VITAGRAPH'S BIG PRODUCTION, STARRING ALICE CALHOUN

Straight from the Shoulder Reports

WOLVES OF THE NORTH. A good northwoods picture. Will please 100 per cent. Advertising; newspaper and lobby. Patronage; general. Attendance; good. Forest H. Mills, Richmond Theatre, Richmond, Ind.

Vitagraph

BLACK BEAUTY. A very good picture from the standpoint of the story from which it was produced, reports from the children and some adults show good drawing power, photography and interest. If you can get the school behind you on this you ought to make a little jack. Advertising; extensive. Patronage; all classes. Attendance; very good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wis.

THE SILVER CAR. Good. Pleased 90 per cent. of patrons. Advertising; no extra advertising. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Ill.

TRUMPET ISLAND. Here's something for the people who like thrills, a picture that will appeal to all classes. Extra good. Patronage; all classes. Attendance; very good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wis.

THE MASK (GEORGE HAMILTON). Personally, I was disappointed, and the patrons expressed the same opinion. Jack Holt usually popular, but lost favor in this. Advertising; usual billboard. Patronage; small town. Attendance; fair. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

Wid Gunning, Inc.

QUO VADIS. Very spectacular and massive picture. Pleased most of patrons, but was a little too big for some. Draws best week day crowd. Advertising; extra billboard and usual newspaper. Patronage; small town. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Mich.

GIRL FROM GOD'S COUNTRY. Picture that caused divided criticisms. If wild stunts are appreciated, the picture will make a hit. Advertising; regular method. L. R. Baibydt, Quincy Theatre, Quincy, Mass.

Serials

MIRACLES OF THE JUNGLE (FEDERATED). On the 11th episode, holding up fine with a big business. Every one likes this serial. You can't go wrong on this one, also finished the "Purple Riders" to a good business all the way through. Lots of action, good serial. Royal Theatre, Salina, Kansas.

To every exhibitor who sends these helpful comments, and to those other thousands who read them, MOVING PICTURE WORLD *extends the wish that Christmas may be both merry and prosperous, and that the New Year may inaugurate a season of S.R.O. business.*

Comedies

SEASHORE SHAPES (UNIVERSAL). Fair comedy, but they are overdoing the thing with this kid. She's cute, but too much of anything ceases to be funny. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

TIN CANS (UNIVERSAL). A very good comedy with plenty of laughs. Advertising; photos and two one sheets. Patronage; small town. Attendance; fair. Michael Lezczynski, Pastime Theatre, Depew, New York.

HIGH AND DIZZY (PATHE). If you are looking for a real thriller do not pass up this one. Had them holding their breath from start to finish. Advertising; just the name of "Lloyd." Patronage; neighborhood. Attendance; good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

JAIL BIRD (PATHE). A fairly good comedy, suitable for any theatre. Patronage; small town. Attendance; fair. Michael Lezczynski, Pastime Theatre, Depew, New York.

SNOOKY'S TWIN TROUBLE (FEDERATED). This is some comedy. This monkey is great. If you play this one boost it strong, will go big with the kids as well as the grown ups. Tell them you have some comedy coming. Wm. Thacher, Royal Theatre, Salina, Kansas.

NEVER WEAKEN (ASSOCIATED EXHIB). A wonderful comedy. Lloyd leads them all. Greater than any rival, also strong at box office. Advertising; 20% increase in newspapers. Patronage; mixed. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Short Subjects

TONY SARG ALMANAC. This is our first attempt at this stuff and if the features are not any better they will not last very long. We are going to try a couple more. Advertising; didn't advertise and glad of it. Patronage; neighborhood. Attendance; good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

STAR RANCH WESTERN. These two reel western are good fill in. They help to pull up a weak picture. Some of them have as much action as a five reeler. Advertising; one-third. Patronage; middle. M. Oppenheimer, Empire Theatre, New Orleans, La.

NE'ER TO RETURN ROAD. Some said this was pretty sad. A great story crowded into two reels. Advertising; one sheets. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

Special Subjects

ACTUALITIES OF WAR (LOANED BY U. S. GOVT.) A real picture of real battles in the recent World War. A great education for everyone. Six reels, not padded; went over big. Advertising; newspaper, program, 15,000 blotters. Patronage; all classes. Attendance; broke all records for this season. Theo. P. Davis, Fourth Street Theatre, Moberly, Missouri.

Seeks Injunction

Benjamin N. Judell, of Minneapolis, manager for Audrey Munson, artist's model and star of the film "Innocence," has filed application in the United States District Court for an injunction preventing R. T. Kelly and Charles Vollmer of St. Louis from distributing and exhibiting the picture. Judell claims he had exclusive rights to show the film in Iowa, Kansas, Nebraska and Missouri, and that he has information that Kelly and Vollmer intend to show "Innocence" without his consent.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Orphans of the Storm"

Tremendously Effective Production by Griffith of Thriller Based on Old Melodrama.

Reviewed by Walter Brown

When Dad who answers the questions asked in the advertisements was a youngster he used to see the billboards wildly announcing Kate Claxton in "The Two Orphans," and if he was a lucky kid his Dad took him to see the weepy old D'Ennery melodrama with Miss Claxton playing both the orphans and piteously making the blind Louise's plight the principal feature of the play. And Mother Frochard was most evil in her treatment of Louise and the brothers fought a great knife-duel and the youngster was much impressed. Kate Claxton played the piece until most people in the country probably thought she was the only one who possibly could play that sort of emotional stuff, and then, years after, Grace George went out in an all-star cast playing the two sisters for a time.

But in the Griffith picture now offered the girls' parts are not "doubled" but are charmingly acted by the sisters Lillian and Dorothy Gish and in the picture the blind girl does not have most of the emotional acting to do. That falls to Lillian who is given much work to do that is not at all remembered as coming from the old play—and need it be said she does it well. As the protector of the innocent blind sister she is not only sisterly but motherly; as the brave girl helping the injured Danton and thereby winning the gratitude of the man who is to save her life at the end of the play, she is delightfully womanly and sweet; and as the girl in love with the noble Chevalier she is certainly all that a girl in love ought to be. A delightful piece of characterization it is that Miss Lillian gives throughout the play.

Dorothy Gish's portrayal of the blind girl is delicate, interesting and most pathetic in the scenes of her distressful plight in the squalor and poverty of old Paris, and in the scene in which the sisters come so near to be re-united —only to be kept apart when Henriette is arrested for harboring an aristocrat—her playing was most effective. Mention, too, should certainly be made of the excellence of Joseph Schildkraut as the hero, Monte Blue as Danton, and Sidney Herbert's extremely fine portrayal of Robespierre.

The picture as Mr. Griffith has made it rests more on Carlyle's "French Revolution" and Dicken's "Tale of Two Cities" for its environment than it does on the old D'Ennery melodrama, although the salient points of the story of "The Two Orphans" are all utilized. But the power of the play is in the big pictures of those turbulent times in France when the people seized the rights so long denied them and went to terrible excesses of cruelty and injustice in enforcing those "rights." The scenes of the French Revolution—like the assault on the Bastille, the horrible pageantry of the guillotine, the wild harangues before the crowds that attended the evil courts of "justice" that were established—these and many others certainly had their appeal to a director of David W. Griffith's imagination. And in his scenes of the crowded streets, of the battles, the barricades, the prisons, the place of the guillotine, the wild ride of Danton and his followers to save the lovely heroine and her lover from the falling knife—these are all made tremendously effective in the art of the producer.

IN THIS ISSUE

"Orphans of the Storm" (*D. W. Griffith*).
"Stardust" (*First National*).
"Eden and Return" (*R-C*).
"The New Disciple" (*Federation Producers*).
"Chivalrous Charlie" (*Selznick*).
"Miss Lulu Bett" (*Paramount*).
"The Fire Eater" (*Universal*).
"Vendetta" (*Howells*).
"The Little Minister" (*Vitagraph*).
"The Unknown" (*Goldstone*).
"Ashamed of Parents" (*Warner*).
"Jackie" (*Fox*).

The Cast

Henriette Girard.....Lillian Gish
Louise.....Dorothy Gish
Chevalier de Vaudrey...Joseph Schildkraut
Count de Liniers.....Frank Losee
Countess de Linieres.....Catherine Emmett
Marquis de presle.....Morgan Wallace
Mother Frochard.....Lucelle La Verne
Jacques Frochard.....Sheldon Lewis
Piere Frochard.....Frank Puglia
Picard.....Creighton Hale
Jacques-Forget-Not.....Leslie King
Danton.....Monte Blue
Robespierre.....Sidney Herbert
King Louis XVI.....Leo Kolmer
The Doctor.....Adolph Lestina
Sister Genevieve.....Kate Bruce

Adopted from play by D'Emery andNovel by Charles Dickens
Directed by D. W. Griffith

The Story

The prologue shows the little child of an aristocratic mother taken to be left as a foundling on the steps of a Paris church. There she is found by a worthy but unfortunate workingman who goes there to leave his own little girl to the tender mercies of charlay. But, seeing the other child he cannot bear to part with his own and he returns to his humble home with two babies instead of one—and the reward of his kindhearted action comes in the gold that is sewn in the little stranger's dress.

The children are brought up as sisters, but in girlhood the child of the aristocracy is stricken with blindness and becomes wholly dependent on the loving care of her foster sister; and early in the play the girls set out for Paris where it is hoped the blind Louise may be helped. But they soon are cruelly parted. The lovely Henreitte is abducted by the hirelings of a great aristocrat, the hapless Louise is left to wander alone in the city and soon falls into the hands of the evil woman Frochard and is compelled to sing and beg in the streets.

Henriette escapes her peril through the kindness of a young aristocrat who is at heart a friend of the people and seeks unceasingly the lost Louise—but in vain. They almost meet several times and they are parted by violence when the blind girl sings in the streets outside her sister's window, Henriette suffering arrest and Louise being captured by the hag, Frochard.

But Henriette has befriended, not knowing him, Danton of the people: and when she and her lover are caught in the fearful swirl of the Revolution it is Danton who finally saves them at peril of his life. Henriette's fair head is in the clutch of the guilotine but against fearful odds the grateful Danton manages to reach her side. And the story ends with restored sight for Louise and happiness for Henriette with her true lover, the young friend of the people.

"Vendetta"

Pola Negri Interprets Vivid Drama in Her Latest Feature, Which Is Distributed by Howells

Reviewed by Fritz Tidden

Coming out of the Strand Theatre, New York, where "Vendetta" played to unusually good business during the week of December 18, considering that it is one of the two worst show weeks of the year, a man was heard to remark that no matter what Pola Negri appeared in it could be firmly relied upon that she would make it interesting. From what the Continental actress has so far shown, most people will agree that the remark expresses just how they feel. And in "Vendetta" Pola Negri has the advantage of not having to "make it interesting," as she has been given a story to interpret that has an intensely dramatic basis, and which has moderate power enough to stand on its own, without her vivid performance.

It may be a small thing but it will appear interesting to a great many that "Vendetta" is the first picture to be released in this country in which Miss Negri wears modern costumes. They do not cramp her style, but some persons will say that her type of beauty is best suited in costume dramas. However, she displays, consistently and without straining for effect, her consummate ability as an actress.

Another interesting feature of the picture is the presence of Emil Jannings, whose reputation is familiar to everyone. His performance, as might be expected, adds greatly to the dramatic value of the story. The direction of the picture compares favorably with the previous Continental importations, but at times the progress of the story seems rather choppy, which is probably due to editing the film down to a length more acceptable for consumption in this country.

"Vendetta" is distributed in the independent market by the Howells Sales Company.

The Cast

Marianna Paoli.....Pola Negri
Antonio Paoli, her brother.....Fred Immler
Count Musso Danella, her guardian.Magnus Stifter
Lieutenant Gladwin Irving.....Emil Birron
Lieutenant Edwin Alcott.....Harry Liedtke
Lady Crawford.....Margaret Kupfer
Tomasso.....Emil Jannings

Story by George Jacoby and Leo Lasko
Directed by George Jacoby
Length, five reels

The Story

As the title indicates, the story of "Vendetta" is based upon a blood oath of vengeance, and is located for the most part on the Island of Corsica, where the people follow the ancient custom of righting their own wrongs without recourse to law—an eye for an eye, a tooth for a tooth and a life for a life. The chief character is a wealthy young Corsican girl, whose brother is killed in a duel by an officer of an English battleship. Over the dead body of her brother she swears the oath of vendetta against the man who killed him.

Some time later she falls in love with a man ill of fever in a hospital where she is nursing and becomes persuaded to give up her hunt for her brother's unknown assailant. Following the wedding ceremony, other members of her family inform her that the man she has married is the man whose life she has sworn to take for killing her brother. But love is found to be stronger than the oath of vendetta.

Exploitation Angles: Make your play on Miss Negri, with the modern dress as a side angle. Slide on the plot and give it all to the star.

Newest Reviews and Comments

"Sky High"

Scenic Grandeur and Romantic Story Exploit Tom Mix's Talents in Fox Feature

Reviewed by Mary Kelly.

"Sky High" appropriately describes this latest Tom Mix feature as it ranks with his many other successes. The Grand Canyon of Arizona, as it has been utilized as a background for the action is one of the biggest thrills of the picture. Never has more gorgeous scenery accompanied so much spirited action. Spectacular cliff formations, picturesque mountain paths over which the star does some dangerously swift riding, canyons, gorges and creeks of a corresponding beauty might be called a rival attraction to Tom Mix, so important is their appeal. Excellent photography serves to emphasize the charm of these scenes.

The story is romantic and replete with opportunities for the star to exploit his own particular brand of stunts. Having established a refuge camp on a narrow ledge of a steep rock, he makes many thrilling ascents and descents, and possessing a courage that almost matches his own is Eva Novak who plays the girl whom he rescues. The last scenes are given over to sensational aeroplane fights.

The Cast

Grant Newburg ..... Tom Mix
Jim Halloway ..... J. Farrell McDonald
Estelle, his daughter ..... Eva Novak
Bates ..... Sid Jordan
Victor Castle ..... William Buckley
Marguerite ..... Adele Warner
Patterson ..... Wynn Mace
Pasquale ..... Pat Chrisman

Written and Directed by Lynn F. Reynolds
Length, 4,546 feet

The Story

Grant Newburg, successful immigration officer is dispatched by his commander to trap some smugglers of Chinese treasures. Bates, who heads the smugglers knows of Newburg's mission and plans to get rid of him. While Newburg is out scouting he runs into Estelle, a stranger in the Canyon, who has lost her companions. He sets up a camp and steals food for her, but is discovered by Bates who comes upon him and holds him up. Newburg's hands are tied securely but the girl throws down an opened tin can to help him in cutting the ropes. He does this and escapes, promising to get assistance and come back for her. She is captured and threatened by Bates who is unaware that she is in reality the ward of his boss, Frazer. Meanwhile Newburg is returning in an aeroplane and to avoid detection, flies over the canyon low, jumps into the stream and swims to where Estelle is being held, binds Bates and his aid and takes the girl to her guardian.

Program and Exploitation Catchlines:

"Sky High"—That Means the Hero, The Action, the Picture! A Romance of Smuggling Laid in the Picturesque Canyon of Arizona.

"Rolling Stones"

To use a sporting phrase, Lloyd "Ham" Hamilton, featured player in the Mermaid Comedies released by Educational, is a "comer." Since the appearance of his "Robinson Crusoe, Ltd.," which has been a knock-out wherever shown, his comedies have been of a high grade of slapstick. Now, in his latest, "Rolling Stones," he combines a few Harold Lloyd "gags" with very amusing slapstick stuff.

Here we find a clever kid, Robert Devilbis, working with Hamilton. As ne'er-do-wells they are constantly confronted with the problems of escaping a bill collector and getting enough to eat. Their perambulations finally take them into a restaurant. Suspended by a belt from "Ham's" waist and concealed by a spacious overcoat, the kid steals enough food for the two as "Ham" gives the cafeteria counter the once-over. Another *good stunt* is where, in order to bring business to the girl in the hat store, the kid throws men's hats into the street and "Ham" very efficiently ruins them with a steamroller.-S. S.

"Stardust"

Features Hope Hampton in a Drama with a Great Popular Appeal. Released by First National

Reviewed by Mary Kelly.

The popular angle of sympathy has been so well pointed in "Stardust" that the picture will undoubtedly enjoy great success. A serious theme, developed seriously on the whole but relieved by touches of the most welcome sort of humor, the production relies for its appeal on the situation of a young girl's struggle for self-expression. The subject of parental tyranny and its detrimental effect on the develpment of children has had enough agitation recently to awaken an interest whenever it comes up. The first part of "Stardust" is concerned with the life of a small-town girl imbued with the love and talent for music, but completely dominated by her unsympathetic mother who forces her into marriage with an impossible wretch. A separation is inevitable and from then on the heroine moulds her own life.

While there is nothing startlingly new or unexpected in the drama, there is a keen human interest and a smooth construction that will insure its hearty acceptance. Hope Hampton has a role which calls for real acting in its demand for self-expression, an impassive exterior which is only a cloak for a truly emotional nature and her personality is a great factor in establishing this desired impression. The small town types offer an interesting study and delightful humor. James Rennie is attractive in a romantic leading role.

The Cast

Lily Becker ..... { Hope Hampton / Edna Ross
Henry Becker ..... Thomas Maguire
Mrs. Becker ..... Mrs. Mary Foy
Jethro Peny ..... Charles Musset
Mrs. Penny ..... Vivia Ogden
Albert Penny ..... Ashley Buck and Noel Tearle
Antonio Marvelli ..... George Humbert
Daisy Cameron ..... Gladys Wilson
Bruce Visigoth ..... Charles Wellsley
Thomas Clemons ..... James Rennie

Adapted from story by Fannie Hurst
Scenario by Anthony Paul Kelly
Directed by Hobart Henley
Length, 5,600 feet

The Story

Lily Becker has been forced all through childhood and early womanhood to smother her talent for music. First her mother and then her husband who was chosen for her instead of by her, stands in the way of her studying. Finally her husband's brutality becomes too difficult to endure and she escapes from it by running away to New York. A great director, Marvelli hears her, but his charges for instruction are out of her reach. A daughter is born to her, but failing to receive proper care and nourishment the child soon dies. Lily at the point of suicide, meets Tom Clemons, who is in equally hard straits having struggled to be a success as a composer and so far, failed. They decide to comfort each other. Lily's father, meantime, who has always been under his wife's jurisdiction, learns of Lily's circumstances and finally asserts his rights, and demands a sum of money for the girl. This he sends to her. Soon after, Marvelli meets her in a cafe and offers to train her voice for nothing. She makes a startling success in "Thais" and almost simultaneously is freed from her unhappy relationship, by the death of her husband.

Program and Exploitation Catchlines:

The Story of an Ambitious Girl—Her Childhood of Repression—Her Marriage Without Love—Her Search for a Way Out of It All—How Love, Success, Rejuvenation, Came All At Once.

"Miss Lulu Bett"

Widely Popular Novel and Play Made Into Excellent Picture by William C. DeMille for Paramount

Reviewed by Fritz Tidden.

William C. DeMille chose for his latest production, "Miss Lulu Bett," a novel by Zona Gale, which proved one of the most popular books of the past few seasons and was lauded generally by critics as a masterpiece of realistic writing. It was subsequently dramatized by the author and was produced on Broadway last year with significant success. The play was awarded the Pulitzer prize for being the best play of 1920 and it is now on tour, duplicating its success wherever it goes. All of which has resulted in unusually wide fame, and has familiarized the name of Lulu Bett with the whole country, so to speak, which in turn gives the title of the picture a positive, strong box-office value.

"Miss Lulu Bett" has a wealth of material for DeMille's type of character development on the screen and he has availed himself of all the opportunities the book and play offer with outstanding results. He has seen fit to make a few minor changes from the originals, but he keeps the spirit of the thing, which is the utter tragedy of Lulu Bett's life as the unacknowledged drudge of a family sunk unknowingly in the familiar slough of mediocrity, and her subsequent welcome escape. And in retaining the spirit of Miss Gale's work DeMille has made a picture that is most interestingly realistic and becomes a human document that is a valuable contribution to the season's screen. Its absolute adherence to real life should make the picture popular also with those who have not entered a theatre out of curiosity to see the picturization of the novel they have read, heard about or seen in play form. The success of the picture with the latter group goes without saying.

The development of the character of Lulu Bett as played by Lois Wilson deserves to rank as one of the finest bits of work seen this year. It is a thoroughly workmanlike study, without the exaggeration and maudlin appeal for sympathy that one encounters frequently in the "slavey" type of role. Theodore Roberts exceeds even himself in a thankless role. He gives a superb performance. The others in the cast contribute highly valuable aid. A word, at least, should be said for the excellence of the continuity.

The Cast

Lulu Bett ..... Lois Wilson
Neil Cornish ..... Milton Sills
Dwight Deacon ..... Theodore Roberts
Diana Deacon ..... Helen Ferguson
Mrs. Dwight Deacon ..... Mabel Van Buren
Manona Deacon ..... May Giraci
Ninian Deacon ..... Clarence Burton
Grandma Bett ..... Ethel Wales
Bobby Larkin ..... Taylor Graves
Station Agent ..... Charles Ogle

Adapted from Zona Gale's Novel and Play
Scenario by Clara Beranger
Directed by William C. DeMille
Length, 5,904 Feet

The Story

Lulu Bett leads a cheerless existence until a distant relative arrives and suggests a party. During the festivities, in which Lulu is permitted to participate, a mock marriage between Lulu and the relative is performed, after which it is found that the ceremony is binding. Lulu accepts the inevitable, as an escape from her drudgery, and leaves with her husband, only to return when she discovers that he has a wife.

The town buzzes with the scandal of the "returned wife" and the local school professor, whose sympathy has turned to love, champions her. She finally goes out into the world, where she wins freedom and the man she really loves, the school teacher.

Advertising Angles: Hook to the success of the book and play.

Newest Reviews and Comments

"The New Disciple"

Capital Versus Labor in Picture State-Righted by Federation Producers' Service

Reviewed by Roger Ferri

Woodrow Wilson's "The New Freedom" inspired this John Arthur Nelson production of strife between capital and labor. "The New Disciple," as presented at the Lyric Theatre, N. Y., is liable to disappoint many patrons, although, in spite of its tendency to become preachy, it does possess a humanly interesting romance in which two very charming young lovers are introduced to the delight of the audience. However, there is little in this picture that would command the attention of the exhibitor who has neither time nor money to spend convincing folks that this is not propaganda. There is a strong plea for the unionization of employes as a means of effecting certain industrial reforms; there is the agitator who with defeat staring him in the face finally successfully appeals to the farmers who raise money with which the workers purchase the mill.

But all through the picture there is a tendency to preach. There are passages from Mr. Wilson's book thrown on the screen to emphasize certain situations, but always there is that melodramatic appeal of the idealist—the new disciple who believes that both sides are wrong. His is a splendid study of clean, sincere man, but his long—too long—sermons although intellectual, do not always entertain—and that is what the patron wants when he buys his ticket at the box office. Yet, as a study of characters this picture may interest, but as wholesome entertainment in such industrially troublous times as these it will have little appeal.

The direction is good. The cutting is poor, but the photography and settings are creditable. The lighting could have been improved upon. Pell Trenton as the new disciple is interesting, while Miss Johnson makes a charming sweetheart. Alfred Allen as the capitalist is acceptable. The rest of the cast does well.

The Cast

John McPherson ..... Pell Trenton
Peter Fanning ..... Alfred Allen
Mary Fanning ..... Norris Johnson
Marion Fanning ..... Margaret Mann
Sandy McPherson ..... Walt Whitman
Mother McPherson ..... Alice Smith
Frederick Wharton ..... Albert Stuart Hull
Daddy Whipple ..... Walter Perkins
Jennings ..... Charles Prindley

Story by John Arthur Nelson
Scenario by William Pigott
Directed by Ollie Sellers.
Length, seven reels.

The Story

During the recent war Peter Fanning amasses a fortune. Immediately after labor troubles crop up, with an agent from a competing firm, posing as the friend of Fanning and incidently stirring up a strife among the men. Fighting both the selfish and severe edict of capital and the unorganized laborers, is young John McPherson, who realizes that both sides are wrong. His struggle to bring together the two forces is interesting and only succeed when the workers tricked into accepting the American plan, agree to appeal to the farmers who furnish the money with which they buy the mill. With the industrial strife settled young McPherson and Miss Fanning are reconciliated.

Program and Exploitation Catchlines:

"The New Disciple"—His Interest Was With the Capitalist but His Heart With the Working Men. Yet Both Were Wrong, in His Opinion.

Not Even the Love of a Good Woman Could Change Course Outlined by "The New Disciple" in His Fight With Both Capital and Labor.

Exploitation Angles: Don't offer this as the solution of the labor problem, but get interest by asking if this is the solution. Two snipe teasers reading "Capital is Wrong" and "Labor is Wrong" will work well if blended into a third poster in which the lines are hooked up to the question as to whether Woodrow Wilson is right. Make the author a secondary appeal, but play him up strongly.

"Chivalrous Charlie"

Clever Comedy Drama Features Eugene O'Brien at His Best—Selznick.

Reviewed by Mary Kelly.

Light comedy is Eugene O'Brien's forte and "Chivalrous Charlie" is one of the smartest light comedies that has been placed at the disposal of the show-man for some time. The trials and triumphs of a "ladies' man" is a promising subject, and handled as it has been here, with farcical appreciation and enough melodrama to keep it from being ridiculous, the result should be an easy sale.

The whole spirit of the picture is aptly expressed in one of the early sub-titles (all of these by the way, are extremely well done), as follows: "There are a thousand ways of getting into trouble and women are 999 of these." The general trend of the picture falls into favor with the masculine fan, but women, too, will thoroughly enjoy the love story. Adventuresome and imaginative with a few underworld scenes at the close as a setting, for the melodramatic action, the story has enough ups-and-downs to be a success with almost any clientele. The final scenes of the escape and pursuit have been handled with thrilling effect.

The Cast

Charles Riley ..... Eugene O'Brien
His Uncle ..... George Fawcett
Alice Sanderson ..... Nancy Deaver
Her Father ..... D. J. Flanagan
Geoffrey Small ..... Huntley Gordon

Story by May Tully.
Scenario by Edward J. Montague.
Direction by Robert Ellis.
Length, 4,543 Feet.

The Story

"Chivalrous Charlie" gets into frequent scrapes because of his sympathy and affection for women. Whenever he sees one in distress he comes to her aid and consequently falls into disfavor with other men. His uncle realizes this fault and sends him out to a Western ranch to cure him. It doesn't work and when he comes back he falls again for the first damsel in distress whom he meets.

As punishment for befriending a young woman by offering her the hospitality of his home for the night, he is forced to marry her by her father. It proves to be just a scheme for getting his money and after the ceremony the crooks separate the girl from him and then send for him, using her signature to a call of distress. He arrives and is trapped by the three. He makes a thrilling escape, however, and gets his wife to safety before he is overtaken.

Program and Exploitation Catchlines:

His Greatest Fault Was Gallantry. They Thought They Had Cured Him, Till Along Came Alice!

He Believed That Knighthood Was Still in Flower. The Women Loved His Attention But Not Him! But One Day——

Exploitation Angles: Pick up the subtitle quoted in the review and make that your selling angle, adding that the star meets all 999. Jazz up all your copy and put it over strong.

"Childhood"

The Kineto Review picture, "Childhood," is mostly views of children at play, though part of the film also illustrates childish dreams of ambition. In other words it shows what children hope to be when they are grown up, and illustrative of their hopes are "shots" of generals, peeresses, cowboys, nurses, jockeys, milkmaids, farmers and artists.—T. S. daP.

"Eden and Return"

Doris May Is Featured by Robertson-Cole in Comedy-Drama on the Arrogance of Youth. Made by Hunt Stromberg

Reviewed by Mary Kelly.

"Eden and Return" offers light frivolous entertainment of rather indefinite character. A concentration of the material which is really entertaining would have improved the more or less scattered effect which it has, and would have resulted in a much shorter version. In substance and performance this is a subject which belongs more in the class of out-and-out comedy than in the five-reel feature. As such it would be a great success as all the demands for continued pep and highly imaginative situations are met, while the requirements for consistency and plausibility which the standard feature makes could then afford to be overlooked.

Doris May's vivacious personality is a strong, winning factor and a similar asset is Earle Metcalfe in a very active role. The three impossible suitors are well characterized by Gerald King, Frank Kingsley and Buddy Post.

The Cast

Betty Baylock ..... Doris May
Robert Baylock ..... Emmett King
Connie Damarest ..... Margaret Livingston
Jack Grey ..... Earle Metcalfe
Aunt Sarah ..... Margaret Campbell
Hamilton Poates ..... Buddy Post
Sam Padgett ..... Gerald Pring
Dempsey Chubbs ..... Frank Kingsley

Written by Ralph Renaud
Directed by William A. Seiter
Length, 4,600 feet

The Story

When Betty buys a wishing rug from an old peddler she begins to have some interesting experiences. To get rid of her three pestiferous suitors she wishes for a dark-haired, blue-eyed man. Her father has decreed that she shall marry immediately and instead of choosing any of these three as he orders she dismisses them all. She meets Jack Grey who has squandered a fortune in a sensational way and her father is furious when the two become friends. They marry nevertheless but are ousted by her father who orders Jack to go out and earn the $100,000 which he has wasted. Jack does this by stealing the old man's shirts and copying from the cuffs the important notations which he has made on the stock market. He soon wins a fortune and when he finds a chance to slip something over on Betty's father he resists the temptation and offers him the first tip. The old man pretends to be uninterested but Betty grabs his arm and points to the notation on his cuff which is a give-away. He admits everything and a reconciliation is established.

Program and Exploitation Catchlines:

She Bought a Magic Rug—Wanted a Trip To Eden—Met an Irresistible Adam—And Forgot About the Trip.

"The Bashful Suitor"

The second of the Triart productions, based upon a famous painting, has for its inspiration Israel's picture of the same title which hangs on the walls of the Metropolitan Museum of Art, New York. From the pose has been developed a simple little story in which most of the thrills come from a dream, though this is not identified as "dream stuff" until too late to spoil the effect. The personality of the painter is cleverly worked into the idea and this second attempt at a new photographic form makes a decidedly pleasant appeal and forms a substantial novelty number. The photography is in the main excellent and in many scenes above the average. It might add interest to the presentation of these little gems if the reproduction of the original painting were made by the Prizma process.

Newest Reviews and Comments

"The Unknown"

Phil Goldstone Introduces New Star in a Hair-Raising Melodrama

Reviewed by Roger Ferri.

"The Unknown" furnishes a most appropriate title to introduce a promising star, Richard Talmadge, who comes into our midst virtually unknown, save to a few who have identified him as a once-upon-a-time-member of Douglas Fairbanks' Company. And right here it is timely to say that "Dick" is a second edition of Doug. He leaps over high tables, fences and what not in a manner that bids fair to win him popularity, for he is at all times entertaining, daring and smiling. Those who have enjoyed Doug will marvel at Dick Talmadge, for there are a few tricks this newcomer pulls that even that smiling star would probably evade.

Richard Talmadge has bounded into stardom in much the same way that he bounces his way about in this picture—and straight to the hearts of those who look on. He is "pep" personified and has a personality that grips the spectator from the start. There is adventure aplenty and romance sufficient to maintain the attention of those who delight in following the courtesy of a grossly misunderstood young man. Mr. Talmadge in the dual role presents as fine a piece of eccentric acting as the writer has viewed on the screen in a long time. The story is fascinatingly exciting throughout and at times Dick's stunts are so daring that one is actually thrown out of his seat.

The cutting is not as good as it might have been, but this shortcoming is more than made up for by the entertaining quality of the picture. The supporting company does exceptionally well and the direction is acceptable.

The Cast

Dick Talmadge }
The Unknown. } ..... By Himself
Sylvia Sweet ..... Andre Tournier
Parker Talmadge ..... Mark Fenton
J. Macolm Sweet ..... J. W. Early

Directed by Grover Jones.
Length, 5 Reels.

The Story

Living in these days of hard times was Dick Talmadge, son of Parker Talmadge, controlling power of the flour market with an inherent desire to sleep and a marked aversion to all kinds of excitement. Dick leads a dual existence. As Dick Talmadge he is a chip of the old block, but as the unknown he is champion of the people and leads a determined fight against high prices. J. Malcolm Sweet, sugar baron, and Dad Talmadge agree that Dick and Sylvia Sweet shall marry. But Sylvia, knowing only one side of Dick's nature reproaches him and urges him to do something worth while. Dick's activities as the Unknown gains newspaper recognition. Sylvia becomes acquainted with this masked marvel, not knowing he is Dick. A raid on the profiteers' stored goods caused a panic among the high financiers. Detectives are engaged to run down the Unknown, but he eludes them at every turn. A grand reception is held and the Unknown invited, a plot having been conceived to "accidently" shoot him. A fight starts and Dick is unmasked. The mystery solved all ends happily and Sylvia changes her opinion of the young man.

Program and Exploitation Catchlines:

He Was the Son of a Profiteer, Yet He Sided With the People.

What Would You Do If You Discovered That the Man Whom You Had Hated Was Really the Man of Your Dreams?

Dick Talmadge—the Most Sensational Star—Modernizes Dr. Jekyl and Mr. Hyde.

Exploitation Angles: Play strong on Talmadge to put him over, taking the angle of the review, then make your appeal to the sporting blood that is inherent in most persons with your allusions to the ring champion.

"Ashamed of Parents"

Warner Brothers Have Father Love Play That Grips Heartstrings

Reviewed by Roger Ferri

Too many times producers waste thousands of dollars in production and spend too little on a story. But the Warner Brothers have learned their lesson and now come forward with another true-to-life melodrama that grips you because it is real, genuine and original insofar as screen entertainment is concerned. During the past 18 months mother-love pictures have been as common as stars in the sky. Scenarioists, like song writers, seemed to have forgotten that dad is still pretty much alive. And it is dad, his love for his home and his own that inspired this picture. If you want to see a production elaborate and pretentious, this one is not what you will enjoy. But if you care for that originality that is so uncommon in our screen stories, if you want to see dad as you know him, if you want to see life itself—then you can't afford to overlook "Ashamed of Parents."

Call it what you will, but the fact remains that there is more genuine human interest wrapped up in this picture than there is in many $300,000 features. It is a simple drama. No effort was made at extensive presentation. This picture doesn't require it.

"Ashamed of Parents" is human—that's why every foot of it is enjoyable. It is typical of those human pictures the Warners have been giving us. It is well done, although the cutting is mediocre. Charles Eldridge as the neglected father brought tears to our eyes, for his character is one of flesh and blood. There are times when you feel like shaking Arthur Wadsworth's hands—and there are times when you feel like knocking him down for being so contemptibly deceitful and negligent. Jack Lionel Bohn's characterization of the son is realistically thrilling. Edith Stockton as Miss Hancock is charming. Messrs. McEvan and Gross as the "buddies" are great. The direction is passable.

The Cast

Silas Wadsworth ..... Charles Eldridge
Arthur Wadsworth ..... Jack Lionel Bohn
Mirian Hancock ..... Edith Stockton
Albert Grimes ..... Walter McEvan
Peter Trotwood ..... W. J. Gross

Adapted from the story, "What Children Will Do" by Charles K. Harris
Length, 5 reels

The Story

With the aide of two faithful friends, Silas Wadsworth, a shoemaker sends his son, Arthur, to college, where the young man gains fame as a football star. He falls in love with Marian Hancock, a young society girl. He is questioned repeatedly about his parents, but always evades the interrogations. He becomes engaged to Marian. One of the announcements is sent to his father, but in an effort to forestall a scene, he wires his father not to come to the reception. But Silas and his two "buddies" decide to visit him and for the first time they learn that Arthur is ashamed of them. Marian decides to learn about Arthur's parent so she goes to his home town and makes the acquaintance of old Wadsworth whom she learns to love. The old man is broken hearted, a doctor is called and Arthur wired to return home. The young man comes and finds his sweetheart there, but a happy reconciliation ensues and all is forgiven.

Program and Exploitation Catchlines:

A Powerful Story of How Love Broke Through The Barrier of Youth Ashamed of His Parents. Filled With the Atmosphere of Quality Folks.

Exploitation Angles: Play to the title and play it right across the boards. You have a story to back it up and you have exploitation stunts ready to hand in those already devised for the "mother" pictures. Use some of these, particularly the parents' week idea.

"Jackie"

Shirley Mason Is Attractively Cast as Dancer—Made by Fox.

Reviewed by Mary Kelly

That subject which has proven to be a great attraction on the screen recently, the rise of the poor girl to stage fame, has been handled with romance and human interest in "Jackie." Shirley Mason has an excellent vehicle in this, as her role and in fact the entire picture exploits her individuality and physical grace to a marked degree. Introduced as a dancer of the streets, she is graduated from early unpleasant associations only to be signed up by a bullying stage manager who continues to harass her even after she runs away. The emotional side of her life has been well balanced, however, as there is enough opportunity for light acting and comedy to win admiration for her when she is not playing for sympathy.

The incident of the cabbages which has been rather elongated, seems a bit overdrawn in its effort to emphasize the simplicity of "Jackie" who expresses her gratitude to her wealthy benefactor by strewing his home with these fresh young vegetables. It illustrates a modern tendency toward making screen heroines ridiculous in striving to feature their "innocence" and "ingenuousness." Shirley Mason is interesting enough and enough different to register without this insertion, and she does in "Jackie."

The Cast

Jackie ..... Shirley Mason
Mervyn Carter ..... William Scott
Bill Bowman ..... Harry Carter
Benny ..... George Stone
Winter ..... John Cook
Millie ..... Elsie Bambrick

Story by Countess Barcynska
Scenario by Dorothy Yost
Directed by Jack Ford
Length, 4,943 feet

The Story

Jackie is a little Russian waif whose ability as a dancer is recognized by Bill Bowman, a bullying stage manager. She is signed up by him and proves a success at once. His cruelty, however, drives her away and with Benny, the cripple boy who belongs to Bowman's troupe she escapes one night. They play music in the streets, and one day she is met by Mervyn Carter, the first man who had showed her any kindness. He promises to send her to dancing school and after instruction she dances publicly and becomes famous. Bowman surprises her one day and claims her as his own star, because of the early contract. She buys him off, and is saved from his further abuse and Bennie is also saved by the timely appearance of Carter, who marries Jackie.

Program and Exploitation Catchlines:

He Saw Her First, A Dancer on the Street—Months Passed, and His Search for Her Was a Failure.

Advertising Angles: Play up Miss Mason and be careful to make it plain that "Jackie" does not refer to Jackie Coogan, or the disappointment of your patrons will outweigh the little money you might make. Play up the theme for your appeal.

"Watching the Wayangs"

With the foreword that "Wayangs" means "movies" in Java, this Burton Holmes subject promises something of a novelty from the outset, by indicating that a certain variety of our modern art has flourished for years in foreign parts. The "Wayangs" prove a disappointment, however—a rather prosaic manipulation of leather marionettes from behind a screen. It might be pleasing to children. The remainder of the reel is devoted to showing the aristocratic sport of the community—archery, and the commercial activities of the city of Sarabaya. The whole is somewhat more colorless than the standard Burton Holmes travelogue.—M. K.

Newest Reviews and Comments

"The Fire Eater"

Spectacular Fire Scenes the High Spot in Universal Special, Starring Hoot Gibson

Reviewed by Mary Kelly

The measure of heroics in "The Fire Eater" is proportionately great. Designed, as typical melodrama of the fireman-save-my-child variety, it contains many thrills, and will, in localities where the picture of physical action holds sway, go over big. Most spectacular of its many exciting scenes are the forest fires which have been produced with vivid, sweeping realism. The picture can be appreciated most from this standpoint, the value of the scenic and photographic effects overshadowing the importance of having a logical story. Where there is close inspection of the story, and in many cases there will not be, the implausibility and uncouthness of certain situations will not go unnoticed. The incident that starts the fire—when the old man who has spent his life in the timber district carelessly touches a match to his own lumber piles just so that the ranger will not discover them, thereby endangering the entire valley—might be questioned. Hoot Gibson proves a good-natured fighter, and in his many feats of daring chivalry, will please his admirers. Louise Lorraine is attractive in a heroine role that is typical of the Western thriller.

The Cast

Bob Corey.....Hoot Gibson
Martha McCarthy.....Louise Larraine
Jim O'Neil.....Walter Perry
Jacob Lemar.....Tom Lingham
Wolf Roselli.....Fred Lancaster
Marie Roselli.....Carmen Phillips
Dad McCarthy.....George Berrell
Marty Frame.....W. Bradley Ward
Mort Frame.....George A. Williams

Story by Ralph Cummins.
Scenario by Harvey Gates.
Directed by Reeves Eason.
Length, 4,341 Feet.

The Story

"Smilin' Bob" Corey and his partner, Jim O'Neil, rangers, hope to make a "peaceful penetration" into Paradise Valley, in which Lamar, a notorious lumber thief, and the uneducated settlers, are fast robbing the mountains and valleys of their pristine glory. But they find themselves objects of hatred, and Corey is despised by the girl he falls in love with. A "bad" man of low calibre is sent after Corey but the latter beats him in a fight and forces him to tell some of the secrets of Lamar's crookedness. From then on it is a hot fight to convince the people that rangers are not "snakes" and that promiscuous timber cutting is ruining the valley.

Program and Exploitation Catchlines:

A Vivid Picturization of the Dangers Which a Ranger Faces—Hated Because of His Authority, Making Friends Only to Lose Them, Getting His Fists Involved Wherever He Turns, But Coming Out On Top—It's a Great Life.

Exploitation Angles: Play Hoot Gibson and the forest fire in about equal parts. You can possibly get the State Forest Commission to get back of you on this if you are near the woods.

"Unknown Switzerland"

Robert E. Bruce has produced another charming scenic in this subject, for Educational release. The title is a "kid," as are the subtitles throughout, for the views are typical of the country and do not pretend to show unexplored regions. Four of a waterfall are as stirkingly beautiful as any we have ever seen, and others of cows grazing might be paintings by masters. It seems that in the subtitles Mr. Bruce is following out the idea of "The Cruise of the Kawa," which is a recital of impossible adventures that pokes fun at certain South Seas stories.—S. S.

"The Little Minister"

Vitagraph Offers Charming Production of Barrie's Famous Story, Starring Alice Calhoun

Reviewed by Mary Kelly

Preserving much of the delightful Barrie sentiment, Vitagraph's version of "The Little Minister" will give pleasure to many who have enjoyed the story. The thousands of others, too, who have not read the book may find real entertainment in the film, as the pictured story has the appeal of the classic, the characteristics that will not only keep the old friends but make many new ones. For two very good reasons, it should succeed—it is clean and it is different.

The love story of Babbie and Gavin Dishart, interpreted with fine imagination by Alice Calhoun and James Morrison, is admirable for its purity and sincerity. The elusive, mischievous, and altogether lovable Babbie is a charming creature, as played by Miss Calhoun. Possibly a stronger contrast between her standards and the environment of Gavin, the man of grace and piety who first sermonizes against her and then falls in love with her, could have been effected in the beginning. James Morrison, however, drives home this important characterization, with fervor. The old Scotch villagers are rare types. Here and there, a Barrie touch might have been added to accentuate their personal eccentricities, contributing to the comedy value of the whole.

A splendid effect at the close is the rain scene. The torrential deluge that follows immediately upon the Gypsy wedding ceremony and nearly succeeds in separating the lovers for all time, is a great melodramatic splash.

The Cast

Lady Babbie.....Alice Calhoun
Gavin Dishart.....James Morrison
Lord Rintoul.....Henry Hebert
Margaret Dishart.....Alberta Lee
Rob Dow.....William McCall
Nanny Webster.....Dorothea Wolbert
Jean.....Maud Emery
Dr. McQueen.....George Stanley
Micah Dow.....Richard Daniels
Capt. Halliwell.....Charles Wheelock

Adopted from Novel and Play by James M. Barrie
Scenario by C. Graham Baker
Directed by David Smith
Length, six reels

The Story

Gavin Dishart, "the little minister" of Thrums, finds that one in the village is beyond his influence. This is Babbie, the gypsy maid, who causes a riot by warning the weavers that an attack is about to be made upon them. Quite against his will the little minister falls in love with her instead of continuing his attempts to reform her. She is warned, however against encouraging him because it will mean a loss of his position. Therefore she promises to marry her guardian whom she does not love. Gavin hears of it in the inn on her wedding night and following up a rumor that she has been killed, he starts out to find her. He learns that she is not really a gypsy, and marries her in a rain storm just before her guardian finds her.

Program and Exploitation Catchlines:

The Love Story of the Good Churchman of Thrums Who Tried to Reform An Incorrigible Gypsy Maid And Instead Fell In Love With Her—a Charming Version of Barrie's Best Loved Book.

Exploitation Angles: Play strong the book and hook every bookstore and library in town. Pull hard for the star, too, for she merits praise, but everyone knows the book and play; the latter giving Maud Adams one of her greatest opportunities.

"Fireman Save My Child"

This single reel Harold Lloyd re-issue, distributed by Pathe, is typical of the pictures in which Lloyd made his reputation. There is a lot of good comedy for which this comedian is noted and it will please almost any audience. He appears as a swell who becomes a fireman, has fun at the fireman's ball and finally at a real fire rescues the girl. Snub Pollard and Bebe Daniels are also in the cast.—C. S. S.

"The Road to Arcady"

Society Drama Featuring Virginia Lee. State-Righted by J. W. Film Corporation

Reviewed by C. S. Sewell.

Marked by elaborate sets indicative of the atmosphere of wealth in which the story is laid, "The Road to Arcady," released on the State-Right market by the J. W. Film Corporation, is built on the oft-used theme of the rivalry between an old but wealthy man and an ambitious young man, for a girl's hand. It is an absolutely clean society-drama with no suggestion of sex complications and has been given a different twist by showing that the wealthy man was at one time in love with the young man's mother. This, however, is revealed early in the story, which lessens the suspense regarding the final outcome.

For the most part the theme is satisfactorily handled, though there is a tendency to excess footage, and the story weakens at the denouement, which does not carry conviction. The story is interpreted by a capable cast headed by Virginia Lee, who is an attractive blonde. Opposite her is Harry Benham as the young lover, while Roger Lytton is the third member of the triangle. Julia Swayne Gordon as the selfish step-mother is made to go to almost unreasonable length in her scheming.

The Cast

Antoinette Gerard.....Virginia Lee
John T. Hamilton.....Harry Benham
Benson Churchill.....Roger Lytton
Oliver Gerard.....Stephen Gratton
Helen Gerard.....Julia Swayne Gordon
Sue Dennison.....Mildred Wayne
Bob Gerard.....Hugh Huntley

Directed by Burton King.
Length, 5 Reels.

The Story

Antoniette Gerard's socially ambitious step-mother seeks to marry her to Benson Churchill, a multi-millionaire, and to bring this about she even tells Antoinette that her father has stolen funds from Churchill and her marriage will save him. Though Antoinette is in love with John T. Hamilton, she agrees to marry Churchill. It becomes necessary for her to visit Hamilton's office with Churchill to look over the plans for their new home. Churchill then learns that the young people really love each other, and later Antoinette revolts and tells Churchill just why she is to marry him. He releases her and then tells her that he feels John has a moral claim on him as many years before he was deeply in love with John's mother. Everything ends happily and as a wedding present, Churchill gives to Antoinette's father the financial obligations he has bought up as a lever to force the marriage.

Program and Exploitation Catchlines:

Charming Story of the Fight of True Love Against the Great Odds of Unlimited Wealth.

A Clean and Wholesome Story Featuring Virginia Lee, One of the Screen's Most Beautiful Woman.

"Snooky's Fresh Heir"

This latest contribution of the Chester studios is a terrible blow at matrimony, for a major portion of the story deals with the early morning performances of Snooky's young son, who like most small boys persists in getting up about the time the old folks are rolling over for the second sleep. It is a domestic tragedy in spite of its strong comedy situations, but it was received with roars of laughter, even by unfortunate married men.—E. W. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-821.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance.

Mermaid Comedies

For Land's Sake.
The Adviser. R-456. Nov. 26.
Free and Easy.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Old and New England. R-456. Nov. 26.
As Old as the Hills (R-853. Dec. 17).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens.
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,628 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Prod.). 7,482 Ft. R-714. Dec. 10. (C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Prod.). 4,622 Ft.
The Sheik (Melford Prod.). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft. (R-855. Dec. 17).
Don't Tell Everything (Reid-Swanson-Dexter). 4, 939 feet. R-981. Dec. 24.
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Prod.). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Prod.) R-982. Dec. 24.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands.
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Put and Take. R-808.
Start Something. R-588. Dec. 3.
Stars and Stripes. R-219.
Beach Nuts.
At Your Service.
Matinee Idols.

Serial

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-830.
Snooky's Labor Lost. (2 reels).

FIRST NATIONAL

Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-295.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.)
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). (R-855. Dec. 17).
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth)—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710; Dec. 10.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705; Dec. 10.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3. C-705; Dec. 10.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26.
Whatever She Wants (Eileen Percy). R-981. Dec. 24.

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. R-980. Dec 24.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-705. Dec. 10.
For Those We Love (5,752 Ft.). (R-853. Dec. 17. C-976. Dec. 24.
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3. (C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434. C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R; P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. R-980. Dec. 24.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary A stor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Ft.). C-715. Dec. 10. (C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. (C-849. Dec. 17).
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10.
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell) (R-854. Dec. 17). C-976. Dec. 24.

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. (C-849. Dec. 17).
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS.

Peacock Alley (Mae Murray), (R-714. Dec. 3); (C-849. Dec. 17).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of November 27.

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-599. Dec. 3.

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—1 Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable. R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Re-issue—One Reel). R-856. Dec. 17).
The Wolf and the Kid (2/3 Reel Cartoon Fable). (R-855. Dec. 17).
Shake 'Em Up (Pollard—One-Reel Comedy). (R-856. Dec. 17).
Stick Around (Truex—Two-Reel Comedy). (R-856. Dec. 17).
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch, "The Secret in the Flame."
Fireman Save My Child (Lloyd—1 reel—Reissue).
The Wayward Dog (2-3 reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (1 reel—Pollard Comedy). R-980. Dec. 24.

Note—Refer to page 1130 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try and Try Again. (1 Reel Comedy).
The Cat and the Mice. 2-3 Reel Cartoon Comedy).
Beauty Contest (Two Reel All Negro Comedy).
Before Breakfast (One Reel Lloyd Reissue).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457 Nov. 26. C-581, Dec. 3.

R-C-PICTURES

Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
The Swamp (Sessue Hayakawa). Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels. R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (6 Reels).
Silent Years (6 Reels). R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981. Dec. 24.
Eden and Return (Doris May—Six Reels).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalrous Charley.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. R-457. Nov. 26. (C-849. Dec. 17).

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star). (C-856. Dec. 17).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Outside the Law Six Reels—Priscilla Dean). R, Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey. R-590. Dec 3 C-705. Dec. 10. (7 Reels).

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS.

Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-712. Dec. 10. (C-849. Dec. 17).
Shattered Dreams (Miss Du Pont) (R-853. Dec. 17).
Playing with Fire. R-982. Dec. 24.

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each)

The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News. (Percy Pemroke).

CENTURY COMEDIES.
(Two Reels Each)

A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog) (R-854. Dec. 17).
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell. (Harry Sweet).

STAR COMEDIES.
(One Reel Each).

Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26. (6,141 feet.
Our Mutual Friend (English Prod.—6 reels). R-712. Dec. 10. C-976. Dec. 24. 7,698 feet).
White Hands. (Hobart Bosworth). (5,654 feet).
Bear, Boy and Dog. (2,053 feet).
Puppy Days. (959 feet).
Robinson Crusoe Hours. (966 feet).

Note—Refer to page 1130 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26.
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels. bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mabel Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES
Sun-Lite Comedies
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

WILLIAM STEINER
Tangled Trals (Neal Hart). R-980. Dec. 24.

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)

(Third Series)
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 1130 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Loew Projectionists Banquet

The Conductor of this department recently received an invitation to be the guest of the Loew's Lexington Theatre projectionists at midnight, Saturday, December 17, at a dinner they proposed giving in honor of their Chief Projectionist, Michael J. Campbell.

Incidentally I might by way of explanation remark, that "Mike" Campbell is in charge of projection matters in all of the forty or more Marcus Loew Theatres in and about Greater New York.

Midnight dinners and meetings have of late years become notoriously unpopular with the Writer, for as luck comes I have a feather under my dome, and a straw or sump'n and a lot of springs under my manly form. I'm not quite as young and lovelish as I once was.

Well, anyhow I just had to accept this particular invitation, because I wanted to be with the "boys," and because I wanted to personally see just what manner of appreciation the men make who unreservedly and nightly present to The Creator only knows how many tens of thousands of New Yorkers, and near New Yorkers, the efforts of Mary, Douglas, Anita, Clara, Nazimova et al. And just to set you in on this bet, I present herewith the photograph they had taken for you that night. Pretty nasty, eh? No! I did NOT make a mistake and publish the wrong photo.

It is NOT the photo of the Motion Picture Producers' banquet or of the Exhibitors Alliance annual dinner. It is just what I said, viz: the projectionists of the Marcus Loew Theatres of Greater New York and vicinity.

Hours at Midnight

The affair began at the midnight hour, but the weather was such that no self respecting grave yard would even attempt to yawn and if it did, no decent ghost would climb out of a perfectly good grave and get its scare clothes all mussed up and wet.

But notwithstanding the clammy December dreariness you have but to count noses to discover that nearly seventy-five men braved the elements at do honor to Brother "Mike" Campbell, and to meet their fellow projectionists of the Marcus Loew Theatres, some of whom they had not seen since the dinner last year—for the Loew projectionists give an affair of this kind every year. Might add that I "braved" it for ten miles, coming and going, on Nancy Hanks, the go-devil. Al Polin, commonly known as the war horse of the Bronx, who is president, International Projector Association and who waits stars, starlets and others things out through the lens ports at Loew's One Hundred and Sixteenth Street Theatre, was appointed toastmaster.

He took charge of affairs when the waiters got through the latter holding the "spot" as long as there were any notches in any belts by means of which the same could be lengthened.

During the evening Toastmaster Polin, acting on behalf of all Loew projectionists of Greater New York City and vicinity, presented to Michael J. Campbell, chief projectionist and guest of honor of the evening, a really beautiful three-piece silver set, consisting of an electric coffee urn, a sugar bowl and a creamer. The present came, Polin said "from, and with the respect and love of all those men who had the honor of serving under Chief Projectionist Campbell."

Campbell Tendered Thanks

In responding, Brother Campbell thanked the men cordially. "The set will," said he, "be one of my most prized possessions, though the sugar bowl is a bit superfluous, because it is only necessary that friend wife look in my coffee to sweeten it."

The toastmaster also presented Brother Campbell with tokens from various manufacturers of, and dealers in projection room supplies.

Friend Campbell spoke at some length, touching upon several matters having to do with the men and their work. Many of these were, I believe, more or less of a confidential nature, hence it would not be proper to publish them. One point, however, I feel free to comment on. Mr. Campbell emphasized the fact that the officials of Loew Theatres demanded that their projectionists work regularly, with no "laying off" except in case of sickness or other actual necessity. The reason for this demand is a very valid one. I have myself called your attention to it on several occasions, in this department:

"When a projectionist lays off," said Campbell, "and a stranger man takes charge, there is always the liability of a ball-up, and perhaps a very bad one, too. In fact some very bad ones have occurred on several occasions. This is not to be wondered at, since no matter how proficient a man may be as projectionist unless he be familiar with the equipment and the routine of a theatre, he may get into a "jam," and a jam which causes trouble perceived by the audience is not only expensive, but very bad from any and every point of view."

Agrees With Campbell

That is essentially what Brother Campbell said, and I AGREE ABSOLUTELY WITH EVERY WORD OF IT. It is, however, not fair to demand that a man work all the time, and I venture the assertion that no really

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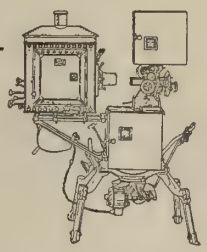

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PRESIDENT

worth-while man will consent to such a hard and fast demand on his time. I am, therefore, going to take the liberty of making a suggestion, which, while it probably would have to be changed considerably to make it workable, it nevertheless IS workable and, properly applied, will cover the situation at least very fairly well, always provided the union does not try to butt in on what is absolutely none of its business. Here is my suggestion:

When a man goes to work for a railway as fireman or engineer, or as brakeman or conductor, he is placed on the "extra list," which consists of as many men as may seem necessary to provide for taking the place of men who for various reasons desire to "lay off." The names of all extra men are placed on the "board," one above another. When a man is needed to fill a vacancy caused by lay off, the man at the top of the list is sent out, and his name is rubbed off the list. When the man whose place he takes returns, his name is put back, but at the bottom of the list. The list is publicly posted, so that all may see, which eliminates probability of playing favorites. When a man holding a regular job quits, the man longest on the extra list takes the permanent job.

Would It Not Work?

Now in such a chain of theatres as the Loew Theatres of Greater New York, or the Stanley Company of America, Philadelphia, will you be good enough to tell me why the same plan would not work if applied to projectionists? Of course there would be some hardship, and at times not much work for the extras, but the ultimate reward would be the permanent job.

If this is fair for such men as locomotive firemen and engineers, and if it is approved by the Brotherhoods, will you explain why it would not be fair to projectionists, or why it should be objected to by the projectionists' local union?

One of the better class Marcus Loew Theatres represents an investment of hundreds of thousands of dollars. What moral right has any man, or any body of men to demand the risking of screen results in such houses, if it can be avoided by any method which is not distinctly unfair to any man or set of men?

It would not be impossible to have a list of extra men for the most part pretty well acquainted with the theatres in which they would be called upon to work—not when first employed, of course, but within a reasonable time thereafter.

Think it over, Friend Campbell. The plan can, in my opinion, be adapted to projection by making certain modifications, and by always keeping the "extra list" as small as possible, to the end that the extra men have at least sufficient to live on until the final permanent job appears.

I also believe that projectionists in theatre chains should, insofar as practicable, be started on the smaller, less desirable jobs, and advanced to the larger, more desirable positions strictly on merit; advancement carrying with it the necessity for first passing an examination as to competency.

But I guess I'd better back up a line or two. We are way off on a side track. Let's go back to the dinner.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

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This was one great big success. It was followed by speaking, the department conductor winding up that phase of matters at 4 a. m., with remarks emphasized by bringing his well-known fist down on the table with such vigor that Brother Campbell nearly had heart failure when his coffee urn did a hootche kooche shimmy and started for the ceiling. But "Mike" grabbed it (with darruck looks directed at the speaker) and all was well.

Oh yes, by the way, the Criterion Four, a vaudeville quartette, was present. Did they do their stunts and make good? I'll aver, say and declare they DID. And there were also other entertainers.

A Decided Success

The affair was a decided success. I would suggest to projectionists of other theatre chains that the annual dinner stunt is a good one. Why don't you Stanley men, of Philadelphia, do likewise? In fact there are theatre chains in many places, the projectionists of which might well emulate the New York Loew men.

Among those present were: "Mike" Campbell, chief projectionist, Loew Theatres; Al Polin, toastmaster; H. Griffin, technical engineer, Nicholas Power Company; P. R. Bassett, Sunlight-Arc Corporation; F. Krulish, Precision Machine Company; P. A. McGuire, Nicholas Power Company; J. Robin, manufacturer of projection accessories; Gus Durkin, Duwico Company; A. Altman and E. Altman, Capitol Theatre Equipment Company; Wm. (Pop) Malone, projectionist, Colonial Theatre, Peekskill; L. Feldman, L. Zinberg, T. G. Sherman, G. Williams, T. Burnhaus, William Guth and about seventy others.

The Loew men are hereby served with notice that I shall expect to be "in" on next year's dinner.

Letter No. 1

From C. W. Aldenderfer, Columbus, Ohio, comes a surprise—a surprise because I had almost forgotten Columbus existed. Haven't had a letter from there for ages almost. He says:

Well, here is letter No. 1, in which I am seeking information. Have been a constant and consistent reader of the department for many years, but up to this time have not contributed. And now some questions:

Has the Society of Motion Picture Engineers adopted safety standard film for all

DINNER OF THE MARCUS LOEW PROJECTIONISTS

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educational purposes? I am going into the educational film game, and am just a little leary about this phase of the matter.

Have had several years of teaching in the schools, besides my experience shooting shadows at the silver sheet. Many schools in this part of the country have safety standard gauge projectors. About an equal number have standard gauge projectors. All churches use standard projectors and film.

To whom can I write and get copies of the papers read before the S. M. P. E., and what is their cost?

As to Tinted Shutter

As to the tinted projector shutter, discussed recently in the department, it is my view that producers will not change their methods to tinting to conform to that necessary to be used with such shutters. This is due to the many two-tone processes now used, and to the further fact that the photo-mechanical process of natural color projection is nearing perfection.

The projector of the future may be one which will rapidly project a series of say four or five different color impressions through a spectrum colored shutter. Notice I say "may be."

How will they be projected any faster than at present means allow, do you ask? Well, only by perfection of the non-intermittent projector, and C. Francis Jenkins may soon accomplish that.

An Argument

Cannot agree with you that increasing the amperage over 100 at a D. C. arc will not result in very much of an increase in illumination. At the Methodist Centenary here, three years ago, Leo Dwyer, Brother Charles Reed and myself used upwards of 210 amperes to illuminate a screen area of nearly 7,500 square feet, and any increase over 170 amperes produced a noticeable increase in screen illumination. Positive carbon was a National cored 1⅞ inch diameter, but I do not know what the resultant crater diameter was.

Brother Reed has several of the carbon stubs. Perhaps he can be induced to part with a few. Of course I am not claiming that the efficiency of the arc was anywhere near that of a 90 or 100 ampere arc.

Shutter was a one-blade, punched full of nail holes and cut down to the minimum permissible width.

I know this letter will be the subject of some criticism, but we all need that.

Agree to Disagree

Don't know about the criticism, but on some things we had better agree to disagree. First: The S. M. P. E. adopted a safety standard, but this does not mean that either makers or users of projectors must abide by it, though it may eventually mean that they will be forced to through pressure brought to bear by the Board of Fire Underwriters.

The big drawback is that the library of safety standard films available is, up to this time, sadly inadequate.

Your question is not so asked that I am able to know just what it is you want. If you enter the educational field it is very plain (read your own letter for proof) that you will have to supply both safety standard and standard films.

You can get the S. M. P. E. publication, which consists, for the most part, of papers read before that body, by adressing the President of the Society, L. C. Porter, Fifth and Sussex streets, Harrison, New Jersey. I do not remember the various prices now, and don't seem able to lay my hand on the list, though it should be here somewhere.

As to C. Francis Jenkins soon perfecting the non-intermittent projector, um, well, I'll believe it when I see it, though he has my best wishes. But Jenkins is not the only one who promises success in that line soon—promises, mind you.

As to Amperage

As to the amperage matter, why brother, I believe firmly that 1 plus 1 makes 2. As I have said, a very slight difference in illumination is possible through the thickening of the crater floor, but that is all. Those things have been tested and measured. Come again. Glad to see you.

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My Roof of Hair

From the grand old state where Boston baked beans are made, from the city of crooked streets, comes the following:

Like the chap in deep water, with both hands up, I am calling for hellup. When we get stuck we always make haste to seek the knowledge some sneer at. We set out on a gallop, pronto, looking for assistance, and I dont know of any better place to get it than right under the roof of hair on Richardson's head.

Some time ago we installed a 70 ampere G. E. Generator. It is called a "Compensarc", by the G. E. people, which I believe is entirely wrong, though that doesn't mean it is wrong because I say so.

We have an ammeter in the projection room, which registers about 63 amperes when I am projecting. At least that is where I keep it. My trouble, and the reason for this letter, is the spot light. I have one of the ordinary spots, with a six inch condenser mounted in it. It is about 75 feet, lens to stage.

I put an old Powers 5 lamp in the spot so I could tip the carbons at an angle if I wished. When I light the spot I reduce the amperage as much as I can. I think it is about 45 amperes—anyhow it is below 50, which is as low as the ammeter registers.

The trouble is that I have a double spot on the stage, which looks ridiculous. It consists of a large, very bright spot and another about two feet above the main spot, the latter not nearly so bright as the large one.

To eliminate the upper spot, I must bring my carbon tips very close together, and you very well know that with D. C. one cannot carry an arc that way. It sputters, and there is a series of spots chasing all over the danged ole stage.

Always the Same Result

I know the first thing you'll say is: "cut down the current—too much juice." But when the generator was installed the electrician tried out the arcs and tried the spot with amperage very low—same result, no matter what the current value. Examining the projectors we found the same thing occurred, though of course it did not show on the screen.

Now, Brother Richardson, I have set my carbons at all angles, and have had the lamp at all angles; also have used different combinations, but nothing I can do changes matters a tall, except that I can almost eliminate it by raising the lamp as far as possible, bringing the crater nearly to the top of the condenser, and then bring my uper carbon quite a distance back of the lower, causing a long skirt to form. But you know the sort of light I can get that way.

I like a round spot, and one spot instead of two. Come along with your row boat and help me out:

Guess you've got me this time. Its a long time since I've handled a spot. The small spot is the light from the negative carbon tip, of course. Would suggest that more angle to the lamp would help, but you say you've already tried that. You have asked me to suppress your name and name of town, so you'll have to wait. I"ll publish this and ask those who can tell the good brother what to do to send me their answers. I'll forward them, publishing one of the best for the good of all concerned.

A Bit Inconsistent

One runs across some queer things, and meets men who impress one as having queer mental processes. There are those in the profession who look at everything Aichardson does through green glasses. If I do it it is W-R-O-N-G, and that settles that so far as they are concerned. They are few, and are mostly those upon whom I have at one time or another "landed" more or less heavily, though there is also a sprinkling of those who are unalterably opposed to progress, or anything that in any way savors of progress. They are the followers of ruts, and neither wish to or propose to be shooed, coaxed or pried out of their own little furrow—which is SO easy to follow. I think it must have been one of the former who pulled what I shall tell you of. It was funny—or seemed so to me anyhow.

It happened down town in New York City. Four projectionists were talking with me, or I with them, when a fifth approached. We were discussing the forthcoming Fourth Edition of the Handbook. He broke in with this bon mot:

"Aw that book of yours, Richardson. Its the cheese! All you got in it is stuff fellers in the game told you! I gets good books, I do. I don't want a lotta stuff you get from others."

"Righto, Old Topper," I answered. "What books do you favor? What books have you got anyhow?"

"I got all th' books of th' Society of Picture Engineers! That's what I got."

"Picture Engineers? Never heard of them!"

"Aw can th' chatter! You belong to um yourself. They some of your stuff in th' books. That's all that's the matter wit um."

Of course the chap meant the Society of Motion Picture Engineers, but let that pass. The amusing part is that this saphead objects to my books because I have, forsooth, learned what is in them, or at least much of it, from others.

The dumbbell hasn't sufficient ordinary intelligence to know that aside from committee reports, pretty nearly every solitary thing in the books of the Society of Motion Picture Engineers is matter collected by that distinguished body from various individuals and corporations. The biggest work of the society is to collect and make available that great fund of knowledge already existent in various forms, but which is widely scattered and at present more or less fragmentary.

THAT SAME THING HAS BEEN PRECISELY THE BIG OFFICE THIS DEPARTMENT HAS FILLED FOR MANY YEARS. It also is partly the office filled by my books, though as a matter of fact. I have actually created much of the matter therein contained—or at least partly created it.

Illustrate Warped Vision

The remarks of the individual in question illustrate the warped vision of men of his type. They do not in any degree understand what I am trying to do, and they just wont take the trouble to find out. If I take them to task for a wrong, instead of realizing the justice of the criticism, and proceeding to effect a remedy, they sit back and curse the one who dared disturb the calm of their existence by pointing out that which they probably already knew was wrong, but were too darned lazy to make right.

They also object to my doing the "pointing" in a way which literally compels them to make some sort of a bluff at reform.

NOTE.—Please don't get the foolish idea

When you improve the projection of your pictures you are taking a big step toward making your theatre the best patronized one in town.

Protect Your Pictures Against Variations in Supply Voltage

Variations in voltage, so frequent on the average commercial lighting circuit, are a decided handicap to the motion picture exhibitor who prides himself on the flickerless, even illumination of his screen.

With a GE compensarc, normal fluctuations in supply voltage are so taken care of that steady projection is assured.

The GE motor generator compensarc has a horizontal shaft which gives freedom from vibration and is consequently silent in operation.

Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.

Operating Advantages of GE Compensarcs

1. Steady, strong arc.
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5. Current stays at set value.
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8. Fading made easy.
9. Not affected by changes in current conditions.
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that I am criticising the books, papers or work of the S. M. P. E.! Nothing of the sort. The books are good books for the projectionist to own, and the work of the society is, in the main, most excellent. I recommend both to you. I don't care a damn where they GET the knowledge they spread abroad so long as it is real information, of genuine value to you. And it most emphatically is all of that.

Off My Trolley

Read what follows, and I'll leave it to you if I don't deserve to be placed in the observation ward of some good asylum or sum'n. In a recent letter, Brother Kerr, from down Pennsylvania way, inclosed four lines of verse, and that verse served as a foundation for the following Conductorial brainstorm. I wouldn't admit it, only it would be a mean trick to risk some one else being accused if I published it anonymously.

Well, anyhow, blame Kerr. He started me off. I've called it:

Who the Real Gink Really Is

You may sing of the "stars" who appear on the screen,
Cow-eyed heroes who saunter and pose
And kiss the poor heroine often and long
Until you would almost suppose,
He would blush a rich shade of crimson or red,
Well knowing the audience looks,
But the genuine hero 's the man back behind,
Who in darkness and heat slowly cooks.

You may brag 'bout directors, camera men and the rest;
You may rave about Griffith and those
Who make all the stars and the starlets to shine
And all that you say, why it "goes."
But to what in the heck would their efforts amount,
If the Man Back Behind he got mean,
Failed to cause their stars to behave as they should,
As they prance on the theatre screen.

Just suppose he makes Naza mova round pretty quick,
When she's doing her sob-sister stuff,
Or he runs out of carbon at exactly the time
When Bill Hart starts to pull a big bluff.
And when Griffith has carefully planned something nice,
It may get a swift kick in the pants,
If the Man Back Behind is rewindin' a film,
'Stead of watching the screen figures dance.

Douglas Fairbanks supposes he's really quite some—
That he surely is quite a big hit;
If he only could see himself move on the screen
When the speed has been jacked up a bit!
Mary Pickford—"Our Mary"—is an artist,
Oh yes,
Until the shadows appear just because,
The Man Back Behind isn't onto his job—
There's a smudge where our Dear Mary was.

Clara Kimball imagines that when she appears,
The rest of the screen actors droop.
Oh boy, if she knew! for the Man Back Behind
At that instant had just lost a loop;
So instead of appearing with dignified grace,
Poor Clara came on with a jump,
And the motions the poor girl went through after that,
Gave her dignity one awful bump.

And so, David Griffith and all of your clan,
Do your best, BUT remember this fact:
That when you have finished your artistic work,
That work will just have to be packed
In a can, and sent out to the Man Back Behind,
In whose hands all your efforts must rest,
And to him you must pray, and upon him depend
To show your fine goods at their best.

And if he falls down—if he fails to come through,
All your work will be cut below par,
For lack of artistic projection, Mr. Man,
Is like daubing a rose bud with tar.
So don't be too uppish, you producer men,
When you speak of the Man Back Behind,
For he can raise (censored) with all that you do,
Or show the public just what you'd in mind.

J. P. Ethridge, Louisville, Georgia, writes:

I find the handbook (Third Edition) does not deal with the Mazda projection lamp, therefore will ask the favor of your opinion of the incandescent lamp for projection.

I have two Simplex projectors, with the usual carbon arc outfit in the way of lamp and lamphouse. Distance of projection is 60 feet, with an 11 foot 5 inch picture. Get good results with the arc, but current is 21 cents per K. W. H., and that is a little too high for a small town theatre.

The boss told me I could use a 900 watt, 30 ampere lamp and get good results—as good as with the arc, considering the short distance of projection. Will you be good enough to advise me?

Not Easy

First, brother, don't get the idea that Mazda projection is a boy's job. It most emphatically is not. It requires very much more accurate work and more careful work than does projection with an arc.

You can get very satisfactory results, under the conditions named, if you have a good screen. Whether the results will be "as good as with the arc" will depend on how you look at it. The light will not be so white or so brilliant, but it will be white enough and brilliant enough for all purposes, always provided you learn how to handle the thing and how to adjust it correctly.

But, mind you, the handling and adjustment is the thing. If you handle it carelessly you may have big lamp bills. If you do not understand, or are careless in making the necessary adjustments you will be disappointed in results, because with the Mazda even so little as 1-32 of an inch out of adjustment is a very serious matter, if the "out" be at the right place.

The Fourth Edition of the handbook, out before long now, will supply you with full information, profusely illustrated.

Under the conditions I certainly would get Mazda, BUT make whomever you buy from agree to give you full, minute instruction in adjustment and handling of the lamp and apparatus, and then follow the instructions carefully.

Excellent Bulletin

Charles Roach, who is in charge of the Visual Instruction section of the Iowa State College of Agriculture and Mechanic Arts, sends bulletin No. 49, just issued by the college, with request that I "look at it through the eyes of a non-theatrical user, rather than through the eyes of a professional projectionist."

The bulletin contains fourteen pages of text matter, and some as excellent illustrations as I have seen in a long while. By the latter I mean that the illustrations are intended to convey certain information, and they certainly do it to the queen's taste.

I could, of course, pick a number of holes in the text matter, but it is true that, viewed with non-theatrical eyes the text is good. However I don't think that is quite the right way to look at it. Because the man who is to use it is more or less an amateur it seems to me that is all the more reason why anything addressed to him ought to be absolutely correct.

But here is one thing I object to. It is the seat of nearly all the trouble with film sent out in bad condition. On page 2 the bulletin says:

Film usually comes from the exchange properly wound, and apparently ready for the projector, however, it is never advisable to project film without first inspecting it through the rewind.

The Exchange Banks on This

And that is exactly and precisely what the exchange banks on. It is the reason they, or many of them at least, more often than not send film out in an absolutely vile condition—a condition in which it would be positively impossible to project it. If the exchange knew film would not be inspected before projection, and that it, the exchange, would be held responsible for fires or other trouble caused by bad condition of film, there would be no films sent out in other than perfect condition.

Do not misunderstand me, though. Everything considered, the Visual Section of the Iowa college is entitled to distinct credit for the excellence of the bulletin. I would, however, before they get out a re-issue of the same, like to go over it and suggest a few changes.

Likes the Handbook

J. M. Jacobs, projectionist, Princess Theatre, South Boston, Va., arises to remark:

Dear Mr. Richardson: Am projectionist in a small-town theatre and the proud owner of a handbook. It is the greatest help I have ever had. I would rather lose my job than lose the handbook, if I could not get another book.

Still, after all it does not contain all the information I need. It could not be expected that any book would or could. Have had several arguments with my manager as to which is the best projector now on the market. We do not agree, and I would very much appreciate your judgment in the matter. I assure you what you may say will be treated as in strictest confidence. Personally I favor the Powers projector, but that is no proof it is best. Am wondering why so many Simplexes are installed.

Can't be done, Friend Jacobs, first because it would not be fair, and second, third, fourth, fifth and sixth because there are other valid reasons why I should not give my opinion—if I have one.

I can, however, reply to you in this way: Speaking of professional projectors, every one you find advertised in the MOVING PICTURE WORLD is a good projector, and mind you I am NOT saying this merely because they advertise, but because it is entirely true. There are other good projectors, yes, but none in any degree better than those this paper advertises, so why go outside the "family?"

If I were a working projectionist, I myself would prefer the one I personally liked best, and was most familiar with, BUT I would raise no serious objection if the manager placed the name of each of the projectors I have indicated opposite a number on a dice, rolled the dice and proceeded to have installed the one which first came uppermost. They all have points of superior advantage. They all have weak points—faults, if you will, BUT they are every one corking good projectors just the same, remembering always that in the matter of price they are all in open competition, and any additions in price is pretty certain to be justified by additional value. It could not well be otherwise.

Mis-Frame League

A. D. Redilph, St. Paul, Minnesota, writes:

I was talking with a projectionist from a small town near here a few days ago. He did considerable raving about an organization called "The Mis-Frame League," which he said he belonged to. It's a new one on me. Can you tell me anything about it. I thought I was pretty well posted, but he says it is a very large organization, and here I never even heard of it. What is it anyhow, if there really is such a thing?

If I remember rightly, when Ira Sherman was editor of a projection department of a trade paper, he inaugurated a "Mis-Frame League." It was not an organization, in the sense that word is, usually used, but consisted merely in a number of men who were willing to and did sign a blank provided by the paper, the same containing a promise to do the exchange's work by inspecting and thoroughly repairing all films received from the exchange in punk condition.

I believe the paper in question still sends out the blanks, and that there still are those who sign them. Personally I would think very much more of a "league" of exchange men who promised and agreed to fulfill their contract with the theatre by sending out only film which is in perfect condition to project or failing to do this would pay the projectionist for the time he spent in doing the exchange inspection and repair work. I would even prefer a league of projectionists who would refuse to accept any film for projection unless it be in projectable condition. The "organization," if it still exists, and I think it does, is a very small one.

Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

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Better Equipment

Conducted by E. T. KEYSER

Lighting Expert Describes Startling Production Illumination Innovations

LIFE, action, realism, are the vital sparks of the motion picture and artificial lighting is one of the most active factors in the attainment of these qualities.

Frederick S. Mills, electrical illuminating engineer, reviewing the progress of the art of photoplay illumination during the year 1921, points out that these qualities must be brought out, so far as possible, not only in the human players, but in the inanimate properties of the scenes.

Take for instance, the vase of roses on the table in the drawing room set. Under ordinary illumination, it is just a mere prop, colorless, devoid of any special beauty or significance. But now, according to Mr. Mills, it has been discovered that putting a spotlight upon it is to make it play a real, beautiful artistic part in the picture. It is a colorful, living, attractive part of the scene which flashes on the silversheet.

An application of the same idea to pieces of bric-a-brac, beautiful statuary, silk plaques or tapestries on the walls, etc., enhances the life qualities of the picture. This is a 1921 improvement.

Exemplary of 1921 efficiency and perfection in electrical ilumination and showing the advance in efficiency over previous years, Mr. Mills cites below some of the greatest electrical accomplishments in connection with the lighting of Paramount pictures made during that year at the West Coast studio.

Mr. Mills Talks

"One of the most notable lighting achievements accomplished during the past year," he declares, "was the night lighting of the big Siamese exterior setting which was built at Balboa, California, for some of the spectacular scenes in Cecil B. DeMille's production, 'Fool's Paradise.' This was without a doubt one of the biggest motion picture illuminating propositions ever undertaken. The lighting equipment required to properly illuminate that set, if out in a continuous line would extend for a quarter of a mile.

"A high tension transmission line carrying current several miles from a power station to the site, was set up. Arrangements were made with the power company to set up a special transformer. The shots were so long—that is, the distance from the camera to the scene, so far—in many instances, that the director was obliged to use telephone equipment with amplifiers in giving orders to his players.

"Another big project was the lighting of the setting representing the mining town of Panamint in Jack Holt's second Paramount picture, 'While Satan Sleeps.' For this a complete small town main street was constructed on the Lasky ranch. To properly light the town necessitated five big portable power plants.

"All the big Sun-Light arcs and General Electric searchlights in the studio and a large battery of Klieglights were transported to the setting and pressed into service. A carbon arc light was placed behind each window and door in the town to simulate signs of night life and activity, whereas formerly incandescent lights were used for this purpose in large settings of this kind.

Many Innovations

"Many innovations in the way of lighting facilities and new methods by which better results have been obtained, have been worked out and introduced in Paramount pictures during the past year.

"One of these is in connection with the door and window lighting just mentioned. A new scheme has just been worked out whereby these back lights may be dispensed with. The windows in large town exterior settings can be coated with an aluminum or silver paint which acts as a reflecting surface for the light beams cast from the outside by the big searchlights, giving the appearance of light in the windows without the use of interior lamps behind the windows. The part of the window supposedly covered by curtains, shutting out the light, is painted brown, which gives the effect of partly drawn curtains.

"The old system of taking big night scenes in the day time and tinting the film blue to fool the public into believing that the scenes have been taken at night has been practically abandoned during the year just passing at the Paramount studio. All night scenes, no matter how extensive the scope of operations, as in the case of the two instances referred to, are now made at night, and the proper atmosphere is thus secured. But this has meant and means many tremendous tasks for the illuminating engineering department.

Indirect Lighting from Carbon Arcs

"One of the most valuable innovations introduced at the Paramount studio and perfected this year and one which marks an advanced step in motion picture illumination, is a large overhead half-spherical dome lamp by means of which indirect lighting from carbon arcs is supplied the scene below. The carbon arcs, hidden from view below by means of a trough in which they lie, are reflected by the upper concave surface of the dome to the lower region.

"This cuts out all direct rays and gives an even, perfectly distributed light, which does not cast shadows. It is only direct rays which cast shadows. For the special effects desired, spotlights may be used. This indirect lighting or diffused illumination is the nearest approach to perfect natural light, taking as a basis for such perfect natural light a north sky at noon on a cloudy day. This is known as one hundred per cent. or perfect illumination, free from shadow. Draughtsmen and architects always work on their plans and drawings from light from a north sky because of the smooth, clear value of this light, which casts no shadows

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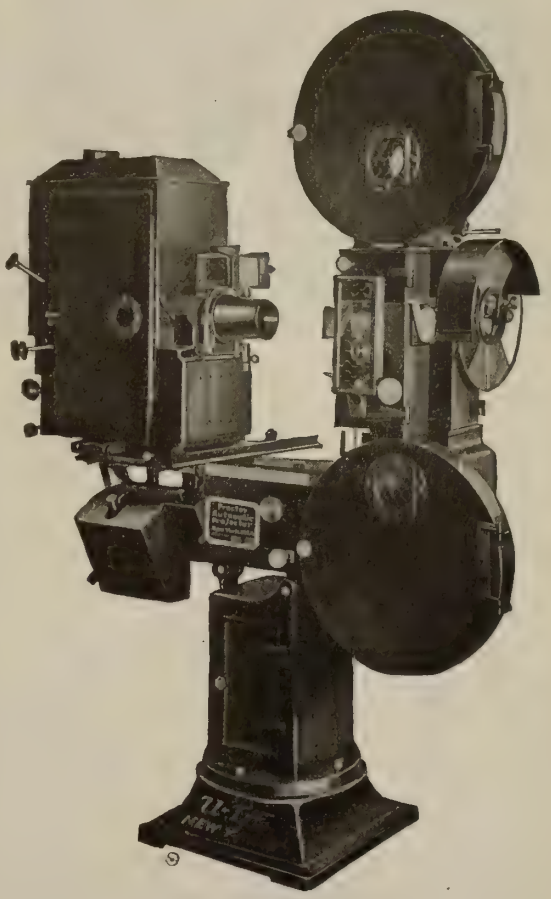
The *U-T-E* Proctor Automatic Projector is the one and only projecting machine that reduces to a minimum the element of human fallibility. It leaves to hand operation and guess work noting that may be accomplished by absolutely accurate mechanical methods.

And, even with the best—which means the *U-T-E* Proctor Automatic projector—the projectionist has his hands full. So why pile up more trouble upon him by trying to get along with something else—even though it may cost a trifle less at the first jump.

Send for Bulletin P-W which goes further into the matter



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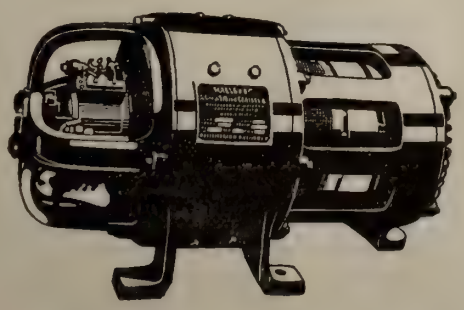

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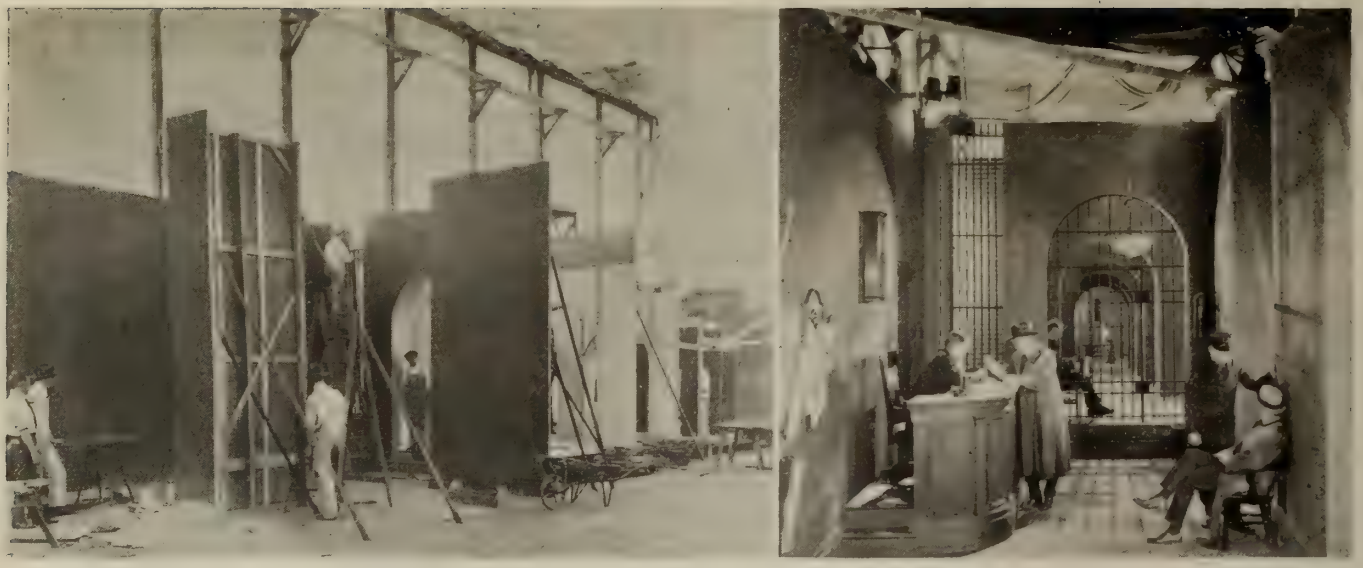

HAAS' FORCED PERSPECTIVE—CAUSE AND RESULT

At left, the set showing a thirty-foot series of diminishing arches. At right, view giving effect of a corridor one hundred and twenty-five feet in length

from their pencils, scales and other mechanical instruments. Indirect light, such as emanates from the lamp above described does away with ugly shadows caused on the face by the features of the players, such as noses, eye sockets, protruding eyebrows, neck lines, double chins, etc.

A Long Floor Light

"Another new lighting arrangement, devised at the Paramount studio during the past year, found very valuable and practicable and put into general use in the making of Paramount pictures, is a long floor light; also an indirect light device, which is similar to and serves the same purpose as the stage footlights. The light is reflected up into the faces of the players from below and also serves to prevent facial shadows from the causes mentioned above. The lamp is a long tin trough fitted with a series of carbon arcs at equal distances apart.

"The installation of new wiring and equipment at the Paramount studio during the year, 1921, marks an epoch in the history of studio illumination. One new modern portable power plant has been added, making three now in use by the studio; also a portable set of transformers on a trailer.

"Something like one hundred thousand dollars have been invested during the past year by the studio in new equipment, wiring and illumination facilities. In this are included a new switchboard, the rewiring of all four studio stages, new Klieglight and Sun Arc lamps; a three unit synchronous motor generator set; the installation of a new set of larger transformers and to handle the increased capacity of the stage wiring; the building of a ten thousand dollar switchboard of twenty-three hundred volts capacity.

Four Carloads of Wire

"Four carloads of copper wire cable were used in the new wiring system and several carloads of three inch galvanized iron conduit. The distributing system on the stages has been changed and safety switch boxes installed, assuring protection to the increased number of electricians and to everyone on the stages and complying with all state regulations covering protection from accidents. This work has extended throughout the year and the wiring of stage four is just being completed. This new equipment and wiring installation has increased the current capacity for illumination, by five hundred per cent. or five fold, in the one year.

Highest Efficiency Possible

"With the present high standard of equipment and organization in the department of illumination, the highest efficiency is possible. The department is sometimes given only eight or ten hours' notice to prepare and completely equip a large setting with artificial lighting facilities sufficient in power to light a small sized town. This necessitates the regulation of the high power motor generator sets for the high intensity arc searchlights and the setting of the transformers and switchboards for general lighting in big scenes where many people are used.

Lighting Up "Saturday Night"

"For the Coney Island setting, Cecil B. DeMille's latest picture, "Saturday Night," where three hundred people were used, only three or four hours were given the department in which to light the set, it being necessary to wait until most of the studio work was completed so that equipment could be shipped over to the location site where the scenes were taken. As an illustration of the magnitude of this project, the salaries of the men employed to operate the lights on the set for the three or four hours' work, amounted to between four and five hundred dollars.

"Many big problems have been encountered and successfully overcome along electrical lines during the year. A single instance is when Tom Forman, directing Thomas Meighan in "If You Believe It, It's So," went to Jamestown, a small town in Northern California, to film village scenes.

"A transmission line was built from the power plant and equipment was shipped up for lighting the night scenes. It was found, however, that the local moving picture theatre consumed so much current that not enough was left to supply all the lights to light the setting. The director got out of this emergency by buying out the moving picture house for four nights and keeping it dark during that time so that the current ordinarily used for the theatre projection machines could be utilized by the company for illumination purposes."

Wouldn't Real Estaters Like to Work This Stunt?

Forced perspective is one of the newest developments in motion picture architecture. Until recently it was considered almost impossible to give the effect of depth in a setting which must be constructed in a limited space on a studio stage. Many foreign films which have been shown in this country obtained the effect by the use of the cubist art. This was accomplished by painting lines which, when photographed, gave the idea of extreme distance.

A Construction Matter

The process used by Robert M. Haas, Lasky studio art director, in showing a jail corridor for Jack Holt's most recent Paramount picture, "While Satan Sleeps," was purely a matter of construction. A series of arches of various heights were set up in a space of thirty feet and when the scene was photographed it gave the effect on the screen of a corridor one hundred and twenty-five feet long.

The accompanying illustration shows the setting in construction with Mr. Haas at the extreme left supervising the work and also the finished scene, showing the actors going through the action under the direction of Joseph Henabery.

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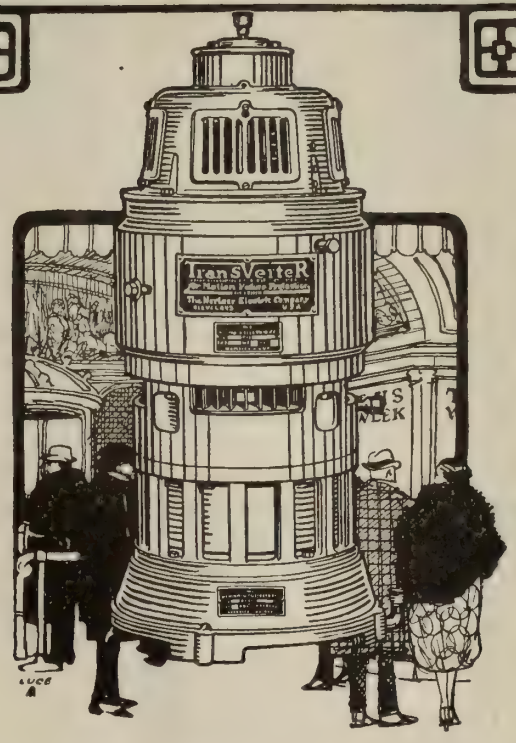

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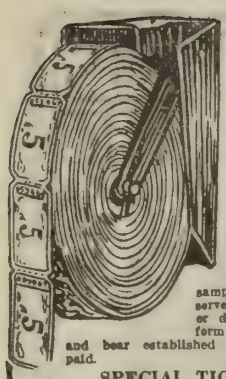

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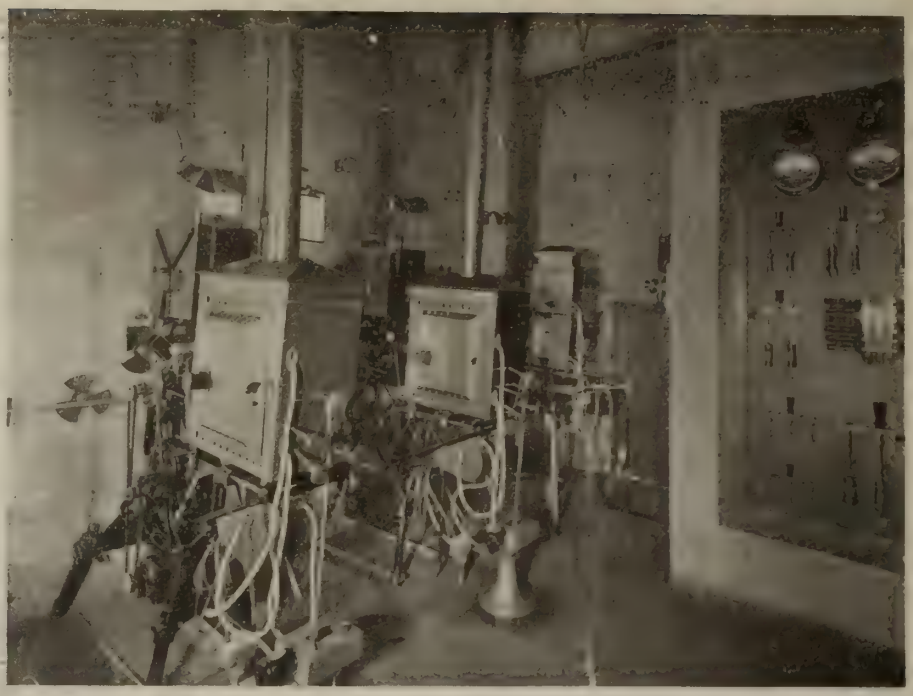

POWER'S PROJECTOR INSTALLATION
In the projection room of the California Theatre, Los Angeles

Two Important Louisville Concerns File Articles of Incorporation

THE filing of articles of incorporation for two important companies in Louisville marks a notable addition to the motion picture interests of Kentucky, and also the building of a theatre in Lexington which will be one of the handsomest picture houses in the South. It meaas also a fine addition to the ever increasing First National family.

The Lafayette Amusement Company was incorporated in Louisville with $250,000 capital stock. It is building the new Lafayette Theatre in Lexington, near the New Lafayette Hotel. Prominent Louisville and Lexington men and one Columbus, O., man are the incorporators. The company has 750 shares of first preferred stock of par value $100; 250 shares of second preferred of $100 par value and 1,500 shares of common stock of $100 par value.

Preferred Stock Holders

First preferred stock, Louis De Cognets, George K. Graves and Charles N. Manning, all of Lexington, 250 shares each; second stock, David L. Ades and L. B. Shouse, both of Lexington, 125 shares each; common stock, Lee L. Goldberg, — shares; Harry Switow, 4 shares; Sam Switow, 3 shares; Fred Levy, 163 shares; M. Switow, 163 shares; W. H. James, 163 shares.

Temporary Officers

Temporary officers are Harry Switow, president; Sam Switow, vice-president; Lee L. Goldberg, secretary and treasurer.

Work on the new theatre is well under way. If it gets under roof before cold weather sets in it will be finished by April or May.

The Elless Realty Company has also been incorporated. This is a company to hold property in Lexington purchased by Co1. Levy and M. Switow adjoining the new Lafayette Theatre. The back part of this property is also used for the new theatre site. The company has $90,000 capital stock in 250 shares of preferred and 650 shares of common stock at $100 a share. Lee Goldberg, Sam Switow and Harry Switow have three shares each; Fred Levy 247 shares and M. Switow 244 shares.

Goldwyn's California Installs Three Powers

The photograph shown herewith is that of the projection room of the California Theatre, 812 South Main street, Los Angeles, a Goldwyn house. Frank Hardell, chief projectionist of the Goldwyn circuit, who is an ardent Power's enthusiast, personally supervised the entire installation, which was made by the Pacific Amusement Company of Los Angeles.

Installation Is Complete

An examination of the photograph will indicate that this is an excellent and very complete installation. The legs of the Power's Type "E" projectors are at the proper height and it will also be noticed that there is a very moderate angle of projection.

The photographs which we show from time to time of projection rooms deserve the attention of managers and projectionists as not infrequently the projectionist in charge has put over some little stunt of his own which may offer a hint to others in solving projection room problems.

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1600 Broadway New York City

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Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

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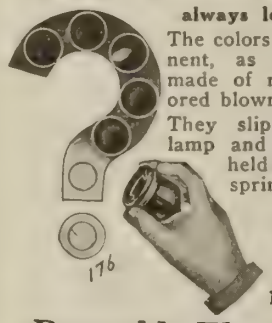

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The Moving Picture World
He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

The Brooklyn Riviera Is Simplex Equipped

December first S. C. La Vine opened the beautiful Riviera Theatre, St. Johns place and Kingston avenue, Brooklyn, N. Y., and gave to the Bedford section of Brooklyn a new and finely appointed house.

The policy growing in popularity with modern theatres of installing three projectors to insure an uninterrupted performance at all times has been adopted by the Riviera management. Three of the latest type "S" Simplex motor driven projectors, two spotlights and a generator are part of the splendid equipment installed in the projection room.

The Famous Players-Lasky Corporation and B. F. Keith Vaudeville Circuit have been selected to provide the entertainment that will be presented at the Riviera.

A souvenir program was presented to each patron on the opening night. It contained a history, back to the days of George Washington, of the neighborhood where the theatre is located, and also mentions those connected with the designing and erecting of the theatre.

New Missouri Houses Have Been Simplexized

F. E. Brady, of the New Broadway, Cape Girardeau, Mo., opened his beautiful new house on Christmas Eve with "The Sheik" as the feature.

The New Broadway is one of the handsomest theatres in Southeast Missouri and it cost approximately $125,000.

The battery of two Type "E" Simplex machines, Hertner transverter, Minusa and other projection equipment was purchased from the St. Louis Exhibitors' Supply Company. The same company also supplied the new Lyric Theatre at Galatia, Ill., and the Ozark, which recently opened in Webster Groves, Mo.

Newman Will Soon Move Into New and Larger Home

The Newman Manufacturing Company will celebrate New Year's by moving into its new home at 416-418 Elm street, Cincinnati, Ohio.

The building is a seven-story structure and contains 56,000 square feet of floor space.

Being a corner lot, it is well lighted and furnishes particularly good facilities for the production of the fine work turned out by the Newman Manufacturing Company.

By moving into their new quarters, the Newman company will increase its production facilities fully one hundred per cent. The present staff, which consists of seventy-eight operatives, will be increased to one hundred and sixty as soon as the equipment is installed in the new plant.

A New St. Louis House Is Planned by Henning

Herman Henning, of the Gorg Construction Company, has taken a ninety-nine year lease on the southeast corner of Grand avenue and Morgan street, St. Louis, and plans to improve it with a theatre and office building that will rank with the finest in the West. The theatre will be designed after the Tivoli, of Chicago.

Plans are being made with the intention of starting construction about January 15. The site has a frontage of 146½ feet on Grand avenue and a depth of 158 feet on Morgan street.

Henning is en route to San Francisco to complete financial arrangements with some wealthy Chinese who are interested in the venture. The site is owned by Simon Vann Raalte. The lease to Henning is said to be on the basis of 5 per cent. a year on a $300,000 valuation.

Matt Aparton Reports Power's Installations

Matt Aparton, president and general manager of the General Supply and Air Company, Portland, Oregon, writes us that, within the past five weeks he has made installations of Power's projectors in the following houses:

Liberty Theatre, Lafayette, Oregon; Lobby Theatres, Cathalamet, Wash.; Moro Theatre, Moro, Oregon; Deline Sand Hills Oil Company, Portland, Oregon; Majestic Theatre, Kalama, Wash.; Star Theatre, Kelso, Wash.; Princess Theatre, Yamhill, Oregon; Highway Theatre, Portland, Oregon; Alhambra Theatre, Portland, Oregon; L. C. Fenn Theatre, Chinook, Wash.; Arcade Theatre, La Grande, Oregon; Foley Theatre, Ridgefield, Wash.; Columbia Theatre, Astoria, Oregon.

Which indicates that Matt is something of a bacon bringer.

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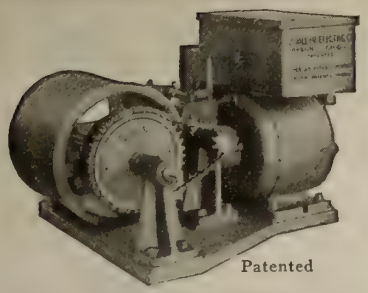
This seven-story structure will give the Newman concern the use of 56,000 square feet of floor space



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In retrospect of the past year, we find that we have many things to be thankful for, and in that spirit of thankfulness, we feel at this, the

"Christmas Time"

that it is opportune to wish our many friends the heartiest

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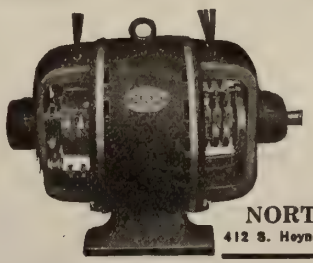

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SITUATIONS WANTED

A-1 MAN AS MANAGER, or assistant manager of motion picture or combination theatre; am also an expert operator and booker; 15 years' experience; go anywhere; state all in first letter. M. A. Elliott, 120 Nassau Avenue, Freeport, N. Y.

PROJECTIONIST, NON-UNION, fourteen years' experience, desires employment. Expert in optics, electricity and overhauling machines. Competent and reliable; good references. F. C. Shivers, Lexington, Neb.

WANTED—Position as theatre manager. Experienced. Have movie camera equipment and can produce local pictures. L. E. Brewer, Wanette, Okla.

EXPERIENCED ORCHESTRA director desires engagement as conductor or pianist-leader; references; large library. Box 238, Moving Picture World, New York City.

THEATRES WANTED

WANTED—THEATRE in good, live town. Have movie camera equipment to trade in as part payment, and will instruct in its complete technical operation without charge. An opportunity for a man desiring to travel to obtain a money-making proposition. L. E. Brewer, Wanette, Okla.

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FOR SALE—A company's five-year lease (with no personal liability) on large theatre in city of St. John, N. B. Population, 55,000. Excellent location; low rental. Owner unable to give it personal attention; has been very successful in the past. Will sell for reasonable figure to cover cost of equipment and renovations. Fully equipped and suitable for vaudeville, road shows, stock company, motion pictures or any amusement whatever. To reliable purchaser will leave part of purchase price for payment one year after sale. Only parties able to put up $15,000 in cash need apply. Write to Mr. Roy, 144 Queen Street, Halifax, N. S.

EQUIPMENT FOR SALE

60 VOLT, 33 AMPERE Direct Current Generator; perfect condition; $65.00. M. J. Rother, Hastings, Minn.

FOR SALE—TICKET BOOTH, suitable for theatre or any entertainment enterprise desiring an outside booth circular in shape; 4 ft. in diameter, 7 ft. in height, with leaded glass dome. For further particulars, address Manager, Fenway Theatre, Boston, Mass.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

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CAMERA—SACRIFICE, A Pathe Professional Studio Camera; 3 magazines, dissolve, 2 lenses, 51 m. m. each. Tripod; fine condition; price $450.00. Apply Room 213, 107 Broad Street, City. 'Phone 5655 Broad. Hours, 3-6.

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FILMS FOR SALE OR RENT

FOR SALE—"Adventures of Jimmy Dale" (32 reels); "Scarlet Runner" (24); "Secret Kingdom" (32); "Adventures of Female Reporters" (30); "The Vampires" (27); "The Liberator" (27); "The Grey Seal" (32); also "The Submarine Eye" (8); "Idle Wives" (7), featuring Dorothy Phillips; "The Stafford Mystery" (6), featuring Billie Burke and David Powell; "A Million Bid" (5), featuring Anita Stewart, Harry Morey; "The Juggernaut" (5); also largest and most complete selection of other high-grade SERIALS, SPECIAL PRODUCTIONS, Comedies, Educationals, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "GAPICTCO."

Picture Theatres Projected

COLORADO SPRINGS, COLO.—E. Benson Sargeant heads project for erecting community theatre.

WASHINGTON, D. C.—Chevy Chase Amusement Corporation will erect theatre on Connecticut avenue between Northampton and McKinley streets, with seating capacity of 1,150.

CHICAGO, ILL.—Consolidated Realty Theatre Company has plans by J. E. O. Pridmore, 35 South Dearborn street for theatre, to cost $1,250,000. Address G. H. Cramsberg, president, 403 Carroll building.

CHICAGO, ILL.—Syndicate represented by M. E. Schiavone and General Realty Company has plans by William P. Whitney, 122 South Michigan avenue for theatre to be erected at Howard and Marshfield avenues, to cost $3,000,000.

ELGIN, ILL.—Jacob Sampson has purchased site on Spring street for contemplated theatre.

FARMINGTON, ILL.—Alexander Steel has purchased property on East Fort street for erection moving picture theatre.

MARSHALL, ILL.—Harry F. and George F. Stout plan to erect a string of theatres between Effington, Ill. and Terre Haute, Ind.

PARK RIDGE, ILL.—W. C. Earl has plans by Whitney & Williams, 122 South Michigan avenue, Chicago, for two-story brick and stone theatre, 50 by 135 feet, with seating capacity of 600, to cost $50,000.

McCAUSLAND, IA.—H. W. Swain will open moving picture theatre.

STOCKTON, KAN.—Cuthbert & Sons, Eighteenth and Topeka streets, Topeka, have contract to erect one-story moving picture theatre, 38 by 100 feet, to cost $10,000.

BALTIMORE, MD.—Peabody Heights Amusement Company, 16 East Lexington street, has plans by Oliver B. Wright, Munsey Building, for one-story brick theatre, to cost $50,000.

BALTIMORE, MD.—City's newest moving picture theatre, The Columbia, located at Columbia and Fremont avenues, has opened under the direction of Eugene B. McCurdy, manager Eureka and Lafayette theatres.

HAVERHILL, MASS—Ellis Brodie, 94 Broadway, Lawrence, has plans by Blackall, Clapp & Whitemore, 20 Beacon street, Boston, for brick moving picture theatre and club building, to cost $200,000.

DETROIT, MICH.—Carmella Theatre Corporation has plans by Peter R. Rossello, 406-7 Congress building, for four-story brick, terra-cotta and concrete theatre, store and office building, 50 by 163 feet, to be erected at Shoemaker street and Hurlbut avenue. Theatre will have seating capacity of 1,000.

WEST ORANGE, N. J.—Corporation now forming has plans by Robert Pryor, 859 Broad street, Newark, for theatre and store building to cost $400,000.

BATAVIA, N. Y.—Newman L. Hawks, 206 East Main street, has plans by H. L. Spann, Buffalo, for theatre, with seating capacity of 1,518, to cost $200,000.

THE CINEMA

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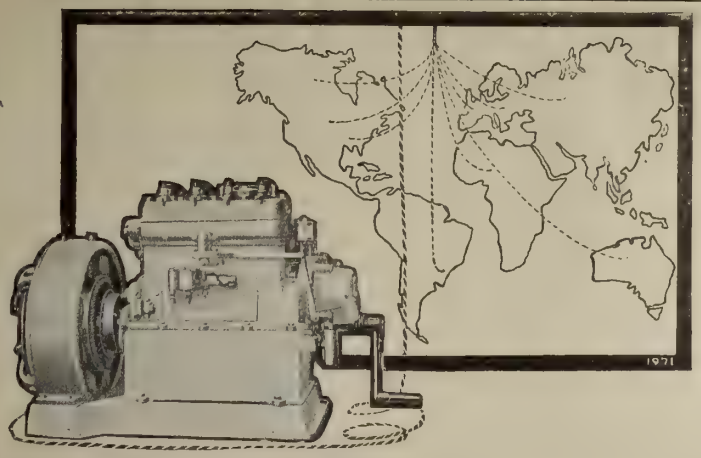
Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Dec. 25	Grand	Marion, Ill.	1,500	Thomas Reed, care Reed & Yenn, Du Quoin, Ill.
Dec. 25	Palace	Troy, N. Y.	1,600	Casper Battaglia, 601 Fourth Ave., North, Troy, N. Y.
Dec. 31	Glenside	Glenside, Pa.	800	Nixon-Nirdlinger, 16th & Walnut Sts., Phila., Pa.
Jan. 1	Unnamed	McMinnville, Ore.	750	T. O. Neill, McMinnville, Ore.
Jan. 1	Unnamed	Casper, Wyo.	1,020	Mr. Brennan, Casper, Wyo.
Jan. 1	Hall Theatre	Centralia Ill.	1,000	W. J. Hall, Centralia, Ill.
Jan. 15	Lafayette Square	Buffalo, N. Y.	4,000	M. Slotkin, Monument Theatre Corp., Buffalo, N. Y.
Jan. 15	New Orpheum	Hannibal, Mo.	1,600	C. E. Lilly, Fifth St., Hannibal, Mo.



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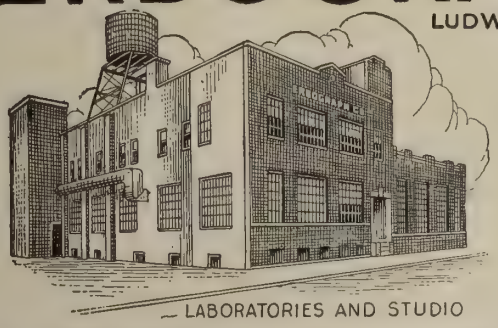

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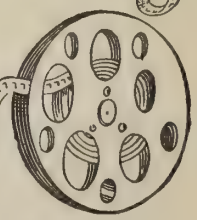

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MOVING PICTURE WORLD

Murray Hill 1610 **516 5th Ave., N. Y. C.**

MOVING PICTURE WORLD

VOLUME LIII. NOVEMBER—DECEMBER, 1921

Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending December 31, 1921, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published Of the. later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Able Minded Lady, The (Henry B. Walthall—Star) (Pacific Film).
Ace of Hearts (5,884 feet) (Featured Cast) (Wallace Worsley—Director) (Goldwyn)—R-94. C-705.
Across the Border (2 reels) (Texas Guinan—Star) (Texas Guinan Productions)—R-590.
Adam and Eve (1 reel) (Bible Picture—Sacred Film).
Adviser, The (2 reels) (Mermaid Comedy-Educational)—R-456.
Aesop's Fables (⅔ reel) (The Cat and the Monkey) (Paul Terry Cartoon—Pathe)—R. Vol. 52-1076.
Aesop's Fables (⅔ reel) (The Conceited Donkey) (Paul Terry Cartoon—Pathe)—R-715.
Aesop's Fables (⅔ reel) (The Fly and the Ants) (Paul Terry Cartoon—Pathe)—R-587.
Aesop's Fables (⅔ reel) (The Fox and the Goat) (Paul Terry Cartoon)—Pathe)—R-96.
Aesop's Fables (⅔ reel) (The Frogs that Wanted a King) (Paul Terry Cartoon—Pathe).
Aesop's Fables (⅔ reel) (The Owl and the Grasshopper) (Paul Terry Cartoon—Pathe)—R-219.
Aesop's Fables (⅔ reel) (The Wayward Dog) (Paul Terry Cartoon—Pathe)—R-980.
Aesop's Fables (⅔ reel) (The Wolf and the Kid) (Paul Terry Cartoon—Pathe)—R-53-855.
Aesop's Fables (⅔ reel) (The Woman and the Hen) (Paul Terry Cartoon—Pathe)—R-335.
Afraid of His Wife (2 reels) (Gayety-Comedy—Educational).
Alarm, The (Laura LaPlante and Ben Haggerty—Stars) (2 reels) (Western—Universal).
All's Fair in Love (5 reels) (From the play The Bridal Path, by Thompson Buchanan) (Featured Cast) (S. Mason Hopper—Director) (Goldwyn)—R-219. C-397.
All for a Women (5,873 feet) (Featured Cast) (Dimitri Buchowetski—Director) (Foreign Made—First National)—R-53-855. C-1120.
Annette Kellerman in High Diving (1 reel) (Cinal—Slow Motion—Educational).
Around Corners (2 reels) (Brownie—Star) (Century Comedy—Universal).
Ashamed of Parents (Warner Brothers)—R-1128.
As Old as the Hills (1 reel) (Bruce Scenic—Educational)—R-53-853.
Assorted Heroes (2 reels) (Campbell Comedy—Educational)—R-853.
At the Stage Door (6 reels) Wm. Christy Cabanne—Director) (Robertson-Cole)—R-981. C-1120.
At the Wailing Wall (1 reel) (Burton Holmes—Famous Players)—R-588.

B

Back Stage (1 reel) (Star Comedy—Universal).
Back to the Woods (1 reel) (Harold Lloyd—Star) (Reissue—Pathe).
Bar Nothin' (4,311 feet) (Buck Jones—Star) (Edward Sedgwick—Director) (Fox—R. Vol. 52-809. C. Vol. 52-1023.
Barricade, The (5,700 feet) (Featured Cast) (William Christy Cabanne—Director) (Robertson-Cole)—R-52-807. C-159.
Bashful Suitor (Hodkinson-TriArt)—R-1127.
Battle of Jutland, The (2 reels) (Ideal Films, Ltd.—Educational)—R-523-586.
Battle of Wits, A (2 reels) (Eileen Sedgwick—Star) (Western—Universal).
Better Man, The (5 reels) (Snowy Baker—Star) (Aywon)—R-459. C-1120.
Better Milk (1 reel) (Kineto Reviews).
Bible in Motion Pictures, The (Creation—Adam and Eve—Cain and Abel—Noah and the Ark) (Sacred Films Corp.)—R-219.
Bits of Life (6 reels) (Featured Cast)(Marshall Neilan—Director) (First National)—R-52-1076. C-47.
Blind Hearts (5,488 feet) (Hobart Bosworth—Star) (Rowland V. Lee—Director) (Associated Producers)—R-Vol. 52-1076. C-159.
Bonnie Brier Bush, The (4,622 feet) (From the story by Ian MacLaren—Rev. John Watson) (Donald Crisp—Star) (Donald Crisp—Director) (Famous Players)—R-714. C-849.
Brand of Courage, The (2 reels) (Western-Universal).
Bring Him in (6 reels) (Earle Williams—Star)-(Earle Williams & Robert Ensminger—Directors) (Vitagraph)—R-Vol. 52-1074. C-289.
Broadway Buckaroo, The ("Bill" Fairbanks—Star) (Western Feature Porductions).
Bucking the Line (4,544 feet) (From the story "The Real Man," by Francis Lynde) (Maurice Flynn—Star) (Carl Harbaugh—Director) (Fox) R-336. C-397.
Bullets and Justice (2 reels) (Western Classic Sales Co.).
By the Side of the Road (1 reel) (Robert C. Bruce—Educational).

C

Call of Duty, The (2 reels) (George Larkin—Star) (Western—Universal).
Call of the North, The (4,823 feet) (From Stewart Edward White's novel, "Conjurer's House" (Jack Holt—Star) (Joseph Henabery—Director) (Paramount)—R-715. C-849.
Case of Becky, The (5,498 feet) (From Edward Lorke's play) (Constance Binney—Star) (Chester M. Franklin—Director) (Realart)—R-Vol. 52-947. C-Vol. 52-1023.
Cat and the Monkey (⅔ reel) (Aesop's Fable) (Pathe)—R-Vol. 52. P-1076.
Cheated Hearts (4,415 feet) (From William F. Payson's novel, "Barry Gordon") (Herbert Rawlinson—Star) (Hobart Henley—Director) (Universal). R-712. C-849.
Childhood (1 reel) (Kineto)—R-1127.
Chivalrous Charley (Eugene O'Brien—Star) (Selznick).
Chums (2 reels) (Baby Peggy and Brownie—Stars) (Century Comedy—Universal).
Cinderella of the Hills (3,865 feet) (Barbara Bedford—Star) (Howard M. Mitchell—Director) (Fox)—R-95. C-159.
Cleaned and Dry (2 reels) (Monty Banks—Star) (Federated—Warner)—R-219.
Code of the West, The (2 reels) (Texas Guinan—Star) (Texas Guinan Productions)—R-94.
Combating the Elements (1 reel) (Kineto Review—National Exchange).
Coming and Going (1 reel) (Vernon Dent—Star) (Folly Comedy—Pacific Film).
Conceit (4,700 feet) (Featured Cast) (Burton George—Director) Selznick)—R-856. C-1120.
Conceited Donkey (⅔ reel) (Aesop Fable) (Pathe).
Conflict (6,206 feet) (Priscilla Dean—Star) (Stuart Paton—Director) (Universal)—R-95. C-159.
Corner Pocket, The (1 reel) (Snub Pollard—Star) (Pathe)—R-980.
Country Chickens (2 reels) (Punch—Educational).
Country Style (1 reel) (Vernon Dent—Star) (Folly Comedy—Pacific Film).
Courage (6 reels) (Featured Cast) (Sidney Franklin—Director) (First National)—R-Vol. 50-536. C-397.
Crack Your Heels (1 reel) (Harold Lloyd—Star) (Reissue—Pathe)—R-220.
Creation, The (1 reel) (Bible Picture—Sacred Films).
Cupid, Registered Guide (2 reels) (Edgar Jones—Star) (Pathe)—R-93.
Custard Nine, The (2 reels) (All Negro Players) (From Story by Harris Dickson) (Pathe)—R-96.

D

Dangerous Dollars (2 reels) (Edgar Jones—Star) (Pathe)—R-458.
Dangerous Love (C. B. C.).
Daredevil of the Range ("Bill" Fairbanks—Star) (Western Feature Production).
Dawn of the East (6 reels) (Alice Brady—Star) (E. Griffith—Director) (Realart)—R-Vol. 52-945. C-Vol. 52-1023.
Day's Fun at Blackpool (1 reel) (Kineto) (National Exchange).
Day in the Wilds (Bob and Bill Series) (Pathe) R-220.
Dead Languages (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film)
Dead or Alive (Jack Hoxie—Star) (Arrow)—C-1120.
Deep Waters (5,035 feet) (From the novel "Caleb West, Master Driver," by F. Hopkinson Smith) (Featured Cast) (Maurice Tourneur—Director) (Paramount)—R-Vol. 48-1090. C-397.
Delta of the Nile (1 reel) (Keneto) (National Exchange.
Devil Within, The (5,997 feet) (Dustin Farnum—Star) (Bernard Durning—Director) (Fox)—R-588. C-705.
Dr. Jim (4,474) feet) (Frank Mayo—Star) (William R. Worthington—Director) (Universal)—R-458. C-581.
Don't Tell Everything (Wallace Reid, Gloria Swanson and Elliott Dexter—Stars) (Sam Wood—Director) (Paramount)—R-981. C-1120.
Double Stakes (Gladys Brockwell—Star) (Pacific Films).
Doubling for Romeo (5 reels) (Will Rogers—Star) (Clarence L. Badger—Director) (Goldwyn)—R-95. C-159.
Dream Girl, The (2 reels) (Western-Universal).
Dumb-Bell, The (2 reels) (Harry Sweet—Star) (Century Comedy-Universal).

E

Eccentricities of the Wasp (1 reel) (Kineto) (National Exchange).
Eden and Return (6 reels) (Doris May—Star) (Robertson-Cole).
Enchantment (6 reels) (Marion Davies—Star) (Robert G. Vignola—Director) (Cosmopolitan)—R-219. C-289.
Everything for Sale (5 reels) (May McAvoy—Star) (Frank O'Connor—Director) (Realart)—R-Vol. 52-945. C-Vol. 52-1023.
Eve's Leaves (Sketchograph-Educational).

F

Fair Fighting (2 reels) (Art Accord—Star) (Western-Universal).
Fairy Foreland, A (1 reel) (Burton Holmes-Famous Players).
False Brands (Rialto Production).
False Kisses (4,335 feet) (From the story "Ropes" by Wilbur Daniel Steele) (Miss Du Pont—Star) (Paul Scardon—Director) (Universal)—R-457. C-581.
Family Affair, A (2 reels) (Charles Doroty and Louise Lorraine—Stars) (Century Comedy-Universal).
Fast Freight (1 reel) (Mutt and Jeff) (Fox).
Fatal Thirty, The (Pacific Films).
Fidelity (All Star Cast) (Aywon).
Fifty Candles (5,600 feet) (Featured Cast) (Irwin V. Willat—Director) (Hodkinson)—R-980.
Fifteen Minutes (1 reel) (Snub Pollard—Star) (Pathe)—R-Vol. 52-1076.
Fighting Breed, The (5 reels) (Snowy Baker—Star) (Wilfred Lucas—Director) (Aywon)—R-Vol. 51-930. C-159.
Fighting Heart ("Bill" Fairbanks—Star) (Western Feature Productions).
Fightin' Mad (5,436 feet) (William Desmond—Star) (Joseph J. Franz—Director) (Metro)—R-588. C-705.
Fire Eater, The (5 reels) (Hoot Gibson—Star) (Universal)—R-1129.
Fireman Save My Child (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-1129.
Flower of the North (Vitagraph Special).
Flivver Tracks (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
Fly and the Ants (2/3 reel) (Aesop Fable) (Pathe).
Fool Days (2 reels) (Al St. John Comedy-Fox)—R-980.
Foolish Age, The (4,500 feet) (Doris May—Star) (Wm. A. Seiter—Director) (Robertson-Cole)—R-Vol. 52-1073. C-47.
Fool's Paradise (8 reels) (Suggested by Leonard Merrick's "The Laurels are ... ") (Dorothy Dalton—Star) (Cecil DeMille—Director) (Paramount)—R-982. C-1120.
For Land's Sake (2 reels) (Mermaid Comedy-Educational).
For Those We Love (5,752 feet) (Betty Compson—Star) (Arthur Rossen—Director) (Goldwyn)—R-853. C-976.
Four Seasons, The (4 reels) (Charles Urban-Kineto)—R-Vol. 52-P-629 and 694. C-159.
Fourteenth Lover, The (6 reels) (Viola Dana—Star) (Harry Beaumont—Director) (Metro)—R-589. C-705.
Fox and the Goat (2/3 reel) (Aesop Fable) (Pathe).
Fox, The (7 reels) (Harry Carey—Star) (Robert Thornby—Director) (Jewel-Universal)—R-590. C-705.

Fur Coats and Pants (1 reel) (Star Comedy-Universal).
Fur and Feathers (1 reel) (Kineto) (National Exchanges).
Free and Easy (2 reels) (Mermaid Comedy-Educational).
Fresh from the Farm (2 reels) (Christie Comedy-Educational).
Frog That Wanted a King (2/3 reel) (Aesop Fable) (Pathe).
From the Ground Up (5 reels) (Tom Moore—Star) (E. Mason Hopper—Director) (Goldwyn)—R-Vol. 52-948. C-47.

G

Get-Rich-Quick Peggy (2 reels) (Baby Peggy—Star) (Century Comedy-Universal).
Get-Rich-Quick Wallingford (7,381 feet) (From the George Randolph Chester Story) (Featured Cast) (Frank Borzage—Director) (Cosmopolitan)—R-855.
Girl From Porcupine, The (6 reels) (Featured Cast) (Dell Henderson—Director) (Arrow)—R-712. C-849.
Glass Houses (Viola Dana—Star) (Metro).
Glimpse of the Animal Kingdom (1 reel) (Kineto) (National Exchange).
God's Country and the Law (Curwood Production-Arrow).
Go Get Him ("Bill" Fairbanks—Star) (Western Feature Production).
Golden Gift (6 reels) (From the stage play "The Claim") (Alice Lake—Star) (Maxwell Karger—Director) (Metro)—R-711. C-1120.
Great American Authors (Henry Wadsworth Longfellow) (Charles Urban)—R-456.
Great American Authors (James Russell Lowell) (Charles Urban)—R-456.
Great American Authors (John Greenleaf Whittier) (Kineto Company)—R-93.
Great Day, The (5,827 feet) (From the play, same name by Louis N. Parker and George R. Sims) (Featured Cast) (Hugh Ford—Director) (Famous Players-English Production)—R-Vol. 49-757. C-159.
Great Narratives of the Old Testament (Creation—Adam and Eve—Cain and Abel—Noah and the Ark) (Sacred Films Corp.)—R-219.
Grim Comedian, The (5,509 feet) (Rita Weiman-Star) (Goldwyn).

H

Hamlet (Asta Nielson—Star) (Sven Gade—Director) (Asta Films, Inc.)—R-336.
Handcuffs or Kisses (6 reels) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick)—R-Vol. 52-944. C-Vol. 52-1023.
Hands Up (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
Heart Breakers (1 reel) (Star-Universal).
Heart of Dorean, The (2 reels) (Tom Santschi—Star) (Pathe)—R-219.
Heart of Texas Pat, The (2 reels) (Western Classic Sales Co.)
Hearts and Masks (5,200 feet) (From Harold McGrath's novel of the same name) (Featured Cast) (William Seiter—Director) (Federated)—R-Vol. 50-209. C-159.
Hell's Border ("Bill" Fairbanks—Star) (Western Feature Productions).
Hennessy of the Mounted (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
Heritage of Hate (No. 5 of Return of Cyclone Smith) (2 reels) (Universal).
High and Mighty (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
High Heels (4,541 feet) (Gladys Walton—Star) (Lee Kohlmar—Director) (Universal)—R-Vol. 52-946. C-Vol. 52-1023.
His Nibs (5,145 feet) (Chic Sale—Star) (Exceptional Pictures Corp.)—R-Vol. 52-947. C-Vol. 52-1023.
Hocus Pocus (1 reel) (Snub Pollard—Star) (Pathe)—R-220.
Hole in the Wall (6 reels) (Alice Lake—Star) (Maxwell Karger—Director) (Metro)—R-588. C-849.
Home-Keeping Hearts (5 reels) (Featured Cast) (Carlyle Ellis—Director) (Playgoers Pictures-Pathe)—R-Vol. 52-693. C-Vol. 52-1023.
Hornets Nest, The (Tom Mix—Star) (Fox).
Hunch, The (6 reels) (Gareth Hughes—Star) (George D. Baker—Director) (Metro)—R-Vol. 52-944. C-Vol. 52-1023.
Hurricane Hutch (No. 3—The Millionth Chance) (Pathe).
Hurricane Hutch (No. 4—Smashing Through) (Pathe Serial).
Hurricane Hutch (No. 5—One Against Many) (Pathe Serial).
Hurricane Hutch (No. 6—At the Risk of His Neck) (Pathe Serial).
Hurricane Hutch (No. 7—On a Dangerous Coast) (Pathe Serial).
Hurricane Hutch (No. 8—Double Crossed) (Pathe Serial).
Hurricane Hutch (No. 9—Overboard) (Pathe Serial).
Hurricane Hutch (No. 10—The Show Down) (Pathe Serial).
Hurricane Hutch (No. 11—Hare and Hounds) (Pathe Serial).
Hurricane Hutch (No. 13—Neck and Neck) (Pathe Serial).
Hurricane Hutch (No. 14—The Secret in the Flame) (Pathe Serial).
Hustler, The (1 reel) (Snub Pollard—Star) (Pathe)—R-590.

I

Ice Box Pirates (1 reel) (Star Comedy-Universal).
Impossible Boy, The (Pacific Film).
In and Out (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
In at the Finish (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
In Old Granada (1 reel) (Burton Holmes-Famous Players).
In the Bonnie Brier Country (Robert C. Bruce-Educational).
Iron Trail, The (6 reels) (From Rex Beach's novel) (Featured Cast) (R. William Neill—Director) (Bennett Pictures-United Artists).
It's Your Move (1 reel) (Vanity Comedy-Educational).

J

Jack Rider, The (5,000 feet) (Big Boy Williams—Star) (Charles R. Seeling—Director) (Aywon) R-Vol. 51-982. C-397.
Jackie (Shirley Mason) (Fox)—R-1128.
Jane Eyre (7 reels) (From Charlotte Bronte's Novel) (Mabel Ballin—Star) (Hugo Ballin—Director) (Hodkinson)—R-Vol. 52-948. C-47.
Jogging Across Sawtooth (1 reel) (Chester Outing—Education).
Joy Rider, The (1 reel) Snub Pollard—Star) (Pathe) R-589.
Jolt, The (5 reels) (Edna Murphy and Johnny Walker—Stars) (George E. Marshall—Director) (Fox)—R-456. C-1120.
Just Dropped In (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-96.
Just for Fun (1 reel) (Sketchograf-Educational).

K

Kineto Review (1 reel) ("Better Milk") (National Exchanges)—R-587.
Kineto Review (1 reel) ("Combating the Elements") (National Exchanges)—R-220.
Kineto Review (1 reel) ("Day's Fun at Blackpool") (National Exchanges)—R-981.
Kineto Review (1 reel) ("The Delta of the Nile") (National Exchanges).
Kineto Review (1 reel) ("Eccentricities of the Wasp") (National Exchanges).
Kineto Review (1 reel) (Fur and Feathers) (National Exchanges).
Kineto Review (1 reel) (A Glimpse of the Animal Kingdom) (National Exchanges).
Kineto Review (1 reel) ("Permanent Peace") (National Exchanges)—R-586.
Kineto Review (1 reel) ("Paris in Fifteen Minutes")—R-220.
Kineto Review o. 161 (1 reel) (National Exchanges)—R-589.
Knight of the West, A (4,600 feet) (Billy Franey—Star) (Robert McKenzie—Director) (C. O'd Blanchfield)—R-93. C-159.
Kiss and Make Up (2 reels) (Christie Comedy-Educational).

L

Ladies Must Live (7,482 feet) (From the story by Alice Duer Miller) (Betty Compson—Star) (George Loane Tucker—Director) (Paramount)—R-714. C-849.
Ladyfingers (6 reels) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro)—R-Vol. 52-944. C-Vol. 52-1023.
Late Hero, The (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
Let's Go to the South Seas (1 reel) (World Wanderings-Educational).
Light in the Clearing, The (7,000 feet) (From the novel by Irving Bachellar) (Featured Cast) (T. Hayes Hunter—Director) (Dial Film-Hodkinson)—R-715. C-849.
Line's Busy (1 reel) (Star Comedy-Universal).
Little, But Oh My (2 reels) (Ernest Truex—Star) (Pathe)—R-336.
Little Eva Ascends (6 reels) (Gareth Hughes—Star) (George D. Baker-Director) (S-L Production-Metro)—R-713. C-849.
Little Imp, The (1 reel) (Swedish Biograph)—R-715.
Little Minister, The (Betty Compson—Star) (Famous Players-Lasky).
The Little Minister (Alice Calhoun) (Vitagraph)—R-1129.
Little Miss Hawkshaw (4,106 feet) (Eileen Percy—Star) (Carl Harbaugh—Director) (Fox)—R-Vol. 52-807. C-Vol. 52-1023.
Longfellow, Henry Wadsworth (Great American Authors) (Charles Urban)—R-456.
Look Pleasant Please (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-710.
Lotus Blossom (5,000 feet) (Lady Tsen Mei—Star) (Frank J. Grandon—Director) (Wah Ming Picture Co.-National Exchanges)—R-Vol. 52-809. C-159.
Lotus Eater, The (6,960 feet) (From the story by Albert Payson Terhune) (John Barrymore—Star) (Marshall Neilan—Director) (First National)—R-715. C-849.
Lowell, James Russell (Great American Authors) (Charles Urban)—R-456.
Love, Hate and a Woman (5 reels) (Grace Davison—Star) (Charles T. Horan—Director) (Arrow)—R-587.
Love Never Dies (6,751 feet) (From the story "The Cottage of Delight" by Will N. Harben) (Featured Cast) (King Vidor—Director) (First National)—R-854. C-976.
Lure of Jade, The (6 reels) (From the story "Houses of Glass" by Marion Orth) (Pauline Frederick—Star) (Colin Campbell—Director) (Robertson-Cole)—R-335. C-397.
Lure of the Orient (Jack Conway and Frances Nelson—Stars) (Aywon).

M

Manly Art of Self Defense (Cinal-Slow Motion)—Educational.
Man From Lost River, The (5,693 feet) (Katherine N. Burt—Star) (Goldwyn).
Man of Stone, The (5 reels) (Conway Tearle—Star) (George Archainbaud—Director) (Selznick)—R-457. C-849.
Man Who Paid, The (Producers Security).
Marathon, The (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-336.
Matrimonial Web, The (5 reels) (Alice Calhoun—Star) (Edward Jose—Director) (Vitagraph)—R-220. C-289.
Messy Christmas, A (1 reel) (Mutt and Jeff) (Fox).
Millionaire, The (4,730 feet) (Herbert Rawlinson—Star) (Jack Conway—Director) (Special-Universal)—R-217. C-289.
Miss Lulu Bett (Lois Wilson) (Famous Players)—R-1126).
Molly O (6 reels) (Mabel Normand—Star) (F. Richard Jones—Director) (Mack Sennett)—R-587. C-705.
Monty Works the Wires (5 reels) (Featured Cast) (George R. Redman—Director). (Artistic Films, Ltd.)—Du Mahaut-Klein)—R-713.
Moongold (3,175 feet) (Will Bradley—Star) (F. B. Warren).
Moral Fibre (6 reels) (Corinne Griffith—Star) (Webster Campbell—Director) (Vitagraph)—R-Vol. 52-945. C-159.
Movie Chat No. 15 (Charles Urban)—R-95.
Mummy's Nightmare (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Film).
Mysterious Rider, The (6 reels) (From the novel by Zane Grey) (Featured Cast) (Benj. B. Hampton—Director) (Hodkinson)—R-Vol. 52-1075. C-47.
Muddy Bride, A (2 reels) (Baby Peggy—Star) (Century Comedy-Universal).

N

Nan of the North (Serial) (Ann Little—Star) (Arrow).
Ned of the News (Series 2 reels each) (Percy Pembroke—Star) (Western-Universal).
Nervy Dentist, A (2 reels) (Charles Doroty—Star) (Century Comedy-Universal).
New Wine in Old Bottles (Chester Screenics-Educational).
Nick-of-Time-Hero, A (2 reels) (Campbell Comedy-Educational).
Night Rose, The (5,630 feet) (Leroy Scott—Star) (Goldwyn).
Noah and the Ark (1 reel) (Bible Picture-Sacred Film).
Nobody's Fool (4,640 feet) (Marie Prevost—Star) (King Baggott—Director) (Universal)—R-Vol. 52-1076. C-47.
Noiseless Valley (1 reel) (Star-Universal).
No More Gasoline (1 reel) Chester Outing-Educational).
No Parking (2 reels) (Christie Comedy-Educational)—R-853.
Now or Never (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).

O

Oh, Brother (1 reel) (Gayety Comedy-Educational).
Oh, Buddy (2 reels) (Christie Comedy-Educational).
Oh, Mabel Behave (5 reels) (All Star Cast) (Mack Sennett and Ford Sterling—Directors) (Photocraft)—R-855.
Oh, Nursie! (1 reel) (Star Comedy-Universal).
Old and New England (1 reel) Robert C. Bruce—Educational)—R-456.
Old Dynamite (2 reels) (Western-Universal).
Old Moose Trails (1 reel) (Chester Screenics-Educational).
Old Oaken Bucket, The (5 reels) (From the well-known ballad) (Featured Cast) (May Tully—Director) (Wid Gunning, Inc.)—R-217. C-1120.
On Location (1 reel) (Snub Pollard—Star) (Pathe)—R-94.
On the Jump (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
Orphans of the Storm (D. W. Griffith Special)—R-1125.
Our Four-Footed Helpers (1 reel) (Pathe)—R-93.
Our Mutual Friend (7698 feet) (From the novel by Charles Dickens) (Featured Cast) (Wid Gunning)—R-712. C-976.
Owl and the Grasshopper (2/3 reel) (Aesop Fable) (Pathe).

P

Pardon My French (5,620 feet) (Vivian Martin—Star) (Goldwyn).
Paris in Fifteen Minutes (1 reel) (Kineto) (National Exchange).
Parisian Scandal, A (4,739 feet) (Marie Prevost—Star) (George Cox—Director) (Universal)—R-586. C-705.
Parted Curtains (6 reels) (Henry B. Walthall and Mary Alden—Stars) (Warner Bros.)—R-94. C-397.
Pathe Review No. 127 (Pathe)—R-Vol. 52-1076.
Pathe Review No. 128 (Slow Motion) (Pathe)—R-94.
Pathe Review No. 129 (Pathe)—R-220.
Pathe Review No. 130 (Pathe)—R-457.
Pathe Review No. 132 (Pathe)—R-710.
Pathe Review No. 133 (Pathe)—R-710.
Pathe Review No. 135 (Pathe)—R-982.

Pathe Review No. 134 (Pathe)—R-856.
Pathe Screen Studies (1 reel) (Pathe)—R-93.
Paying Patients (Vanity Comedy-Educational).
Peacock Alley (7,500 feet) (Mae Murray—Star) (Robert Z. Leonard—Director) (Tiffany Productions)—R-714. C-849.
Penny in the Slot (1 reel) (Snub Pollard—Star) (Pathe)—R-336.
Permanent Peace (1 reel) (Kineto) (National Exchange).
Peter Ibbetson (8 reels) (Based on the novel by George Du Maurier and the play by John Nathan Raphael) (Wallace Reid and Elsie Ferguson—Stars) (George Fitzmaurice—Director) (Paramount)—R-Vol. 52-1074. C-159.
Pickanniny, The (2 reels) (Sunshine Sammy (Frederick Ernest Morrison—Star) (Pathe)—R-589.
Pistols for Breakfast (1 reel) (Harold Lloyd—Star) (Reissue-Pathe) R-Vol. 52-1076.
Play Ball (1 reel) (Sketchograf-Educational).
Playing Possum (2 reels) (Harry Sweet—Star) (Century Comedy-Universal).
Playing With Fire (Gladys Walton—Star) (Universal) (4994 feet) (Dallas Fitzgerald—Director)—R-982. C-1120.
Poor Relation, A (4,609 feet) (Will Rogers—Star) (Goldwyn).
Possession (7,000 feet) (Founded on Anthony Hope's Novel "Phroso") (Featured Cast) (Louis Mercanton—Director) (Robertson-Cole) R-218. C-397.
Post Nature Pictures (26 single reels) (F. B. Warren).
Poverty of Riches (7 reels) (Featured Cast) (Reginald Barker—Director) (Goldwyn)—R-589. C-849.
Power Within, The (6 reels) (Pathe).
Prince There Was, A (5533 feet) (From the George Cohan Comedy based on the novel "Enchanted Hearts") (Thomas Meighan—Star) (Tom Forman—Director) (Paramount)—R-587. C-705.
Prisoner of Zenda, The (Rex Ingram—Director) (Metro).
Problem Eternal (Rialto Production).

R

Rarin' To Go (1 reel) (George Ovey—Star) (Folly Comedy—Pacific Films).
Red Hot Romance (Featured Cast) (Emerson-Loos)—R-713.
Return of Cyclone Smith, The (No. 4—The Yellow Streak) (Universal Serial)—R-854.
Return of Cyclone Smith, The (2 reels) (No. 5—The Heritage of Hate) (Universal Serial).
Return of Cyclone Smith, The (No. 6—A Ride for a Rancho) (Universal Serial).
Riding With Death (4,110 feet) (Charles Jones—Star) (Jacques Jaccard—Director) (Fox)—R-456. C-581.
Right That Failed, The (6 reels) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro)—R-854. C-976.
Ride for a Rancho, A (No. 6 of Return of Cyclone Smith) (2 reels) (Universal).
Right Way, The (7,500 feet) (Featured Cast) (Sidney Olcott—Director) (Thomas Mott Osborne—Producers Security)—R-218 and 288. C-397.
Rigoletto (6,000 feet) (Romayne Superfilm Co.)
Rip Van Winkle (7 reels) (Story from the legend by Washington Irving and play by Joseph Jefferson) (Featured Cast) (Ward Lascelle—Director) (Hodkinson)—R-Vol. 1074. C-397.
Road to Arcady, The (Virginia Lee) J. W. Film Corp)—R-1129.
Roped and Tied (1 reel) (George Ovey—Star). (Folly Comedy-Pacific Film).
Ropin' Fool, The (2 reels) (Will Rogers—Star) (Clarence C. Badger—Director) (Will Rogers) R-335.
Roping The Black Panther (1 reel) (Major Allen—Pathe).
Rough and Tumble (1 reel) (George Ovey—Star) (Folly Comedy-Pacific Films).
Rough Diamond, The (4,458 feet) (Tom Mix—Star) (Edward Sedgwick—Director) (Fox)—R-217. C-289.
R. S. V. P. (6 reels) (Charles Ray—Star) (Charles Ray—Director) (First National)—R-982. C-1120.
Rural Cinderella, A (2 reels) (Punch Comedy-Educational)—R-217.
Rural Java (1 reel) Burton Holmes-Famous Players).

S

Sailor Made Man, A (4 reels) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Associated Exhibitors)—R-590. C-705.
Santa Fe—The City Different (1 reel) (Burton Holmes-Famous Players).
Saving Sister Susie (2 reels) (Christie Comedy-Educational)—R-217.
Save Your Carfare (Chester Outing-Educational).
School Days (7,000 feet) (Wesley Barry—Star) (William Nigh—Director) (Warner Bros.)—R-856 and 823. C-976.
Screen Snapshot No. 12F (1 reel) (Federated)—R-218.
Screen Snapshot No. 13F (1 reel) (Federated)—R-711.
Screen Snapshot No. 14F (1 reel) (Federated) R-713.
Say Uncle (1 reel) (Gayety-Educational).
Secret Four, The (Eddie Polo—Star) (No. 1—Behind the Mask) (Universal Serial).
Secret Four, The (Eddie Polo—Star) (No. 2—The House of Intrigue) (Universal Serial).
Seeing Greenwich Village (1 reel) (Sketchograf-Educational).
Seeing San Marino (1 reel) (Burton Holmes-Famous Players).
Seville in Fair Times (1 reel) (Burton Holmes-Famous Players).
Shadow of Lightning Ridge, The (5 reels) (Snowy Baker—Star) (Wilfred Lucas—Director) (Aywon)—R-Vol. 52-451. C-397.
Shake 'Em Up (1 reel) (Snub Pollard—Star) (Pathe)—R-856.
Shadows of Conscience (7 reels) (Russell Simpson—Star) (John P. McCarthy—Director) (Russell Productions)—R-Vol. 52-1075. C-47.
Shattered (5 reels) (Featured Cast) (Lupu Pick—Director) (German Film-Francis W. Kutz & Co.)—R-460.
Shattered Dreams (5 reels) (From the novel "Wind Along the Waste" by Maude Annesley) (Miss du Pont—Star) (Paul Scardon—Director) (Universal)—R-853. C-1120.
Sheik, The (6,579 feet) (From the novel of the same name by Edith M. Hull) (Agnes Ayres and Rudolph Valentino—Stars) (George Melford—Director) (Paramount)—R-336. C-397.
Should Stepmothers Trifle (1 reel) (Star Comedy-Universal).
Show Me Your Samples (1 reel) (Star Comedy-Universal).
Silent Call, The (6,784 feet) (Strongheart-Dog-Star) (Laurence Trimble—Director) (First National)—R-459. C-581.
Silent Years (6 reels) (From the novel "Mam'selle Jo" by Harriet J. Comstock) (Featured Cast) (Louis J. Gasnier—Director) (Robertson-Cole) R-586. C-705.
Sink or Swim (1 reel) (Snub Pollard—Star) (Pathe)—R-713.
Sin of Martha Queed, The (6 reels) (Featured Cast) (Allan Dwan—Director) (Associated Producers)—R-710. C-1120.
Sir Arne's Treasure (6,500 feet) (Mary Johnson and Richard Lund—Stars) (Mauritz Stiller—Director) (Swedish Biograph)—R-711. C-976.
Skipper's Last Resort, The (2 reels) (Toonerville Trolley-Educational).
Sky High (Tom Mix) (Fox)—R-1126.
Sleeping Sickness (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
Slow and Sure (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
Snookey's Blue Monday (2 reels) (Chester Comedy-Educational).
Snooky's Fresh Heir (2 reels) (Educational)—R-1129.
Somewhere in Turkey (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-590.
Son of Wallingford, The (8 reels) (Featured Cast) (Mr. and Mrs. Randolph Chester—Directors) (Vitagraph)—R-Vol. 52-943. C-47.
Speed Girl, The (5 reels) (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-457. C-581.
Spiking the Spook (1 reel) (Vanity Comedy-Educational).
Spirit of the Lake, The (2 reels) (Tom Santschi—Star) (Pathe)—R-Vol. 52-1075.
Spitfire, The (2 reels) (Texas Guinan—Star) (Texas Guinan Productions)—R-590.
Stardust (Hope Hampton) (First National)—R-1126.
Star Ranch Westerns (2 reels) (Bi-Monthly) (C. B. C.)
Stay Home (Gareth Hughes—Star) (S-L Production-Metro).
Stars and Stripes (2 reels) (Hall Room Boys) (Federated)—R-219.
Start Something (2 reels) (Hall Room Boys) (Federated)—R-588.
Stick Around (2 reels) (Ernest Truex—Star) (Pathe)—R-856.
Stolen Glory (2 reels) (Campbell Comedy-Educational).
Stolen Snooze, The (1 reel) (Mutt and Jeff) (Fox).
Stranger Than Fiction (6,388 feet) (Katherine MacDonald—Star) (J. A. Berry—Director) (First National)—R-710. C-976.
Strolling Minstrels (1 reel) (Bruce Series-Educational).
Sunless Sunday (2 reels) (Mermaid Comedy-Educational).
Sure Fire (4,481 feet) (Hoot Gibson—Star) (Jack Ford—Director) (Universal)—R-93. C-159.
Swamp, The (5,560 feet) (Sessue Hayakawa—Star) (Colin Campbell—Director) (Robertson-Cole)—R-94. C-159.

T

Tangled Trails (4,902 feet) (Neal Hart—Star) (Charles E. Bartlett—Director) (William Steiner Productions)—R-980. C-1120.
Teddy's Goat (2 reels) (Teddy-dog-Star) (Century Comedy-Universal)—R-854.
Texas of the Mounted (2 reels) (Texas Guinan—Star) (Texas Guinan Productions)—R-Vol. 52-1073.
Theodora (10,000 feet) (From Victorien Sardou's drama) (Rita Jolivet—Star) (Commendatore Arturo Ambrosio—Director) (Unione Cinematografia-Italiana-Goldwyn)—R-Vol. 52-1073. C-47.
They're Off (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).
They Shall Pay (5,200 feet) (Lottie Pickford—Star) (Martin Justine—Director) (Playgoers Pictures-Associated Exhibitors)—R-Vol. 52-20 8. C-397.
Tol'able David (7,118 feet) (Richard Barthelmess—Star) (Henry King—Director) (First National)—R-589. C-849.
Torchy's Frame-Up (2 reel) (Educational)—R-335.
Torchy Takes a Chance (2 reels) (Torchy Comedy-Educational).
Toreador, The (3,600 feet) (Romayne Super Films Co.)
Trail of the Law (Producers Security).
Trapping the Weasel (2 reels) (Bob and Bill) (Pathe)—R-715.
Two Gun Gussie (1 reel) (Harold Lloyd—Star) (Reissue-Pathe)—R-855.
Two Minutes to Go (5,820 feet) (Charles Ray—Star) (Richard Anders—Director) (First National)—R-96. C-159.

U

Unbroken Trail, The (2 reels) (Western Classic Sales Co.)
Under the Lash (5,675 feet) (From the novel "The Shulamite" by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock) (Gloria Swanson—Star) (Sam Wood—Director) (Paramount)—R-Vol. 52-1077. C-47.
Unknown, The (Dick Talmadge) (Phil Goldstone)—R-1128.
Unknown Switzerland (1 reel) (Educational Films)—R-1129.
Up and At 'Em (1 reel) (Vernon Dent—Star) (Folly Comedy-Pacific Film).

V

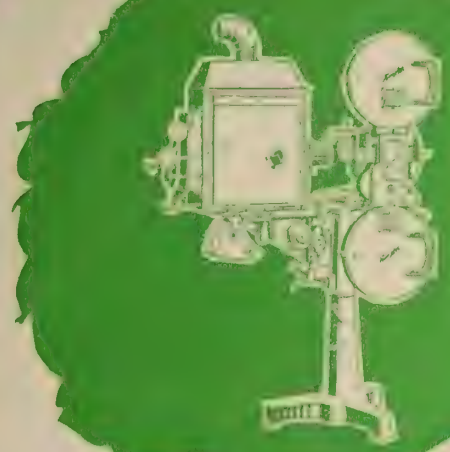
Vengeance Trail, The (5 reels) (Big Boy Williams—Star) (Charles R. Seeling—Director) (Aywon)—R-Vol. 52-451. C-289.
Village Cut-Ups, The (1 reel) (Mutt and Jeff) (Fox).
Vendetta (Pola Negri—Star) Export and Import)—R-1125.

W

Watching the Wayands (1 reel) (Burton Holmes-Famous Players)—R-1128.
Way of a Maid, The (Elaine Hammerstein—Star) (Selznick).
Wayward Dog, The (2/3 reel) (Aesop Fable) (Pathe).
Western Firebrands (Big Boy Williams—Star) (Aywon) A-458.
Western Demon, A (4,600 feet) (eFatured Cast) (R. E. McKenzie—Director) (Western Feature Productions)—R-96.
Whatever She Wants (4,616 feet) (Eileen Percy—Star) (C. R. Wallace—Director) (Fox)—R-981. C-1120.
What Do Men Want? (6 reels) (Featured Cast) (Lois Weber—Director) (Wid Gunning)—R-459. C-581.
What's the Limit? (1 reel) (Sketchograf-Educational).
White Eagle (Ruth Roland—Star) (Nos. 1-2-3) (W. S. Van Dyke—Director) (Pathe Serial)—R-711.
White House, The (2,000 feet) (Featured Cast) (Bertram Bracken—Director) (Educational-Selig-Rork Photoplay)—R-96.
White Oak (6,208 feet) (William S. Hart—Star) (Lambert Hillyer—Director) (Paramount)—R-218. C-289.
Whittier, John Greenleaf (Great American Authors) (1 reel) (Kineto)—R-93.
Winners of The West (2 reels) (No. 9—The Chasm of Peril) (Universal Serial).
Winners of The West (2 reels) (No. 12—"A Duel in the Night") (Universal Serial).
Winners of The West (2 reels) (No. 13—"The Web of Fate") (Universal Serial).
Winners of The West (2 reels) (No. 14—"The Trail of Mystery") (Universal Serial).
Wife Against Wife (Whitman Bennet-First National).
Winning Wallop, The (1 reel) (GeorgeOvey—Star) (Folly Comedy-Pacific Film).
Wolf Pack, The (Rialto Production).
Wolf and the Kid (2/3 reel) (Aesop Fable) (Pathe).
Woman's Place (5,645 feet) (Constance Talmadge—Star) (Victor Fleming—Director) (First National)—R-Vol. 52-1075. C-47.
Woman and the Hen, The (2/3 reel) (Aesop Fable) (Pathe).
Woman's Wit, A (2 reels) (Eileen Sedgwick—Star) (Western-Universal).
Wonderful Thing, The (6,880 feet) (From the play by Lillian Trimble and Forrest Halsey) (Norma Talmadge—Star) (Herbert Brenon—Director) (First National)—R-458. C-581.

Y

Yellow Streak (No. 4 of Cyclone Smith) (2 reel) (Universal).
Young and Foolish (1 reel) (Folly Comedy-Pacific Film).



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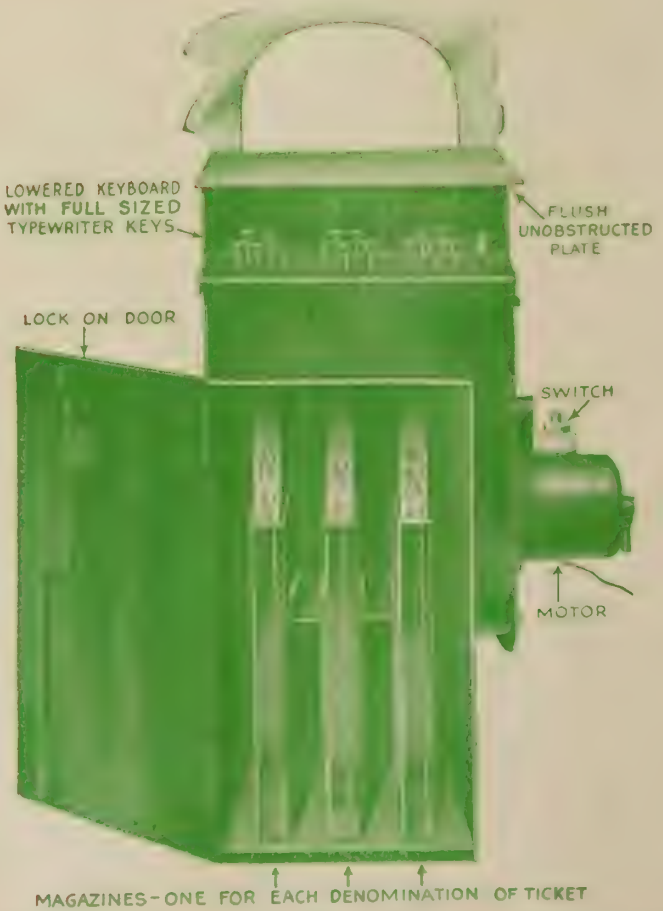

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